



Europeana Space – Spaces of possibility for the creative reuse of Europeana’s content
 CIP Best practice network - project number 621037

Deliverable number	D4.2
Title	Pilots coordination - information on technical planning

Due date	Month 6
Actual date of delivery to EC	31 July 2014

Included (indicate as appropriate)	Executive Summary	<input checked="" type="checkbox"/>	Abstract	<input type="checkbox"/>	Table of Contents	<input checked="" type="checkbox"/>
---	-------------------	-------------------------------------	----------	--------------------------	-------------------	-------------------------------------

Project Coordinator:

Coventry University

Prof. Sarah Whatley

Priority Street, Coventry CV1 5FB, UK

+44 (0) 797 4984304

E-mail: S.Whatley@coventry.ac.uk

Project WEB site address: <http://www.europeana-space.eu>

Context:

Partner responsible for deliverable	PROMOTER
Deliverable author(s)	Valentina Bachi (PROMOTER), Antonella Fresa (PROMOTER), Frederik Temmermans (iMINDS), the Pilot Coordinators, UNIVE, NTUA, WAAG, and Culture Label
Deliverable version number	1.0

Dissemination Level	
Public	<input checked="" type="checkbox"/>
Restricted to other programme participants (including the Commission Services)	<input type="checkbox"/>
Restricted to a group specified by the consortium (including the Commission Services)	<input type="checkbox"/>
Confidential, only for members of the consortium (including the Commission Services)	<input type="checkbox"/>

History:

Change log			
Version	Date	Author	Reason for change
0.1	10/07/2014	Valentina Bachi, with chapters written by Pilots, and Technical, Content and Innovation Spaces et al.	Version for peer-review
0.2	27/7/2014	Antonella Fresa	Updated version including modifications recommended by internal peer-reviewers (UNEXE and NTUA), with further comments from the Project Manager
0.3	30/7/2014	Antonella Fresa	Integrated last contributions received from the partners and Project Coordinator
1.0	31/7/2014		Final version submitted to EC

Release approval			
Version	Date	Name & organisation	Role
1.0	31 July 2014	Tim Hammerton (COVUNI)	Project Manager

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise.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

TABLE OF CONTENTS

1	EXECUTIVE SUMMARY	7
2	INTRODUCTION	10
2.1	CONTEXT	10
2.2	BRAINSTORMING SESSION IN AMSTERDAM	12
2.2.1	<i>Methodology of the session</i>	13
3	METHODOLOGIES	15
3.1	INTRODUCTION	15
3.2	DOCUMENT SHARING	15
3.3	INTERNAL CONFERENCE CALLS	16
3.4	MONTHLY PROGRESS CALLS	16
3.5	PROGRESS REPORT	16
3.6	MAILING LISTS	17
3.7	SOFTWARE DESIGN AND ARCHITECTURE STRATEGY	17
3.8	EARLY DEMONSTRATORS.....	18
4	COORDINATION WITH OTHER TASKS	19
4.1	OVERALL COORDINATION (WP1)	19
4.2	TECHNICAL PLANNING (WP2)	19
4.3	IPR (WP3).....	20
4.3.1	<i>Emerging themes</i>	21
4.3.2	<i>Content Space tools</i>	22
4.3.3	<i>Challenging issues</i>	22
4.3.4	<i>E Space and IPR Links with other Europeana Projects</i>	23
4.4	MARKET ANALYSIS (WP5)	23
4.5	MONETIZING WORKSHOPS/BUSINESS DEVELOPMENT (WP5).....	24
4.6	HACKATHONS (WP5).....	25
4.6.1	<i>Stakeholder analysis</i>	25
4.6.2	<i>Hackathon format</i>	25
4.6.3	<i>Organizing an event and managing outcomes</i>	26
4.6.4	<i>Planning</i>	26
4.7	EDUCATIONAL ASPECTS OF PILOTS.....	26
4.7.1	<i>Connection with the demonstrators on a technical level</i>	26
4.7.2	<i>Connection with the target audience</i>	27
4.8	BEST PRACTICE AND DEMONSTRATION OF INNOVATIVE ACCESS TO CONTENT FOR EDUCATION (WP5)	28
4.9	ENDORSEMENT, DISSEMINATION, COMMUNICATION (WP6)	30
5	PILOTS PLANNING	31
5.1	OVERALL PLANNING	31
5.2	EUROPEANA TV – PILOT COORDINATOR: NISV	32
5.2.1	<i>Content list</i>	32
5.2.2	<i>Link with other activities of the project</i>	33
5.2.3	<i>Technical integration and testing activities</i>	34
5.2.4	<i>Evaluation: criteria and planning</i>	36
5.2.5	<i>Timeplan and milestones</i>	36
5.3	PHOTOGRAPHY – PILOT COORDINATOR: KU LEUVEN	41
5.3.1	<i>Content list</i>	41

5.3.2	<i>Link with other activities of the project</i>	41
5.3.3	<i>Technical integration and testing activities</i>	43
5.3.4	<i>Evaluation: criteria and planning</i>	43
5.3.5	<i>Timeplan and milestones</i>	43
5.4	DANCE – PILOT COORDINATOR: COVUNI	45
5.4.1	<i>Content list</i>	45
5.4.2	<i>Link with other activities of the project</i>	47
5.4.3	<i>Technical integration and testing activities</i>	49
5.4.4	<i>Evaluation: criteria and planning</i>	49
5.4.5	<i>Timeplan and milestones</i>	50
5.5	GAMES – PILOT COORDINATOR: COVUNI	51
5.5.1	<i>Content list</i>	51
5.5.2	<i>Link with other activities of the project</i>	51
5.5.3	<i>Technical integration and testing activities</i>	53
5.5.4	<i>Evaluation: criteria and planning</i>	53
5.5.5	<i>Timeplan and milestones</i>	53
5.6	OPEN AND HYBRID PUBLISHING – PILOT COORDINATOR: GOLDSMITHS.....	54
5.6.1	<i>Content list</i>	54
5.6.2	<i>Link with other activities of the project</i>	57
5.6.3	<i>Technical integration and testing activities</i>	58
5.6.4	<i>Evaluation: criteria and planning</i>	59
5.6.5	<i>Timeplan and milestones</i>	59
5.7	MUSEUMS – PILOT COORDINATOR: FST	61
5.7.1	<i>Content list</i>	61
5.7.2	<i>Link with other activities of the project</i>	64
5.7.3	<i>Technical integration and testing activities</i>	65
5.7.4	<i>Evaluation: criteria and planning</i>	66
5.7.5	<i>Timeplan and milestones</i>	67
6	EVALUATION CRITERIA	70
7	CONCLUSION	71
8	ANNEX I: TEMPLATES AND QUESTIONNAIRES FOR THE PILOTS	73
8.1	TEMPLATE FOR THE PILOTS PLANNING	73
8.2	IPR QUESTIONNAIRE	75
8.3	BUSINESS QUESTIONNAIRE.....	78
8.4	TECHNICAL QUESTIONNAIRE.....	79
9	ANNEX II: ACHIEVEMENTS OF THE GPS BRAINSTORMING SESSION PER PILOT	80
9.1	EUROPEANA TV	80
9.1.1	<i>Top Ideas</i>	80
9.1.2	<i>Selected use case: Personalized recommendations/content delivery</i>	80
9.2	PHOTOGRAPHY	82
9.2.1	<i>Top Ideas</i>	82
9.2.2	<i>Selected use case: Integrate yourself in a historical picture</i>	82
9.3	DANCE	84
9.3.1	<i>Top Ideas</i>	84
9.3.2	<i>Selected use case: Popularizing Dance</i>	84
9.4	GAMES.....	86
9.4.1	<i>Top Ideas</i>	86
9.4.2	<i>Selected use case: Guess game “What is it?”</i>	86

9.5	OPEN AND HYBRID PUBLISHING.....	88
9.5.1	<i>Top Ideas</i>	88
9.5.2	<i>Selected use case: 3D-printed family Christmas tree with photo derivations</i>	88
9.6	MUSEUMS	90
9.6.1	<i>Top Ideas</i>	90
9.6.2	<i>Selected use case: Using AR to bring museum artefacts into your living room</i>	90
10	ANNEX III: EXAMPLES OF USE CASES AND SCENARIOS FOR THE EUROPEANA TV PILOT	92
11	ANNEX IV: PHYSICAL AND VIRTUAL MEETINGS WHERE ISSUES RELATED TO PILOTS PLANNING WERE DISCUSSED	104

1 EXECUTIVE SUMMARY

This deliverable refers to the pilots of Europeana Space project, which is called later in short E-Space.

It intends to provide both individual planning for the pilots and overall planning for coordination activities of the six pilots as a whole.

This document aims to reflect a **complexity** that is the main challenge of the E-Space project: the project in fact is one, but it contains 6 different and independent thematic pilots, for which great freedom of action is allowed to the respective Pilot Coordinators. The pilots (WP4), despite their different focus and objectives, have a common background developed within the project, in particular in the areas of Technical integration (WP2) and of IPR (WP3). Moreover, all the different pilots should interact with, feed and be fed by other tasks of the project, i.e. the market analysis, the hackathons, the educational workshop and activities, the monetizing workshops and the incubation phase (WP5). Also, an overall need for monitoring and coordination in the progress of the project as a whole (WP1) is certainly influencing the pilots too, by harmonizing their individual developments in a well-balanced global “picture “. Finally, the pilots will benefit of dedicated communication and dissemination initiatives targeted to promote the specific outcomes of each pilot, also at the level of local events, which will be planned and organized as part of the activities of WP6.

To foster good and harmonic coordination among the different tasks, the Pilot Coordinators were invited by the other WP/Task Leaders to complete **questionnaires** in different areas (to provide information about pilots’ terms of reference and planning, for IPR, for technical requirements, for market/business ideas and expectations) and several meetings were organized for discussing and planning: 3 physical meetings involving all the pilots (Brussels in March 2014, Amsterdam in May 2014 including a brainstorming session for developing new use-cases for the pilots, and Brussels again in June 2014), together with various Skype meetings about the different sub-tasks (please, refer to Annex IV for a complete list of these online conferences).

In the meantime, some pilot-specific **meetings** (Europeana TV in Amsterdam, Photography in Leuven and Dance and Games in Coventry) also were held, while other pilots chose to utilize virtual meetings and Skype/email contacts for internal coordination.

The coordination process, driven by WP4 Co-Leaders iMinds and Promoter together with the Project Coordinator COVUNI, will continue in the upcoming months mainly focusing on the hackathons planning, for which bilateral meetings between Task Leader WAAG and Pilot Coordinators are planned, and a dedicated session is reserved in the next plenary meeting in Venice (15th October 2014).

According to the DoW, the **content of this deliverable** is described as:

“D4.2) Pilots coordination – information on technical planning: This deliverable provides detailed information from the Pilot coordinators on the technical planning for each Pilot and the list of the content sources to be used in each Pilot. The validation criteria (general criteria applied to all the Pilots + specific criteria applied to each Pilot, individually); detailed planning for each Pilot, including milestones [month 6]”,

Therefore, this deliverable integrates into a single document the reports about technical planning provided for the 6 pilots individually, by the Pilot Coordinators. WP4 Co-Leader Promoter circulated a template to help the Pilot Coordinators to provide the necessary information in a homogeneous way. The template is available in Annex I as document 8.1. Although the areas of information are the same for all the pilots, it is possible that individual

peculiarities did not allow the Pilot Coordinators to provide the same depth of information. For example, and this is the case of Photography and Open Hybrid Publishing, not always a content list could be provided in detail, as these pilots foresee user-generated or user-selected content (which obviously cannot be indicated at this stage).

It is noteworthy to mention that one of the pilots (the Europeana TV pilot) is in a more advanced stage than the others, and for this reason it will be used as a testing ground and path finder for the others, especially for the related hackathon which has been moved forward to M15 (the Project Manager asked and received permission from the EC Project Officer to make this change). For this reason, the description of this pilot is wider than most of the others, also providing more details of intermediary steps and internal testing events to be taken ahead the “official” hackathon. For this pilot, a selection of examples of use cases and scenarios is also provided in Annex III.

The document is organized in nine **chapters**:

Chapter 1 is the present executive summary

Chapter 2 is the general introduction and the report of the brainstorming session held in Amsterdam on 15th May, for which details are also provided in Annex II

Chapter 3 is dedicated to monitoring methodologies

Chapter 4 is the core of the document and contains an overall planning of WP4 (and its connections with WP5) plus the individual planning of the pilots

Chapter 5 outlines the relationships/coordination of the Pilots with other tasks of the project

Chapter 6 is about general evaluation criteria

Chapter 7 is the brief conclusion of the document

Chapter 8-11 correspond to the annexes to the deliverable

Annex I – Templates and Questionnaires for the Pilots

Annex II – Achievements of the GPS brainstorming session per pilot

Annex III – Examples of use cases and scenarios for the Europeana TV pilot

Annex IV – List of meetings and Skype conferences that included discussion about pilots, held during the first six months of project activities

Concerning the substantive **progress achieved** by the project in the domain of interest of the present deliverable, it should be noted that this D4.2 concerns the technical planning of the six pilots of E-Space. For this reason, this deliverable does not tackle the actual results achieved by the pilots, which will be described instead in the dedicated deliverables (namely D4.4, D4.5, D4.6, D4.7, D4.8, D4.9) planned to be submitted at month 24. The actual progress concerning this D4.2 is instead the progress related to the technical planning of the pilots.

In this sense, the following points summarise the results achieved in the first six months:

- All the pilots have agreed on the nomination of their Pilot Coordinators who are
 - o Lizzy Komen and Johan Oomen, NISV for the TV Pilot
 - o Fred Truyen, KU Leuven for the Photography Pilot
 - o Sarah Whatley, COVUNI for the Dance Pilot
 - o Jacqueline Cawston, COVUNI for the Games Pilot

- Joanna Zylinska, GOLDSMITHS for the Open Hybrid Publishing Pilot
 - Tiziana Lombardo, FST for the Museums Pilot
- All the pilots have set the working team, appointing the necessary human resources and making available the technical equipment and the software platforms (on the basis of the actual specific needs of each pilot)
- All the pilots have identified the content sources to be used in the development of the prototypes. The analysis of the IPR requirements for each individual content source is still under development and it represents a very important work for the next period.
- The liaisons between the pilots and the Technical, Content and Innovation Spaces have been investigated to highlight existing links and needs for better articulations.
- The technical integration of the hardware and software prototypes has started. To this regard, it should be noted that the status of advancement of each pilot is different from case to case. This is due to several factors, among which: i) the different nature of the partnership within the individual pilots, (for example, the TV pilot has been generated in the frame of pre-existing cooperations, but this is not the case for the other pilots); ii) the use of technology already available (for example, the Museums pilot uses existing technologies provided by E-Space partners, but other pilots need to develop new technical components); iii) the access to existing aggregators as opposed to the access to spread content that still need to be aggregated; etc.
- An initial set of criteria for the evaluation of the pilots has been established, even if it is expected that these criteria will be further elaborated as long as the prototypes are more developed.
- Last but not least, all the pilots made the effort to provide more details about their internal planning. Naturally, on the basis of the actual status of progress of each pilot, the details about time-plans and milestones are differently elaborated.

2 INTRODUCTION

2.1 CONTEXT

The activities of WP4 are structured with three main steps.

Step one is reflected in the *D4.1 Pilots methodology and content sourcing*, already delivered at M2; as described in the introduction of that deliverable,

“The main aim of this document is to start the development of a common methodology to be shared among all the Pilots. To this end, the first scope is to provide the definition of a list of assessment criteria, which are further detailed, for each Pilot. The second scope is to provide the initial context of the Pilots in order to identify common activities and approaches. “

In order to ensure a good alignment and occasion for discussion and idea-exchanging among the pilots participants, already at the kick-off meeting in Leuven a schedule of meetings was agreed, where the work of the pilots would be planned.

Again in D4.1, it is briefly reported about the first of these appointments:

“As Work Package Leader, iMinds invited all partners involved in the Pilots to attend a meeting on 19th and 20th March 2014 in Brussels. During the meeting, each Pilot presented their proposed objectives and methodology; assessment criteria was discussed and critically analyzed by all present WP4 members (and the Project Manager) to challenge Pilots to be really ambitious when setting their goals. The resulting output is integrated in this deliverable. One of the aims of the meeting and this deliverable is to identify the common aspects between all Pilots. From these aspects, elementary components or building blocks will be extracted that can be shared among different Pilots. These building blocks can also be used in other use cases and the hackathons.”

As a result of that meeting, partners were ready to organize their ideas and elaborate in detail the individual assessment criteria in the D4.1; this enabled the identification of “common blocks” in order to guarantee the reciprocal integration of the pilots implementation, and to avoid the risk of running the 6 Pilots as independent projects. It is the responsibility of the WP Leaders iMinds and Promoter to provide coordination and monitoring of the pilots’ activities, which allows a homogeneous progress and alignment of the individual pilots. The main “common blocks” can be summarized as it follows:

- Availability of a repository of content whose rights are cleared for the use within the pilots; to this regard, WP2 will develop the technical infrastructure for the storage of data and metadata, while WP3 will develop the rights framework, based on the creative commons licenses;
- The Blinkster technology will be shared among the Museums pilot and the Photography pilot;
- The WordPress based application developed for the Open Hybrid Publishing pilot will be shared with the Irish Tales educational demonstrator;
- There are common elements between the Photography Pilot and the ‘Photomediation’ theme of the Open Hybrid Publishing Pilot that will be explored in the next period;
- There are gamification elements in the Dance Pilot that will be discussed in cooperation with the Games Pilot;
- Shared approaches will be developed to guarantee the good transfer of information and knowledge between the pilots and the Hackathons and Monetising Workshops
- All the Pilots have identified areas of impact on the educational sector. These will be further developed within an effort of cooperation and interaction between the Pilots and the Task 5.6 ‘Best practice and demonstration of innovative access to content for education’.

More “common blocks” will be further explored as long as the pilots development progresses.

Step 2 of WP4 is the detailed planning for each pilot, which is reflected in the present D4.2. On 15 – 16 May 2014, another meeting was organized in Amsterdam at partner Noterik’s premises, and it was a 2-session meeting: on day 1, a brainstorming session to boost creativity and collaboration between pilots was organized, and it is described in the next paragraph. Day 2 was instead dedicated to further planning of the present deliverable, outlining its scope and proposed structure, and the relationships of the pilots with other tasks of the project, including in particular an interesting preliminary discussion on the hackathons. The most interesting part is the how to organise the promotion of the participation in the hackathons, taking into account the different natures of the events, on the basis of the characteristics and features of each pilot. For example, hackathons could invite the participants to develop software applications, or design user interfaces, or to aggregate content and use a certain application developed by the pilot (e.g. the WordPress application of the Open Hybrid Publishing pilot). All these aspects will be further planned and detailed ,in the next period.

Finally, on the 24th June 2014 the partners met again in Brussels for a third meeting aimed at the finalization of the deliverable; but the meeting was also extremely useful to better define the iterative process that involves pilots, hackathons, monetizing workshops and the incubation phase. The meeting was structured with different topics, and allowed for a good overview of progress in the different areas of the project: Market analysis (and the integration of D5.1), IPR, the technical development, the business-related activities. Ahead the meeting, the Pilot Coordinators were asked to complete questionnaires about IPR, Technical requirements, and Business-related topics. The questionnaires were very useful from a double-sided point of view: for the Task Leaders who circulated the questionnaires, they provided an overview of the requirements and expectations of the Pilot Coordinators in each area; for the Pilot Coordinators the questionnaires were useful to focus their attention on the various aspect and tasks interconnected with the pilots. Results of the questionnaires for each area were discussed at the Brussels meeting and are reported in the dedicated parts of the deliverable (chapter 5).

Currently (July 2014), the Pilots have a clear mind and planning of their activities, and intermediate milestones (or internal checkpoints) that will drive the activities in the upcoming months. The E-Space environment is under construction (i.e. WP2 and WP3 are fully operational) and the outputs’ implementation activities of WP5 have already started. It is task of the Coordination team to guarantee smooth collaboration and communication among all the actors, by using periodical Skype conferences, possible face-to-face meetings and taking the occasion of the Venice opening conference, which includes a project’s plenary meeting, to monitor the good progress of all the areas.

Such progress will drive towards step 3 of the whole process (and of WP4): the delivery of the pilots’ outcomes, foreseen at M24.

The E-Space pilots belong to a wider context of innovation, where content providers, memory institutions, creative SMEs, research and academies are experimenting new ways to unlock the enormous potential represented by the cultural heritage. This ‘movement’ is taking place all over the world, but it is clear to everybody that the concentration of cultural heritage in Europe makes our region an excellent test bed. However, the very big competitive advantage that Europe has in this sector is not yet represented in terms of exploitation capacity and economic results. This is the big challenge of the E-Space Best Practice Network.

In terms of context, it is worth mentioning that E-Space is not the unique project that is working on this theme. First of all, E-Space is part of the so-called Europeana family. In the past years, in the frame of the CIP ICT-PSP programme, the European Commission has funded

several actions to support the implementation of the Europeana Flagship Initiative, ranging from digitisation pilots, best practice networks for aggregation, thematic networks supporting awareness and dissemination of Europeana, and with other best practice networks for the creative re-use of digital cultural content (Europeana Creative and Europeana Food and Drink). E-Space is fully integrated in this 'family', participating regularly to the Europeana General Assemblies, the Europeana Projects Group meetings. In particular, E-Space is in strict contact and cooperation with the Europeana Creative project, sharing the interest in the development of the Europeana Labs that is considered a main instrument of dissemination of the results of the E-Space pilots. For this purpose, an ad hoc Steering Group has been established between Europeana Foundation together with nominated representatives of the Europeana Creative and the E-Space projects. The first meeting of this Steering Group took place in March 2014 in The Hague where the basis of the cooperation was discussed.

The progress of E-Space and its pilots will be part of the discussion in the next Steering Group meeting that is expected to be called by the Europeana Foundation in the next period.

Three other important liaisons of E-Space with other projects of the Europeana family are worth mentioning because of their connections with the pilots. They are:

- E-Space has a strong cooperation with the partnership of EUScreen, which is largely represented in the TV Pilot of E-Space. Also, content and technologies from EUScreen will be used in the E-Space TV Pilot.
- E-Space has also a wide cooperation with Europeana Photography whose Coordinator (KU Leuven) and Technical Coordinator (Promoter) are partner of E-Space and KU Leuven is Pilot Coordinator of the Photography Pilot of E-Space. Further: content providers of Europeana Photography will participate with their content to the E-Space Pilot; the final exhibition of Europeana Photography will host an experiment about the application of the Blinkster technology of Eureva (which is used in the E-Space Museum Pilot); the Sustainability Plan of Europeana Photography is going to be reviewed by Culture Label (who is the task leader of the Monetising Workshops of E-Space)
- E-Space has also a cooperation with the ECLAP project in the frame of the Dance Pilot. COVUNI, the Pilot Coordinator of the E-Space Dance Pilot is in contact with the ECLAP Coordinator to investigate how to re-use some of the ECLAP content.

2.2 BRAINSTORMING SESSION IN AMSTERDAM

As announced in D4.1, a brainstorming workshop was organized on the 15th of May 2014 at the Noterik offices in Amsterdam. The motivations behind this brainstorming session were multifold:

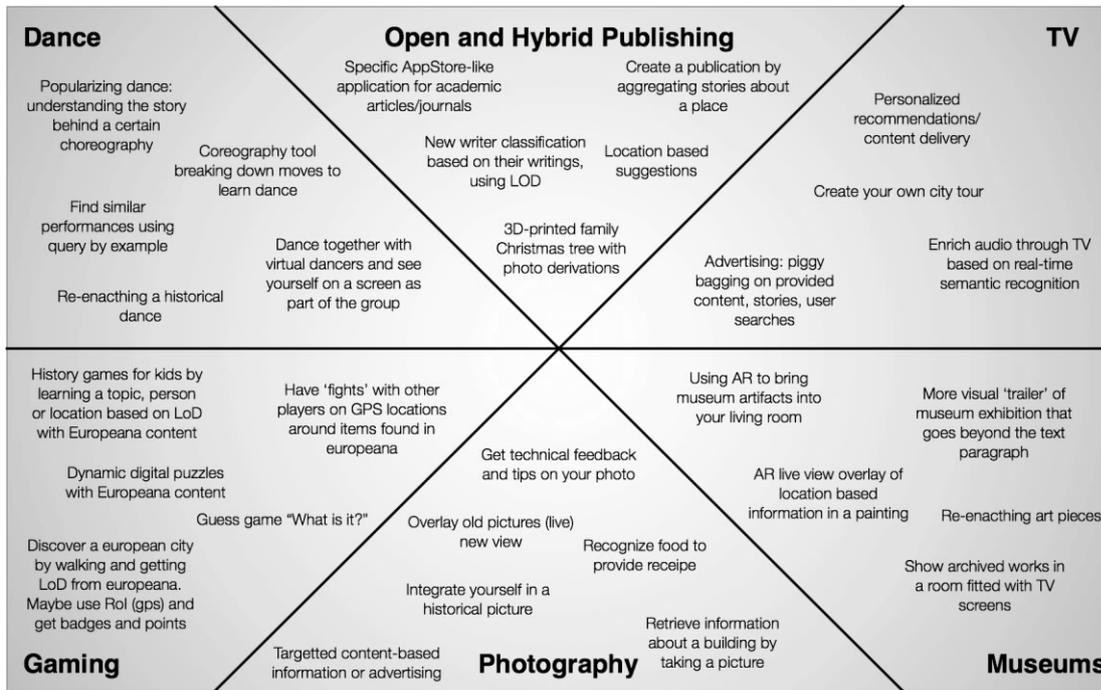
- Generate new use cases that help to identify re-usable building blocks to be developed within the pilots.
- Let participants think about applications outside their own domain.
- Increase the collaboration of people from the different pilots and with different backgrounds.
- Social and creative function.

The following sections describe the chosen methodology and some of the resulting ideas. Detail of the brainstorming sessions for each pilot are provided as Annex II.



2.2.1 Methodology of the session

During the workshop, the GPS brainstorming methodology was adopted. The GPS brainstorming methodology is a structured method to organize brainstorm sessions with groups of 12 to 15 people, preferably with different backgrounds. Typically, about 120 ideas are generated during a session. These ideas are then refined and a selection is elaborated in more detail. The session is organized around 6 trends or developments. In this case, the 6 pilot themes were used as the trends. During the brainstorm, these themes are interpreted as broad as possible and not restricted to the definition or scope within the E-Space project. As such, enough room is left for lots of open and novel ideas. During the session, the participants are seated around a circular board divided in six sections depicting the 6 themes. The participants are distributed in pairs over the different themes. People with different backgrounds are brought together to optimize the diversity of the generated ideas. Every pair will then generate ideas that relate to the theme where they are seated. After 10 minutes, the board is rotated so that each team can work on the next topic. This is repeated several times such that each pair has worked on each theme. It is clearly communicated that the proposed ideas should not be limited by their ability to be realised, budget or any other practical limitations. Again, this allows the participants to open their minds and think freely about creative and innovative use cases. The ideas are put on the board with post-its in their respective theme area. When the board is back in its original position, the participants have to group similar ideas together and classify the categories according to the time in which they can be realized (from short term to long term). Thereafter, each team gives an oral resume of all the proposed ideas in their topic. In a next round, all participants can vote on their favourite ideas with respect to creativity, innovativeness, ability for realisation and relevance in the context of the project. Each person can vote for one idea in each theme. Based upon the votes, for each theme, a report is produced highlighting the top rated ideas and a more detailed elaboration of one selected use case. The remaining sections provide an overview of these reports for the different pilots as well as a picture showing the post-it notes with all ideas that were on the board.



A selection of ideas resulting from the brainstorm session

In Annex II, the outcomes of the brainstorming session are reported. It should be noted that these outcomes are considered as source of inspiration for the pilots, but they cannot be considered as strict requirements.

The methodology itself of the brainstorming has been appreciated by the participants and some pilots are adopting the brainstorming approach to enlarge the scope of the pilot activities. This has been the case of the Photography pilot, that organized its brainstorming workshop on 'Non-IPR based business models for (early) photography' in Leuven in May 2014. The results of this brainstorming workshop are under evaluation in the pilot at the time of the delivery of this document and will be further elaborated in the next period.

3 METHODOLOGIES

3.1 INTRODUCTION

Effective monitoring and coordination of the pilot activities is crucial for the success of the project. Not only should all pilots succeed in implementing their own goals effectively, but also interaction among the pilots and development of reusable components that can be utilised by the pilots or as input to the hackathons is paramount. The following sections describe the methodology that will be used to ensure effective monitoring and coordination. The implemented procedures guarantee effective vertical and horizontal monitoring. Vertical monitoring focuses on making sure that each pilot individually keeps on schedule, that risks are identified in an early stage, that all requirements are fulfilled, etc. Horizontal monitoring on the other hand focuses on the synchronisation between the pilots. This includes reporting methodologies, sharing of software components and data, interchange of demos and promotional material.

3.2 DOCUMENT SHARING

For sharing collaborative documents, Google Drive will be used as platform. The repository is initiated by iMinds and all pilot contributors have full read and write access. The Google Drive Pilots repository is not a replacement for the official project document registry¹. While the project document registry contains all official and finalized documents, the pilots repository is a complementary tool for sharing and collaborating on developing documents. Google Drive allows editing text documents live, even simultaneously by multiple people. As a consequence, complicated and time-consuming procedures for merging multiple copies of the same document are avoided. In addition, since all changes are visible live, this strategy provides significant transparency to monitor the progress of the contributions. This methodology was previously used when drafting deliverable D4.1.

The top folder of the repository contains the following subfolders:

- Draft documents
- Progress reports

The *Draft Documents* folder is a place for any document being drafted by the pilots. The folder contains a subfolder for each pilot as well as a general folder for common documents.

The *Progress Reports* folder contains the pilot progress reports, which are living documents.

Finally, a *Shared Media* folder provides a home for any shared media such as images, and videos. Since *a picture is worth a thousand words*, the best way of getting a sense of the other pilots' activities is through visual material. These visuals include pictures of workshops or dissemination activities, promotional material, application screenshots, videos of demonstrators and so on. The *Shared Media* folder, given that its size can increase significantly, will be hosted in the project's registry instead of on Google Drive.

¹ The project's repository is available in the Reserved Area of the website:

<http://www.digitalmeetsculture.net/projects/europeana-space/europeana-space-reserved-area/>

3.3 INTERNAL CONFERENCE CALLS

Each pilot should organize Skype calls on a regular basis to make sure that all pilot participants are aware of the current status, risks and responsibilities. The Skype calls should be announced via email and reported in the progress reports. WP Coordinators (iMinds and Promoter) should be invited to each call.

3.4 MONTHLY PROGRESS CALLS

In addition to the internal conference calls, monthly progress calls will be organized between all Pilot Coordinators (or key persons) and WP4 coordinators. During these calls, each pilot's representative summarizes actions over the last month and planned activities for the next month – as covered in the progress reports. The progress calls are organized to make sure the work proceeds as planned as well as to support collaboration and interactivity by giving all pilots insight in the activities of the other pilots. WP Leads of associated WPs will be invited as well to these calls.

A living document containing a list with the progress call dates and the participants to each call will be provided in the Reports section in the Pilots repository. The document will also announce the dates of the upcoming progress calls and report about the action items agreed in the last call.

3.5 PROGRESS REPORT

The pilots document registry dedicates a single folder for progress reports. This folder contains one progress report document per pilot. These reports are living documents, i.e. documents that are continuously updated. Updates are provided at least on a monthly basis and will be discussed during the progress calls.

The scope of these reports is mostly for supporting the Pilot Coordinators to monitor the activities of their own pilot and to allow a smooth exchange of information between the pilots and the WP4 Co-Leaders (iMinds and Promoter) and the Project Coordinator (COVUNI).

A progress report contains the following sections:

- Activities
- Tasks
- Progress summary

The *Activities* part gives an overview of past and upcoming activities such as events and meetings. Internal conference calls introduced in Section 3.3 above are announced here.

The *Tasks* part contains a table that lists all past, running and upcoming tasks. As a suggestion to the Pilot Coordinators, each task is expected to be associated with the following information:

- ID: a unique identification number that can be used to refer to the task.
- Status: colour label:
 - o Green: on schedule.
 - o Orange: pay attention, potential problems.
 - o Red: delayed, needs close attention.
- Start: estimated time when the work on the task will start.
- End: estimated time when the work on the task will be finalized.

- Partners: List of involved partners.
- SRP: single responsible person (contact person and responsible for managing and delegating the task)
- Description: brief description of the task.
- Risks: description of potential risks. Any potential upcoming problem should be mentioned in the risks list as early as possible

The *Progress summary* section gives an overview of the work done by each partner. It is expected that the document will be updated at the beginning of each month, with an overview of the work scheduled for the upcoming month. At the same time, in the list of the past month finalized and delayed activities are indicated in green and red respectively. Running activities are highlighted in orange.

The overhead created by requesting an additional channel for reporting is limited since the provided information can be re-utilised in the official progress reports and time sheets.

A Progress report template is available in the pilots repository.

It should be noted that Partners and WP Leaders also report to the Project Manager every quarter and there is a regular WP Leader's Skype meeting to monitor the progresses of the project in general. Please, refer to D1.4 for further information on this topic.

3.6 MAILING LISTS

The WP4 mailing list has been created as euspace-wp4@promoter.it

This mailing list contains the addresses of all the Pilot Coordinators, the WP4 Co-Leaders (iMinds and Promoter), the Project Coordinator (COVUNI) and WP2, WP3 and WP4 Leaders, plus the partners who participate to WP4

The six mailing lists linked with each pilot will be created in the next period. It is the responsibility of each Pilot Coordinator to indicate the addresses of the pilot concerned in his/her respective pilot. Each mailing list always contains also the address of WP4 Co-Leaders and Project Coordinator who are able, in this way, to be kept informed about what is happening in all the pilots.

3.7 SOFTWARE DESIGN AND ARCHITECTURE STRATEGY

For the development of the software components, all pilots are encouraged to adopt a modular design. In software engineering, this building block-based design pattern is typically referred to as service-oriented architecture (SOA). A SOA is a software design pattern that separates fundamental functionalities of the application as services (here also denoted as building blocks) that can also be used by other applications. The building blocks are constructed to be well defined, concrete, reusable, autonomous, stateless if/when possible, decoupled and combinable, able to be recomposed. The aim of adopting this approach is to optimize the resource usage within the pilots by promoting re-use of components within other pilots or within the hackathons.

Since the building blocks should be reusable and deployable as wide as possible, they should be crafted with an open mind, taking into account requirements of other potential applications than the ones described within the pilot and/or project scope. This rationale was one of the motivations behind the organization of the brainstorming session introduced in Section 2 of this document.

With this respect, authors of the pilot reports are encouraged to include diagrams identifying the building blocks and independent API descriptions for each building block. This documentation is shared among the pilots and will be provided to the participants of the hackathons.

3.8 EARLY DEMONSTRATORS

Finally, all pilots are encouraged to provide access to early demonstrators during the development process. The demonstrators will provoke feedback of people with different backgrounds and, when necessary, allow redirecting development at an early stage. This approach will follow the principles of the agile methodology (<http://agilemethodology.org>) allowing for a better communication between different groups of partners and other stakeholders involved in each phase of the work. In this light, the early demonstrators will support the 'agile' development of the pilots, providing opportunities to assess the direction of the work throughout the whole development lifecycle, including content sourcing, technical development, users interfaces, editorial choices, etc.

4 COORDINATION WITH OTHER TASKS

4.1 OVERALL COORDINATION (WP1)

As described in the DoW:

“The E-Space project has an unusually large consortium, representing several different sectors and perspectives. In order to ensure effective delivery of the project, this large group will be broken down into smaller teams, within work packages (WPs) and tasks.”

As stated above (cfr. Chapter 2 Introduction), coordination and monitoring is a crucial task to guarantee that the different activities of the project, driven by different partners, harmoniously progress towards a common objective.

The Coordination team has invested a great effort in ensuring that the 6 pilots, while keeping their own identities and creative freedom, not only progress on an individual level but are interconnected between themselves and well integrated in the overall project’s environment. What is extremely important is that E-Space is not a simple container of 6 sub-projects each running on its own, but a fertile environment where the 6 pilots are successful examples and demonstration of the (business) potential of digital cultural heritage. It is hoped within this project, that the 6 pilots pave the way for a real reuse of digital cultural heritage and of the tools developed by the project, thus creating a larger network of involved actors, which derive true benefits from the efforts of the E-Space consortium.

With this final objective in mind, the coordination activities of E-Space will be aimed at ensuring the achievement of sub-objectives that compose the different WPs. As detailed within this Section 6, there are a number of other project activities that both contribute to the pilots’ work in WP4 and that are dependent upon it to enhance their own activities. It is the role of WP1 to ensure that there is the necessary interaction, for example intertwining the development process of both D4.2 and D5.1 – Market Analysis (and with other projects) to ensure that a coherent, stronger message is produced. During the initial months of the project, it has been important that a great deal of focus has been placed upon the development and definition of the pilots, which has ensured that the project has been effectively established.

4.2 TECHNICAL PLANNING (WP2)

The availability of the Technical Space will facilitate the development of applications based on cultural content and the production of the six thematic Pilots. WP2 will first deploy the metadata processing unit, enabling the appropriate, formalized sourcing of records and resources from content providers, Europeana and other identified 3rd party repositories and the eventually required manipulations in terms of data and its various models and serializations. In its first iteration, the Technical Space will be complemented with the Data Infrastructure, consisting of the semantic repository and the content retrieval system.

There are various building blocks for the Technical Space; existing, such as the MINT platform, the Europeana API Console and various 3rd party APIs and services, and newly designed and developed such as the semantic publication and repository. The functionality of the Technical Space will be extended in an agile, iterative process according to the requirements that are constantly informed during the steps of Pilots’ production. The process relies on a set of stable and efficient services, the outcome of many of the partner’s experience as well as the latest evolutions of Europeana and Digital Cultural Heritage in general. But it will also encompass changing requirements and new evolutions even late in the development process. It will start with a pre-release version (3-4 months earlier than the first deployment milestone) to prepare

the delivery of efficient software and allow the early cooperation between development teams. The later will also guide the evolution of the Technical Space which intends to become a reference, interactive infrastructure for the open, cooperative re-use of repositories and technical resources for Digital Cultural Heritage.

WP2 leader NTUA issued a questionnaire during the pilots' planning phase, in order to collect and analyze requirements in terms of :

- content (type, formats, sources, and licensing)
- metadata (models, serializations, access, transformations required, and sources)
- additional services (pilot development, Europeana Labs, and other projects)
- operational scenarios (web services vs downloadable apps, ongoing or 'one-off' ingestion, remote calls to services, personalization, and expected load on the APIs etc.)
- planning.

This preliminary analysis and the related meetings that will be arranged during the initial period will finalize the high level functionalities that will have to be provided through the WP2 APIs, so that the pilots can act as a reference implementation for the use of the infrastructure.

During the first phase WP2 will ensure the availability, and support pilots in the usage of the Europeana platform, the repository of E-Space own metadata (i.e. metadata used in the project which is not inside Europeana) and the repository of E-Space content. The later will be hosted by NTUA for images and text, while the use of the video servers and repositories available via the TV pilot will be investigated later according to each specific case. In parallel, there is an ongoing evaluation – especially important for the longer term – of the availability of cloud storage providers, either via the Europeana ecosystem (Europeana Cloud and LoCloud projects) or by the commercial sector.

WP2 will support the use of 3rd party (DPLA, Flickr, Vimeo etc.) sources' APIs and tools. Semantic access using open source platforms will aim at intuitive querying of SPARQL endpoints and potential use of their more processing-heavy inference capabilities.

4.3 IPR (WP3)

IPR is as fundamental to the successful monetization plans of the pilot projects as is a robust business model and supportive market analysis and plan. Each of these elements must work together to support the pilots' exploitation plans, from design of the pilot to the point at which the process or product – the outcome of the pilot – is monetized. To ensure early consideration of the IP issues WP3 circulated an IPR survey among the Pilot Coordinators.²

The main goal of the survey was to ask the pilots to reflect on the IPR strategies they are developing or wanting to pursue. In addition the questionnaire was designed to:

- help to inform the relationships between IPR and the market analysis;
- share ideas, best practice and develop common building blocks (where possible);
- help to inform the work on WP3 in developing the content space including the IPR and rights labeling strategies.

As D4.2 contains a section on each pilot's content sourcing, this topic was addressed in the questionnaire. Within this project, and among the pilots, there are different relationships between IP in source content, IP in output content, IP in user generated content, and

² The survey template is included in Annex I as document 8.2

exploitation trajectories. There is thus a range of strategies for which WP3 will join forces with, in particular, WP5 in order to align monetization and exploitation with IP rights.

Based on the survey outcomes, emerging themes, ideas for bespoke elements of the Content Space tools, and current challenging issues have been identified.

4.3.1 Emerging themes

A number of themes around IP have started to emerge from the questionnaires and subsequent discussion

- It is not yet clear how tools and content emerging from the pilots will or may be monetized. Critical to successful monetization will be the acquisition licences and the extent of the rights needed. Close cooperation between WP3 and WP5 is required.
- Pilots use content from a variety of sources. If such content is to be made available via Europeana and monetized again, the licences or rights need to be compatible.
- There are currently no conditional rights statements via Europeana for educational use – these are needed by E Space pilots pursuing an education strategy for content if content is to be made available via Europeana.
- Where tools are developed with partners or where the tool already exists (e.g. Coventry Dance tool), thought needs to be given to determine how the IP is going to be managed within the E Space project.
- How will attribution of creators/organisations be dealt with for software apps?
- How will moral rights of integrity be dealt with in relation to the content used by the pilots? (to what extent is CC-BY-ND being used to control integrity?)
- What will be the relevance of the new PSI Directive on pilots working in the GLAM sectors (if any)?
- Some institutional policies create barriers to the use of new technologies and content in innovative ways. These policies may be the ones that are designed to contribute to the financial support of the Institution – for example the rule against taking photographs of holdings.

At the WP4 meeting in June 2014, it was decided that for IPR and acquisition of content, the following strategy would be followed where possible:

- Content to be used within the closed E Space environment for play and testing purposes, should wherever possible be associated with a CC-BY or public domain license. This would allow the greatest innovation and experimentation with content by the pilots unhampered by IP rights. Other licenses that could be used and which would support innovation will be recommended by WP3 (such as CC-BY-SA). Content may be specifically licensed using a CC-BY license limited to the use by the pilot within the protected E Space testing area.
- Once business models have been identified, the question will be as to whether content can then be licensed to meet the commercial aims of the pilot. This may, for example, require negotiation with rights holders who have limited consent to the E Space protected space. Such a strategy will contribute to determining whether the proposed business model is viable, whether appropriate licenses can be obtained at a viable cost.

4.3.2 Content Space tools

The Content Space tools refer to the practical tools to be developed and/or made available by WP3, for use by the E Space partners. Drawing on work already done within the various European projects and more broadly, WP3 will collate a range of IP tools for the partners. In addition to the standard tools a number of bespoke tools have, to date, been requested:

- Model licence: Some requests have been made for a model licence in the event that no licence for source content exists. WP3 has suggested that in order to reduce complexity, and where possible, an appropriate CC licence should be used. It may however be that a CC licence is not suitable for the content owner. This may be the case where content has been made available by a third party in accordance with certain instructions. In those instances a brief bespoke licence may be used (see MuseumsMedien example below). WP3 will collate examples of licences within the Risk Management Toolbox (see below).
- The open hybrid publishing pilot has suggested the development of a step by step 'how to' guide to publishing for supporting business models including the IPR aspects to be considered. This would be developed in co-operation with WP5 and the pilot.
- Risk Management Toolkit: Drawing on the experience of Europeana Photography, we will develop a 'Risk Management Toolkit'. This will contain advice, agreements, information and strategies based around the extent of the E Space partners' appetite for IPR risk. It will include samples of agreements that may be sufficient for sourcing content, and narrate where the IPR risk lies and the extent of the possible risk.
- Software open source license chooser: a flow chart diagram highlighting the differences between licenses, guiding the user to the appropriate choice
- CC-license chooser: highlighting the differences between the possible Creative Commons licenses for easy understanding by pilot partners
- Sub-contractor OFK will include tolls and content suitable for pursuing 'open strategies' in relation to content and how those strategies might be monetized.

4.3.3 Challenging issues

Because of the stage the pilots are currently at – that of sourcing content – challenges have arisen with the process.

- Finding content via Europeana is perceived as difficult by the Pilot Coordinators
- Finding content available via Europeana and elsewhere that has sufficient rights for use by the pilots is challenging
- Finding rights holders both in relation to content made available via Europeana and elsewhere if more rights are wanted is time consuming and often impossible (the orphan works problem)
- If content is found coming to agreement for use of that content that contain the right wording and clauses to cover the kind of use the pilots are aiming for is challenging – although note the agreement arising from meeting of 24 June that where possible CC-BY and PD content will be used.
- It is essential that at least as many rights in content must be 'licenced in' as will be 'licenced out' if not more.

4.3.4 E Space and IPR Links with other Europeana Projects

WP3 is keenly aware that the work in supporting the pilots and providing the necessary tools to do so, is not happening in isolation. As noted above, other projects within the Europeana ecosystem have already written about IPR in various extents. The output deliverable documents of projects like Europeana Fashion and Europeana Photography will be drawn upon. As part of the co-ordination efforts Europeana's IPR coordination group – currently renamed to Copyright and re-use coordination group – has been established of which E Space is a member.

4.4 MARKET ANALYSIS (WP5)

The E-Space project focuses on the spaces of possibility for the re-use of digital cultural resources with reference to six pilot areas (TV, Photography, Dance, Games, Open and Hybrid Publishing, Museums). A driving thrust constituting the foundation of the project is the assumption that the digital cultural heritage has opportunities that can be tackled and that could translate into business developments with some positive fallout. In order to do so, a better understanding of the market and its potential is a key step.

This is clearly no easy task, as it deals with a very vast perimeter, with boundaries that are often unclear and that feature some degree of overlapping across areas. Also, the market in question is quite dynamic due to a set of circumstances. Firstly, technological developments bring along higher level of efficiency (i.e. cost and time reduction) and effectiveness (i.e. by enabling new activities and processes) inducing a combination of affordability and possibility that constantly opens up new spaces. Secondly, the knowledge economy (linked to an evolving mix between the tangible and intangible dimensions of each product) marks new avenues for exploring the monetization of cultural assets with new forms of consumption and delivery of contents on a remote basis. Thirdly, technological platforms that allow the sharing of knowledge, expertise and information cause production chains to break up into a wide set of players, each of which can contribute for a portion of the overall value generated in the market.

The combination of the above produces economic transformations that include phenomena such as user-generated content (citizens uploading and sharing a variety of content on a worldwide scale), the so-called 'long tail' (new opportunities for segmentation and of 'selling less of more') and so on. As a consequence, markets move quite swiftly and players engage in a fast pace of innovation.

All these challenges considered, the market analysis represents a key building block that necessarily calls for some choices when identifying the perimeter of the business potential. Moreover, the analysis aims at identifying some conditions for successful implementation (business models). Achieving a better picture of business models implies an investigation into elements such as the target, the value proposition, the channels and profit models (how to appropriate value, if any). In order to do so, most recent developments and best-in-class experiences are investigated, while taking into account the unfolding experience by the pilot applications that represent the output of specific choices that narrow down each area of activity.

It should be pointed out that the market potential for each area can unfold along many dimensions, for example being business-to-consumer (b2c) or business-to-business (b2b). Also, the relevant market can be constituted by a large number of undifferentiated users (mass market) or rather be constituted by a niche, and so on. Once a key market is identified, be it

established or emerging, the sustainability of individual business models will determine whether the product in question will flourish or perish with significant consequences for the possibility to re-use digital cultural resources.

4.5 MONETIZING WORKSHOPS/BUSINESS DEVELOPMENT (WP5)

All pilots have completed a questionnaire designed to examine initial expectations for business development and monetization opportunities. This supplements the broader Market Analysis exercise and deliverable D4.1, with a specific focus on pilot participants identifying the main market and target customers for their particular projects, and the value provided for these audiences.

There was a significant bias towards Business-to-Business (B2B) monetization across all pilot projects, in particular identifying museums plus the broader education sector as target markets.

Specifically, the pilots in Photography, Games, TV, Publishing and Museums all identified museums and the cultural sector as among their main markets. They each aim to drive value in the form of: enhanced interactivity (Photography); increased awareness (Games); new opportunities for controlling, licensing and monetizing assets (TV); access and availability (Publishing); and creating enriched user experiences (Museums).

Similarly, the broader education sector provides a common target market for several pilots. Secondary education is targeted by the pilots in Photography and Games, with the university market targeted by the pilots in Publishing and Dance across researchers, students and educators.

At this initial stage, Business-to-Consumer (B2C) opportunities were generally less defined, but included within four of the six pilots: art collectors (Photography); younger adults (Games); and general book readers (Publishing). The Dance pilot meanwhile identified a clear B2C target market in the form of non-professional dancers, dance clubs and those taking dance classes.

The skew towards targeting B2B audiences at this early review point is to be expected, given the nature of the projects and teams, the relative familiarity of these target markets, and the limited business model development at this stage. It does however provide significant opportunities for shared skills and resource development across the pilots, where target audiences in the museums or educational sectors provide commonalities.

This baseline analysis provides a solid foundation for assessing the optimal support pathways of the monetization and incubation processes. Each pilot will be individually supported through their planning process in business development and monetization opportunities, incorporating target markets, ways of working and business models, ultimately resulting in a detailed review of their prepared business plans.

The hackathons provide a further source of business opportunities and talent for the monetization activities. At each of the six thematic hackathons, an introductory presentation on monetization will raise awareness of the opportunities available. The hackathons will be combined with supplementary third party businesses and organizations who have expressed an interest in working with the tools, demonstrators and products emerging from the pilots and hackathons. Through the pilots, hackathons and third parties, we aim to create a flow of opportunities from which the strongest ideas and teams can be selected to participate in the monetization workshops.

The monetization workshops aim for 15-20 participants (ideally 3-4 teams) within each strand of work, selected from the most promising ideas and teams. They will undertake intensive business analysis and development over the full-day workshop. Across the six strands, six of the strongest ideas and teams will then be selected for a period of intensive incubation over several months, tailored to their unique business development requirements in an effort to create viable businesses that emerge from the project.

4.6 HACKATHONS (WP5)

As detailed in the next sections, part of WP4 is to develop six pilot applications, delivering demonstrable results, that will be presented for further experimentation at the hackathons ahead of incubated as part of exploitation by the creative industry in WP5. The following steps can ensure an optimal connection between the creation of the pilots and the experimentation during these hackathons.

1. Stakeholder analysis
2. Determine hackathon format
3. Organize event(s)
4. Manage outcomes

4.6.1 Stakeholder analysis

Due to the different natures of the pilots, we can see within the specific answers within this document that different approaches have been suggested. From this base, it is important to further map out the stakeholders that could benefit from, or have a role in the pilot outcomes. The outcomes of this analysis shape the way that the hackathon will take form, what type of outcomes partners can expect and how these can be supported to ensure maximum impact.

Important questions that we now need to define further:

- What tools and content etc. will come out of the pilot?
- What are the existing relationships between the pilots and the hackathon organizers and how will they work together?
- Who are potential interest (and user) groups that can benefit from the outcomes?
- Who are the developer groups in the hackathon locations and how can they be reached?
- Are there local businesses that can benefit from the outcomes of the pilot?
- Which schools, universities and colleges can connect to the pilot outcomes with their curriculum?
- Who are possible sponsors that have a stake in the outcomes?
- Are there parties that can help invest in some way in developed ideas and apps from a hackathon?

4.6.2 Hackathon format

Following the more detailed the stakeholder analysis a format for the hackathon can be determined. Depending on the specific outcomes from the pilot and the network that can be mobilized the format for a hackathon can take on a different form. In all cases it is important to look at the potential value chain that the pilot outcomes can create.

Possible formats:

- Traditional hackathon: 1 (or 2) day event focused on developers, challenging them to create applications based on specific code or data
- Contest: event running over a specific time period, asking people (and organizations) to come up with ideas or develop prototypes
- Workshop: bringing together different stakeholders to create ideas or work on prototypes from an interdisciplinary perspective
- Data expedition: based on 'school of data' format, creating a specific story or visualization based on data- or toolset

The DoW proposes the traditional hackathon as the proposed model for the project hackathons, but there is value in considering other options if they are deemed to be more effective.

4.6.3 Organizing an event and managing outcomes

Once the format has been determined, it is important to bring the right stakeholders together in organizing the 'hackathon' event. By involving possible sponsors, investors and user groups the groundwork is laid for possible embedding of the outcomes. Stakeholders that are involved in an early stage are more likely to feel committed to the results of the event and support them in reaching a next level.

4.6.4 Planning

The planning of the event will differ per pilot and is based on the planning of the pilot results and the type of event that will be held. For some pilots it may be opportune to hold the event during development stage, while for other pilots it will be at the end of the development cycle.

In general pilot organizers should take the following into account:

Involving stakeholders	start	+/-	4	months	before	event
Organization of event	start	+/-	3	months	before	event
Manage outcomes	during 3 to 6 months after event					

The TV pilot will undertake trial hackathons sessions to ensure that they are fully prepared for the official hackathon. With this hackathon being held in Month 15/April 2014, there will be the opportunity to learn lessons to be used within the other pilot hackathons later in the project.

4.7 EDUCATIONAL ASPECTS OF PILOTS

4.7.1 Connection with the demonstrators on a technical level

The demonstrators will be developed as four independent tools or applications. For some, it is clear that a technical basis is also already in place (e.g. Archaeology reconstruction); for others, the technical framework still needs to be created. In this case we could look into the technical frameworks developed in the pilots, one specific example of which can be found in the Open Hybrid Publishing pilot (par. 4.6). The Open Publishing framework might also fit the needs of representing the content from e.g. the Irish poetry & folk tales demonstrator. In another way, contents from the Closer to Van Eyck project might be offered through one of the TV-pilot packages. These opportunities still need to be further investigated based on the needs of the demonstrator partners, but can definitely be considered. Other opportunities might come out

as the hackathon trajectory moves on, as perhaps also in those context platforms – relevant for education – might be the result.

4.7.2 Connection with the target audience

Each of the WP4 pilot actions also aims to connect with different stakeholder groups from the educational field.

Aimed at	Pilot	Action
Higher education / academics & teachers	Open Hybrid Publishing	<p>A. Promoting open access publishing in the academic community: aims at outlining a feasible publishing alternative using various platforms and various media, and drawing on ideas of openness and ‘the commons’.</p> <p>B. B) One of the open chapters will be a discussion forum for educators, facilitating discussion about working with open and hybrid publishing model and with open images themselves. The ‘how to’ guide outlining the publishing possibilities will also serve as a useful guide for the sector.</p>
Higher education / students	Open Hybrid Publishing	The Photomediations Open Book will be adopted as teaching material on an Open Education photography course taught at COVUNI. An online project open to global users, who will be given set tasks in line with the tasks performed by the COVUNI class based on using The Open Book, will be part of this test.
	TV	One of the TV pilot use cases is on Robert, a teacher media studies who is giving a course on the way media (TV stations) can frame certain news events and thereby influence the way the general public (viewers) think about the event. The course is given on a University level and before going into the classroom the student already read a chapter on ‘objective journalism’ and the way mass-media can influence the perception on a event by certain camera framing or video editing. Aim is to develop the tool allowing to make this kind of course.
Higher education / researchers	Dance	The DancePro tool to be developed in the Dance pilot focuses on the needs of researchers and dance experts (e.g. dance artists, choreographers) who need a set of much more powerful tools for accessing dance content and creating extensive metadata. Researchers will be able to access more diverse dance content and be able to gain more knowledge of the content which will benefit the educational market.
Secondary education	Games	One of the game demonstrators specifically targets Secondary school education in Art.
General student-teacher interaction	TV	<p>The multiscreen aspect of the EuropeanaTV toolkit especially aims at student to teacher communication either from a tablet to a main screen or from a smartphone to a main screen. A number of use cases with educational focus have been developed:</p> <p>A. Angela is teaching History to a classroom of 25</p>

		<p>children. That week's subject is the Dutch liberation from the German occupation in WW2. Angela opens a web browser on her computer, which is synced up to the digital school board (smart board). She goes to the EuropeanaTV web portal by typing in the URL and selects the Multimedia Timeline feature [...] On their own tablets, students can view the timeline, save a version of it to their account, and add textual nodes as the class progresses.</p> <p>B. Jan is a biology teacher in Amsterdam. He wants to write a curriculum about Dutch flora and fauna. He thinks it would be beneficial to have an interactive application on a tablet that would allow his students to, as they're watching documentaries on Dutch nature, link and tag relevant images, articles, sounds and other videos available on Europeana.</p> <p>C. Fred wants to create a discussion with students about social topics of the week. His students find his classes boring and he hopes by relating current topics to the past and using methods that are more in line with the students way of thinking to start a discussion. The two elements he wants to use is playing videos in the class and turning them into reflective game (that the students play or engage with via their phone) where students are confronted by the own views, guesses or knowledge of history related to current topics.</p>
Educational publishers	Photography	<p>This pilot will present API's and tools that have been used in the pilot, during the hackathon so that apps could be made. These apps are a way for (photography) content providers to make their innovative content more known to schoolbook editors (content innovation), but they could also serve as added value tools to be included in a multimedia schoolbook package, to be distributed by the publishers. Some of those apps could be directly targeted at teachers and students though an app-store. Moreover, the pilot also wants to show storyboards generated by end-users using photographic heritage; students of Cultural Studies (Leuven) will take the lead in showing how such user-generated content can be made. This should again inspire schoolbook editors.</p>

4.8 BEST PRACTICE AND DEMONSTRATION OF INNOVATIVE ACCESS TO CONTENT FOR EDUCATION (WP5)

One target group for the further use and valorization of the pilot outcomes in this project is the educational field³. As part of WP5, a dedicated task will look into best practice and demonstration of innovative access to content for education (T5.6). In this task, current best practices for environments/applications to facilitate re-use of digital cultural heritage content in an educational context will be examined.

³ It should be noted that throughout this text, 'education' does not only refer to the general (traditional) school system but also to educational services in museums or lifelong-learning programmes.

This will result in:

- The development of four demonstrators;
- Deliverable report, based on desk research and further enquiry into the educational aspects of the WP4 pilots (D5.6);
- Educational workshop + hackathon in Athens (Greece) in M24.

WP5 educational demonstrators

Four project partners will create or build a demonstrator application that focuses on extending the use of Europeana content and content from their own holdings to the arena of education, in order to boost creativity and creative skills in teaching and learning.

The presentation and discussions of demonstrators using content innovatively will have a dual impact:

- students, teachers and other education professionals will acquire creative and technical skills through learning how to work with the tools/applications that are offered
- they will also become more aware of the vast and diverse repository of digital cultural heritage content that Europeana and the providing cultural heritage institutions can offer as a basis for teaching and learning materials that they can assemble or develop for use of Europeana data in an educational context.

The four demonstrators are briefly outlined below:

- **The Cavafy literature library (leader: OCC):** a digital application comprising multiple thematic layers will be created to showcase the work of the important Greek poet Cavafy to a larger audience. Within the scope of the project, a web-based application based on a small selection of material from the Cavafy Archive will be developed to showcase the potential of the archive (readings of the poems, facsimiles of the manuscripts, video recordings of the poems and commentary by leading scholars accompanying the poems) in an online educational context.
- **Irish poetry and folk tales (leader: LGMA):** this content will be presented in a number of formats– an audio recitation, a song version and interactive app with user generated content. Development will take place working with teachers and local history enthusiasts in terms of lesson plans, interpretations, image and video footage.
- **Archaeological, built and 3-dimensional heritage (leader CUT):** this demonstrator will use a proprietary prototype software developed by the research team at the Cyprus University of Technology, which is ready for use and which is able to build a 3D geometrical model, based on 2-D images collected into a database, of a selected monument or object (or even persons). The resulting prototype tool may be used on a non-commercial (free) basis by the primary, secondary, tertiary educational levels, and also to support vocational training (for archaeologists, preservation, protection of monuments and sites).
- **The photographic investigation of works of art (leader iMinds):** this will be based on the website 'Closer to Van Eyck – Rediscovering the Ghent Altarpiece' which presents the Ghent Altarpiece (1432) in visual light macrophotography, infrared macrophotography, infrared reflectography and X-radiography (clostertovaneyck.kikirpa.be). The immense data storage allows for very thorough studying of the work of art.

4.9 ENDORSEMENT, DISSEMINATION, COMMUNICATION (WP6)

The biggest communication and dissemination challenge of the project is again that it includes six pilots that operate in six completely different sectors. As described in dissemination-dedicated deliverables (D6.7 Europeana Space portal online, D6.1 Communication, dissemination plan and stakeholder building strategy and dissemination material), a considerable effort is undertaken at project level to guarantee, for each pilot and each event, appropriate support and dissemination towards the specific target audience. This is done by especially guaranteeing a powerful webpresence, through highlighting the pilots' progress and outcomes, and also by furnishing appropriate dissemination materials and tools, including dedicated sub-sites/subpages inside the project's website, that the pilot/event leaders can independently use and animate according to their communication needs.

One thing is very clear.

It is certainly not possible to apply a single dissemination strategy for each area, and we, instead, need a specific approach for each part of the project.

A major advantage that this project has is that the WP6 Leader, is also the Technical Coordinator and indeed the primary author of this D4.2 deliverable. In that way, Promoter has an in depth knowledge of the activities and plans of the pilots and is able to tailor the website and dissemination materials to fit with specific audiences and needs. Other than quickly having the detailed project website and factsheet in place, it was important for the project to undertake an in depth analysis during the first six months to establish the best use of resources. Now, with D4.2, we have clearly established the separate road maps for each pilot

This means that the role of WP6 towards the pilots – especially in this early stage – is rather unspecific, because endorsement of the pilots' events and communication towards specific target groups will come later and individually, basing on the strategies identified by the Pilot Coordinator. It would certainly result ineffective if the local dissemination activities for each pilot are organized from a distant, central point of view.

Further integrated event and communication planning can take place focusing on the specific target groups and basing strategies on activity identified by the Pilot Coordinators.

What WP6 intends to provide to the pilots is full support and tools: it is therefore expected that as the project progresses, the Pilot Coordinators will continue to work with Promoter, as pilots develop and reach a more advanced stage of their activities, facing new and ongoing challenges and therefore defining the most appropriate strategy, according to the communication needs/requirements of the individual pilots.

As outlined within D6.7, specific dedicated web pages will be designed in the project's website to promote the pilots, each with a different identity to become more relevant to the specific sector(s) and client groups that will be interested by their area of work.

To fit with this, printed postcards and electronic factsheets will be produced for each pilot building upon the defined web identity.

The WP6 team will cooperate very closely with Pilot Coordinators to the dissemination

5 PILOTS PLANNING

5.1 OVERALL PLANNING

The current phase of the project requires the need to find a balance between the orchestration and coordination of the progress of the pilots and the need of the pilots to work freely and independently. It is important to guarantee a certain level of freedom to the Pilot Coordinators in order to guide at best the creative development and progress of their own pilots.

The role of joint coordination of iMinds and Promoter is intended to guarantee this freedom but at the same time to carefully monitor the progress of the pilots. WP4 is tightly linked to WP5, co-led by NISV and KU Leuven, and good coordination among all the WP and task leaders is fundamental. COVUNI oversees the whole process.

According to schedule, WP4 is planned to last until M30, while WP5 will last until M36. The two work-packages are closely aligned and include both parallel and independent activities.

The first year of the project is devoted to the establishment of the global environment, where the pilots will germinate and grow and where the project as a whole will foster a dialogue between the cultural institutions and the creative industry.

For WP4 (the pilots), the main activities of year 1 are:

- Requirements analysis (M1 – M6)
- Content sourcing (M3 –M 12)
- Technical integration and testing (this phase starts at M3 and will last until M18)

Final goal of year 1 is the release of the prototypes, ready for evaluation in the following months (to be detailed in D4.3).

There are two milestones for the pilots in the first year: M6 (July 2014): technical planning done, and M12 (January 2015): release of the prototypes.

For WP5 (the innovation space):

- Market analysis (M1 – M6), that will provide good inputs to the pilots and to the following phases of WP5
- And the start of the educational demo tasks (from M3 till M18).

The milestone for the Innovation Space, due during year 1, is the Market Analysis completed in July 2014, corresponding to the delivery of D5.1 which has both informed and been informed by the development of D4.2.

During year 2, the two work-packages WP4 and WP5 will progress independently until M21: the prototypes will be under evaluation (to be completed by M18), while the educational demonstrators will progress until M24.

After M21, WP4 and WP5 enter in the core of joint activities through the hackathons. This will both improve the final version of the prototypes and also feed into the monetizing workshops and incubation activities (and the main actions of year 3).

As the TV pilot is the most advanced in the schedule, it was decided to take advantage of this good progress to make the pilot a testing ground and as a pathfinder for the others. The TV pilot will be ready earlier than the others, thus offering the possibility to move forward the evaluation phase, the related hackathon and the related monetizing workshop well ahead the

schedule. It is planned that the Europeana TV hackathon will occur by M15 (April 2015), providing a precious experience for the others.

In this light, at M15 it will be possible to deliver an initial internal document about hackathons' planning, that uses the Amsterdam's hackathon on TV as a prototype for the others; a final report about the results of all the hackathons, which is also a base for the implementation of the monetizing workshop, will be provided after the hackathons are completed (M30).

In the following sections of this chapter, individual planning for each pilot is described. To facilitate responses from the Pilot Coordinators, a template was developed in order to allow homogeneity in the information provided and to drive reflections and thoughts about the different aspects of the planning. The template circulated by Promoter is provided as Annex I, document 8.1.

It should be noted that the planning of how the IPR will be dealt with in the pilots is still under discussion. A common element has been agreed among the pilots and the WP3 Leaders that is to create a repository of content, coming both from content providers that are partners of E-Space and other content providers not in the consortium, containing data and metadata that are available under the creative commons licenses, for free re-use in non-commercial applications. This repository of content, which will be part of the E-Space Content Space, will be available both for the pilots and for further re-use within the Hackathons activities.

More details about the individual planning of each pilot about the IPR will be provided by the pilots as part of their activities in the next period.

Similarly, the details of the individual dissemination strategies of the pilots are under development at the time of the delivery of this document. Some common elements of the dissemination plan that concern the pilots have been identified and were described in general terms in the previous section - 4.8 ENDORSEMENT, DISSEMINATION, COMMUNICATION (WP6). However, the elaboration of full details of pilot dissemination plans will be part of the activities in the next period.

Each of the pilots reports in the following sections regarding its content list, links with other activities of the project, technical integration and testing, evaluation and, planning.

5.2 EUROPEANA TV – PILOT COORDINATOR: NISV

Annex III of this deliverable contains some examples of use cases and scenarios that are under consideration among the partners involved in the TV pilot, for the actual shaping of the prototypes.

It can be worth for the reader of this document to refer to Annex III while assessing the content of this section, in order to have a concrete perception of what the TV pilot is expected to deliver.

5.2.1 Content list

Name of the content provider	Name of the selected collections	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement
NISV	Open Beelden (Open Images)	Video	3500 video items	Public Domain, CC-BY, CC-BY-SA, CC0	N/A

NISV	Geluid van Nederland (Sound of the Netherlands)	Audio	2500 video items	CC-BY, CC-BY-SA	N/A
RBB	Berlin Mauer	Video	500 video items	Free access/rights reserved	RBB copyright
LUCE	Euscreen	Video	2400 video items	Free access/rights reserved	Copyright LUCE
LUCE	LUCE You Tube channel	Video	1000 video items	Free access/rights reserved	Copyright LUCE

5.2.2 Link with other activities of the project

As detailed above, we decided to change our timetable and development cycle of the TV hackathon to better reflect the operation of the project. The goal for us is to have a toolkit with proven tools, workshop methods and proof of concepts developed in such a way that they can be used in subsequent workshops and hackathons.

To aid planning, ahead of this first hackathon, we will simulate/act out a trial workshop every few months in the build up to M15 (April 2015). Each iteration will bring us closer to the actual hackathon, which can act as a learning cycle and we can fine-tune the different elements as we move closer to the actual hackathon.

We will be organising separate workshops within the two scenarios. We have the local scenario with specific use cases (examples are provided in Annex III of this document) and the broadcast scenario with specific use cases. We define scenarios on a horizontal level where we see a specific market need for a media use scenario: the local for the smaller scale media outreach (within the living room, the classroom or a small group of people) and broadcast for the large scale broadcast industry. We then define use cases on the vertical axe, and they are constructed from an individual viewpoint reflecting personal media / multi screen needs.

The two scenarios within this pilot require different development cycles; for the local scenario we will have a 7-week interval and a length of a workshop of 1 week. While for the broadcast scenario we will have more continued cycles of 3 months simulating a more traditional development method that would be followed by a client after the workshop is completed and an idea is taken from workshop prototype state to a real product. By already inviting interested parties to some of the simulated workshops (in preparation of the hackathon), we will already be able to establish relationships and invite these parties to take part in the actual hackathon. As they will have experience with some of the modules developed/available, further ideas can be explored by these parties and submitted to the hackathon. Furthermore, we will make use of other existing networks of the pilot partners to attract participation to the hackathon. As hackathon organiser Waag and Pilot Coordinator NISV are both located in Amsterdam, further outreach can be achieved via their channels.

Market Analysis:

Within Task 5.1 of E-Space, the Market Analysis for the Europeana TV pilot explores, on a wider scale, various customer segments, such as broadcasters or any platform for on-demand streaming media. The toolkit developed within the Europeana TV pilot will directly connect to market activities within these segments. It will include a variety of modules that can be customised according to the needs of the hybrid television production market. This way the toolkit can serve as a starting point for these customer segments.

Hackathons:

Possible stakeholders for the hackathon are (app) developers, production companies, broadcasting companies, content providers, cultural heritage institutions, educational organisations and HbbTV developers/providers.

The planning of the Amsterdam hackathon has to some extent already started: in May 2014 there was one meeting including Waag, Noterik and NISV (which is also the WP5 leader) to discuss hackathons in general. During that meeting there was a discussion about presentation and the steps that the Europeana TV pilot will take in the months leading up to the hackathon i.e. the “internal” testing workshops that will ensure that the toolkits that Noterik and Proton Labs provide are as easily adaptable and competent as possible to make it that much easier for developers and designers to make use of them during the hackathon. At the moment, there hasn't been a wider discussion about the hackathon itself (i.e. the one day and a half event in Amsterdam), although close contacts about promotion and scheduling of the event are still ongoing within the concerned partners, particularly Waag, NISV and Noterik who enjoy geographical proximity and also share strong relationships built, for quite some time, via other projects.

Educational sector:

After the toolkit has been optimized there is some definite potential for use of Europeana TV technology in the educational sector. Digital screens in schools are becoming more ubiquitous (in the Netherlands at least 95% of public schools have one or more ‘digiboards’) and presence of tablets and smartphones in the classroom for educational use is growing steadily. The Europeana TV pilot will make available modules that facilitate communication between devices and specific interactive features such as casting to a main screen or a voting/polling system which will allow a group of individuals to interact with a main screen. This multiscreen aspect of the Europeana TV toolkit would strongly benefit student to teacher communication either from a tablet to a main screen or from a smartphone to a main screen. We feel confident that the toolkit will be able to produce these types of envisioned applications for use in the educational sector, and will therefore be of great value to the educational demonstrators taking place within the project.

5.2.3 Technical integration and testing activities

As explained above, we will start simulating pilot workshops to improve the technical integration of the toolkit modules and to test the readiness of the building blocks. We will start out by generating use cases (see Annex III for some examples of use cases we are thinking of) and then applying the building blocks to see if we can create an application.

Modules to be used in the simulated pilot workshop(s)

By its nature multiscreen applications are a little more complex than topics normally used in workshops and hackathons, for this reason we will provide – on top of several APIs (for example the Europeana API) – so called ‘building blocks’ that developers can use for implementing their ideas. Over the next year the three technical providers (Noterik, Proton Labs, and NTUA) will work on these building blocks and provide them to the different

iterations of the workshops. Using the use cases (see Annex III) we have and will continue to extract a list of needed modules, and these combined with modules already available or needed in other projects will be developed. Since it is normal for hackathons to provide technical information to the developers before the event we will make these and other needed materials available on GitHub. The current list of modules/features that we foresee to be either already available or needed for the different iterations includes:

Module name	Application or back end	Function
Login system	Both	Being able to log in and allow people to be added to a 'product' in different roles
Gateway to Europeana API	Both	Being able to select, find and display both the core content and related content and information
Maps display	Application	Display a set of locations on a map and allow it to act as a selection system
Collection viewer/selector	Both	Able to select video or part of a video from a database into a collection for use.
Share/Control	Both	Allow screens to share, send, and assign other screens tasks. For example sending a item from a collection to a main screen
Question engine	Both	Being able to send a question to multiple screens and collect the results and display them
Time-based viewer for selected collections	Both	Take a selection and display them as a timeline
Shared Pointers/Highlight tools	Both	Allow screens to point/select on other screens like the mainscreen
Distributed remote control	Both	Allow multiple screens to control video. Mostly in a assigned role (example teacher gives the 'remote' to a one student)
Semantic representation, enrichment and access of video descriptions	Backend	Takes a video script text file and/or a set of descriptive video metadata, and generates a formal ontological video description (called ScriptLink) that represents video hotspots in terms of entities of the Linked Data cloud. Generate links of a video to entities of the Linked Data cloud (mainly locations) by analysing the video content. Finds similar videos or video scenes. Provides video scenes retrieval services that are relevant to specific queries, based on semantic query answering services.
Multi-function registration and login	Back-end and front-end features	Assignment of video management rights – viewing, publishing, ingestion/submission, sharing, player creation, syndication – by administrator to contributors, publishers, viewers
Ingestion feature	Back-end feature	Fast intelligent ingestion feature creating video interfaces and players on the fly. Ingestion can occur from NTUA, Noterik, and Europeana systems or else directly from E Space content providers
Curation Interface	Back-end and front-end features	Secure curation interface where video assets can be annotated/tagged and form the basis of automated video menus that can be embedded in video interfaces – smart TVs,

			smartphone/tablet apps, web browsers.
Html5 Interfaces	video	back-end feature and front-end application	responsive video interfaces that can be pre-set (templates-based) by curators and assigned users. These interfaces will also have built-in features such as push to TV, share to social networks, video comment, and watch later.
Mobile recorder	video	back-end feature and front-end application	iOS and Android mobile video recorder apps customised/branded for content providers. Such app will be used to gather user generated videos to enhance video use cases in both learning and entertainment. Such apps have been designed to retain control of videos for rights management, data protection and reporting purposes after curation has been completed.
Native applications		front-end applications	Smartphone and tablet applications with synchronization to TV features. These applications can be designed, configured, updated and hosted via Proton Labs cms technology

5.2.4 Evaluation: criteria and planning

As the main outcome of the Europeana TV pilot will be the multiscreen toolkit as described above, this will also be the focus in the evaluation process, criteria and planning. An evaluation of the usage of the toolkit will follow after every workshop and will be circulated within two weeks after the workshop. The planning for the workshops is described below in chapter 5.5.

Criteria for evaluation:

Review of the toolkit during the workshops

- Did the workshop result in usable prototypes?
- Could it be performed within the timeframe and budget?
- How did the participants review/score the workshop?
- Are the people attending the workshops happy with the results?
- Review the components created for each workshop on reusability and commercial value.
- Review of the usage of Europeana metadata
- Review the re-use of content providers material

5.2.5 Timeplan and milestones

The timeplan and milestone structure for the Europeana TV pilot is driven by the four workshops we have in mind for the local scenario and one workshop for the broadcast scenario. However, before the first workshop we already need to have a toolkit equipped with a variety of modules to get the development and creative thinking started. For this reason all partners involved in the Europeana TV pilot have started devising personas and specific use cases related to these personas that we think are realistic and reflect user needs of existing target groups. These use cases can be found in Annex III. Ultimately, through different iterations of the workshops, we foresee that external partners will take part in the later workshops (possibly the latter two) and come up with their own use cases tailored to their corner of the market.

Time plan 1: Local Scenario pilot workshops

Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1.1	Review use cases select one that fits the possibilities of the toolkit best in current development state	July 2014	Completed
MS1.2	Simulated pilot workshop around idea [selected one] – (see use cases)	August 2014	<p>Length : 2 weeks</p> <p>Topic : Suggested from D4.2</p> <p>Dataset : 50 clips around topic [topic one] from [provider one] and [provider two]</p> <p>Group : internal</p> <p>Method : mostly using telcos and implementation by Noterik</p> <p>Goal : to test run all the proposed steps in the workshop</p> <p>Deliver: workable demonstration based on idea [selected one] limited by 3 development days.</p>
MS1.3	Review use cases select one that fits the possibilities of the toolkit best in current development state	September 2014	
MS1.4	Simulated pilot workshop around idea [selected two]	October 2014	<p>Length : 2 weeks</p> <p>Topic : Suggested from D4.2</p> <p>Dataset : 50 clips around topic [topic two] from [provider one] and [provider two]</p> <p>Group : internal</p> <p>Method : mostly using telcos and implementation by Noterik</p> <p>Goal : to test run all the proposed steps in the workshop</p> <p>Deliver : workable demonstration based on idea [selected one] limited by 3 development days</p>
MS1.5	Review use cases select one that fits the possibilities of the toolkit best in current development state	December 2014	

MS1.6	Prototype version of the Europeana TV Toolkit delivered	January 2015 – Project Milestone7/ D4.3	Pilot prototypes – Release no.1 reached
MS1.7	Plan a final test run for the workshop	February 2014	
MS1.8	Test pilot workshop around idea [selected two]	March 2015	<p>Length : 3 days over a week</p> <p>Topic : Workshop decides during first session rounds. D4.2 scenarios provided as a examples only</p> <p>Dataset : 50 clips around topic [topic one] from [provider one] and [provider two]</p> <p>Group : external + external developer with ‘normal’ workshop support from Noterik</p> <p>Method : Face to Face</p> <p>Goal : to test run all the proposed steps in the workshop</p> <p>Deliver : workable demonstration based on idea [selected one] limited by 2 development days</p>
MS1.9	Europeana TV hackathon organised in Amsterdam. This hackathon will be the first one to take place in the E-Space project, and has been pulled forward to M15.	April 2015	

Time plan 2: broadcast scenario workshop

Pilot Milestone number	Milestone Name	Delivery date	Comments
MS2.1	Review use cases select one that fits the possibilities of the toolkit best in current development state	December 2014	
MS2.2	Simulated pilot workshop around idea [select one] (see use cases)	January 2015	<p>Length : 3 days over a week</p> <p>Topic : Workshop decides during first session rounds</p> <p>Dataset : 250 clips around topic Berlin Wall from RBB, LUCE and NISV</p> <p>Group : internal partners with ‘normal’ workshop support from Noterik</p>

			<p>Method : Face to Face</p> <p>Goal : to test run all the proposed steps in the workshop</p> <p>Deliver : workable demonstration based on idea Berlin Wall limited by 2 development days</p>
MS2.3	Prototype version of the Europeana TV Toolkit delivered	January 2015 – Project Milestone7 / D4.3	Pilot prototypes – Release no.1 reached

ADDENDA: Workflow of a workshop as we expect to be able to run it

We propose the following structure for the production workshops. They have a somewhat more complex/longer structure than a regular workshop because the multiscreen toolkit we use as a base will be an unknown entity, so the structure reflects this both in the design and implementation phase.

The different phases will be mapped over several days mostly as preparation for the resulting workshop. Once the toolkit is in production and ready for workshops, we expect real iterations of workshops to have slightly different agendas that we need to adapt too but we are aiming the workflow based on a structure similar to this.

Phase	Method	Goal
2 hour introduction	Documentation and Screencasts for people who might want to join the hackathon. Followed by a group Skype call for questions	This phase aims to provide the information needed for people/companies attending the workshop to decide if this hackathon is for them.
Concept contest	People/Companies submit concept proposals that will be reviewed a few weeks before the hackathons	At the beginning of the workshop, we want people to be prepared and ready to start implementing their ideas. The aims of this phase are to prepare the participants and also to allow us to prepare/improve modules if needed. Also allows us to limit the number of people if needed
Developer support	Between the end of the contest and before the workshop we will make available to provide extra support for external developers on the Springfield Multiscreen Toolkit github project	Support developers in learning the toolkit and doing small test programs to feel confident during the hackathons. Unlike normally they are using new APIs and a new development platform and they should not lose much time setting this up during the hackathon.
Workshop	One or two day face to	Create a working prototype of the scenario that can be

	face workshop	shown at the end of the hackathon. Provide a social structure for the people at hackathon to network/learn and share ideas.
Review of the workshop	Review by clients and members of the workshop staff	To both reflect on the work, staff and the used tools.
Report and advice	Short presentation to the client about the results.	Mostly delivered as a PowerPoint that the participants can reuse internally or as part of a design brief in later development.

5.3 PHOTOGRAPHY – PILOT COORDINATOR: KU LEUVEN

5.3.1 Content list

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*
Europeana Photography	Exhibition photos “All Our Yesterdays”	JPEG images medium res	120 items	Depends, for most part rights reserved, some public domain, some CC-BY-NC	Granted for use in the pilot by Europeana Photography members
User-generated content		Texts and images	Data not yet available	CC-BY	Granted while using the apps
Flickr Commons Europeana		Images	Data not yet available	PDM/CC-BY/CC-BY-NC/OOC-NC	As is

5.3.2 Link with other activities of the project

Possible links with the pilot on Open Hybrid Publishing will be investigated

Market Analysis:

It is not easy to find a market for derivative business models for high-end photography. The stock photo market is dominated by Corbis, in Europe smaller business have a stable income but not really growth. We must try to think out of the box and find ways that can generate impact on a larger scale. We are looking at telecom businesses that might want to have something cultural in their portfolio.

There are 3 scenarios for the Photography pilot:

1/ Eureka Blinkster app: B2B

With the existing Blinkster app, a real life demo will be shown at the Europeana Photography exhibition in Leuven, where children will play a quest game using the app in the photo exhibition.

For the Eureka app, the market is more precisely known: museums that organize events like exhibitions. In this case, the content provider is also the customer of the Eureka service. So, the market here comprises museums, photo-archives, event organizers that have exhibitions in which the Blinkster app (or similar apps to be proposed in the hackathons) can give added interactivity. The “gain” for these customers is a more interactive and appealing exhibition, which could lead to a higher number of visitors. The app itself could generate revenue for the developer. He/she then needs a network to sell this app; since this is B2B, simply putting the app on iTunes will not work.

Type: B2B

Market: museums, archives, and event organisers

2/ user-generated storyboards with photographic Europeana content: B2B / B2C

This is targeted at the secondary education schoolbook editor market and to teachers. We will develop, in the pilot, a website that shows these possibilities, and present the used APIs and tools in the hackathon so that apps could be made that are based on this basic scenario. These apps are a way for content providers to make their innovative content more known to schoolbook editors (content innovation), but they could also serve as added value tools to be included in a multimedia schoolbook package, to be distributed by the publishers. Some of those apps could be directly targeted at teachers and students through an app-store.

Type: B2B, B2C

Market: schoolbook editors & publishers, teachers, students

3/ augmented reality with photographic heritage images: B2B, B2C

In this more advanced pilot we will explore how user visual experience can be enhanced by an overlay of historic images on real-time images and scenes. E.g. you walk through the city of Cologne and when you look at a building you can see the same building with an historic overlay. For the hackathon, the feasibility of this scenario will be demonstrated, and the necessary content framework and hardware will be setup for developers to see whether they can come up with a working solution.

The market could be segmented as follows: there is a direct market, the content owners who want to sell services to cities, companies, communities, event organisers, and touristic services, based on their content. A secondary market could be telecommunications companies that want to strengthen their regional embedding and want to offer a combined package which also includes these kind of beneficial services. It could also directly target touristic services for city marketing. For the end user, distribution through an app store is possible. Of course, map/GPS providers and travel services can also be targeted.

Type: B2B, B2C

Market: content owners, touristic services and agencies, event organizers, map/GPS providers, and consumers.

Hackathons:

- *Involved stakeholders/users: which the audience should the hackathon for your pilot address? Who are you planning to contact?*

Scenario 1: museums, archives, and event organisers

Scenario 2: schoolbook editors & publishers, teachers, and students

Scenario 3: content owners, touristic services and agencies, event organizers, map/GPS providers, and consumers

- *Endorsement and awareness-rising activities: how do you plan to endorse participation to your hackathon in your location?*

Intensive promotional action will be addressed towards universities, schoolbook editors, photo archives and agencies, and telecom companies.

- *The expected results: think and describe what you are hoping to get from the hackathon.*

We hope that investors show up that see the potential to create some added value by looking at high-end/artistic photography applications in the digital realm.

Within the Europeana Photography consortium, we might see direct results as some partners plan to experiment with new business models.

Educational sector:

We want to show storyboards generated by end-users using photographic heritage; students of Cultural Studies will take the lead in showing how such user-generated content can be made. This should inspire schoolbook editors.

Teams of students of the MA Cultural Studies in Leuven will prepare demos of storyboards made with Europeana, third party and user-generated content. This will be developed into a marketing strategy for the early photography collections. This can be enhanced by apps coming from the hackathon.

5.3.3 Technical integration and testing activities

For the first scenario, we will run a full test at the Leuven Photography exhibition in January 2015.

For the second scenario, the pilot needs the setup of a server space to start developing a website where users can access the Europeana data through OAI-PMH interfacing, and where we can store user data and content.

The third scenario involves a lot of further preparation: selection of target hardware, writing the code, having content that we can map precisely enough to buildings (GPS coordinates are insufficient). A meeting will be held late August 2014 with iMinds and KU Leuven to further explore this.

5.3.4 Evaluation: criteria and planning

There is a clear evaluation criterion: can we find developers who are willing and capable, with the materials we provide in the hackathon, to implement the 3 scenarios? Depending on this recruitment result we will determine which scenario is the most promising to develop further and to go to incubation.

In this sense our scenarios have different levels of risk: starting from low technical and business risk (scenario 1) to medium risk (scenario 2) to high risk (scenario 3). In this way, the pilot is also important for the EuropeanaPhotography consortium, since many are eager to venture in new business models, and are assessing which way to go. By having a good spread in anticipated risk we can make a thorough evaluation afterwards.

Evaluation criteria will be:

- Network assessment: what kind of content provider network needs to be in place? Who is needed in the distribution channels?
- Technical assessment: how mature is the technology? What needs to be further developed?
- Business assessment: what is the cost structure? How will the revenue stream be generated? To whom is the money going to flow? What kind of investments are needed?

5.3.5 Timeplan and milestones

Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1	Requirements defined	July 2014	Completed

MS2	Content sourcing (sources already defined)	January 2015	In progress
MS3	Exhibition texts ready	December 2014	In progress
MS4	Blinkster database setup	December 2014	In progress
MS5	Blinkster database filled	15 January 2015	In progress
MS6	Blinkster photos taken at exhibition	26 January 2015	In progress
MS7	Blinkster app ready in exhibition	First week February 2015	In progress
MS8	Hackathon meeting Photo pilot	Amsterdam early August 2014	In progress
MS9	Scenario 3 technical meeting	End of August 2014 Leuven	In progress
MS10	Start student groups on user scenarios (scenario 2)	October 2014	In progress
MS11	Prototypes ready for contributing to D4.3	January 2015 – Project Milestone7	In progress
MS12	Website environment with demo storyboards ready	February 2015	In progress
MS13	Scenario 3 (augmented reality) demonstrator and components ready for hackathon	July 2015	In progress

5.4 DANCE – PILOT COORDINATOR: COVUNI

5.4.1 Content list

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*
O Espaço do Tempo: Montemor-o-Novo, Portugal	Rui Horta Stage Works	Video recordings	Ca. 10 hours	IPR is owned by third party (O Espaço do Tempo).	NOT public domain. An agreement exists with UNL-FCSH to allow usage for research purposes only.
EU Screen	Beta and Project	Images and Video	Ca. 10 hours	IPR is owned by INA	Free Access but no reuse
Siobhan Davies Replay		Images and Video	Ca. 10+ Hours	IPR is owned by third party: Siobhan Davies	NOT public domain. An agreement exists to allow usage for research purposes only NOT public domain.
DE Film Institute		Images and Video	Ca. 10+ Hours	Restricted Access- Rights Reserved by: DE Film Institute	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
INA.France		Images and Video	Ca. 10+ hours	Restricted Access- Rights Reserved by: Institut National de l'Audiovisuel	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
The European Film Gateway		Video Recordings	Ca. 10+ hours	Restricted Access- Rights Reserved by: The European Film Gateway	NOT public domain. Restrictions with content- have contacted Europeana and discussing

					restrictions.
The Swiss National Library	The European Library	Images and videos	Ca. 10+ hours	Restricted Access- Rights Reserved by: The Swiss National Library	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
ECLAP		Images and Video Recording	Ca. 10+ Hours	Restricted Access- Rights Reserved by: ECLAP	NOT public domain. Restrictions with content- have contacted Europeana and ECLAP discussing restrictions.
Memory of the Netherlands	"150 Years of Advertising in the Netherlands " Reclame Arsenal Collection	Images	Ca. 10+ hours	Restricted Access- Rights Reserved by: Memory of the Netherlands	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
OFS Records		Music for dance	Ca. 5hours	Restricted Access- Rights Reserved by: OFS Records	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
The Orchard	Music Distribution Co.	Music for Dance, Images	Ca. 5hours	Restricted Access- Rights Reserved by: The Orchard	NOT public domain. Restrictions with content- have contacted Europeana and discussing restrictions.
Int'l Institute of Social History Netherlands		Images, Video Recordings	Ca. 5hours	Restricted Access- Rights Reserved by: Int'l Institute of Social History	NOT public domain. Restrictions with content- have contacted Europeana and discussing

				Netherlands	restrictions.
Toscana Film Commission	Archivio della memoria di Toscana	Cinema and Video	Ca. 5 Hours	Restricted Access- Rights Reserved by Toscana Film Commission	In conversation with Tiziana Lombardo of FST regarding access to this content

5.4.2 Link with other activities of the project

The Dance Pilot has the potential to interact with other pilots, specifically the Games Pilot. Here are some exploratory ideas connected to direct goals the Games Pilot has outlined in D.4.1:

- 1) Art History Educational Game that uses dance content rather than Art History content.
- 2) Creation of Mini-Game to engage and inspire casual gamers and children using dance images to inspire the novice. i.e. Guess the genre of dance or dance step using archived imagery.
- 3) Creative Puzzle Game which allows player to manipulate, collage and juxtapose imagery. Possibility of reusing the Europeana's Culture Collage lab application. Game could be used in an educational setting allowing users to create new shapes with the intention of visualizing new dance scores.
- 4) Educational Game used by dance learners (distance learning included) which teaches and assesses the pupil in an interactive way. Might test their knowledge of dance steps or other dance related content (i.e. geographical location, genre, era, etc.)

Market Analysis:

Trends are towards wanting more tools to access cultural content and to widen public appreciation through encouraging the user to be a co-creator. More specifically within the educational market things tends to be stable. The niche market of dance enthusiasts within the larger sports, leisure and tourism market is growing. The cultural heritage market is stagnating (or even contracting due to public expenditure cuts as a result of the recent economic crisis).

In aligning this pilot activity with the overall market analysis we anticipate the following market segment and product development:

Customer Segments: professional or pre-professional dancers, choreographers, producers, trainers and educators; dance enthusiasts, recreational and social dancers (i.e. basic to advanced level).

Value Propositions: providing professional dancers and choreographers with tools to deepen their engagement with their creative process through developing and visualising choreographic strategies, through annotation and associated digital tools in order to enhance their practice and offer to the public. This enables dance enthusiasts to enrich their experience of dance through tools to support their learning and engagement with dance as a cultural practice.

Channels: Store (iPhone and Android)

Customer Relationships: Online platform with forum, Q&A, FAQ and direct contact for customer feedback

Revenue Streams: freemium model: basic steps for free + premium steps at a price

Key Resources: multi-media files of dance

Key Activities: app development; development of dance annotation tool for online access.

Products to be developed: Two applications - DancePro and DancE Spaces (see below)

Hackathons:

- *Involved stakeholders/users: which the audience should the hackathon for your pilot address? Who are you planning to contact?*
 - a) Chosen API Sponsors and Providers
 - b) Business Sponsors: Local and National Theatres, Dance and Business Companies in the region
 - c) Participants: Free-lance Dance artists, Researchers, Educators, Film makers, Computer Programmers and Engineers and Book Publishers
 - d) Entrepreneurial Community
 - e) Event organizers: CIANT - International Centre for Art and New Technologies, Prague, Czech Republic

- *Endorsement and awareness-rising activities: how do you plan to endorse participation to your hackathon in your location?*

In an effort to endorse our activity, we will rely on CIANT's expertise on the matter. We will suggest they contact established business organizations and other educational bodies within the Czech Republic and surrounding region. Among those organizations we suggest CIANT to contact are the Dance Centre Prague, Prague Dance Film organizers, Ministerstvo Kultury, CINEDans, and the Thematic Network for the Employability of the Arts and other institutions within the Cultural sector.

- *The expected results: think and describe what you are hoping to get from the hackathon.*

The hackathon could be a way to link dance artists, researchers, scientists, investors and sponsors while also promoting the cultural heritage sector and Europeana's content. We hope that participants will gain new skills sets, learn from others involved, network, have a space to create while also gaining exposure to other companies and potential investors. The hackathon will reuse the content of the E-Space pilot on Dance to come up with progressive and innovative applications while also deploying software that empowers and connects.

Educational sector:

The Dance Pilot will generate benefit for the dance educational sector by enhancing access to cultural content and ideas about how to gain more knowledge from the cultural content. Researchers will be able to access more diverse dance content and be able to gain greater knowledge of the content which will benefit the educational market for dance students in undergraduate and postgraduate programmes, across Europe.

Target group with each Scenario:

DancePro: dance students, dance researchers and vocational trainers (Educational market)

DancE Spaces: non-professional dancers (tourism, leisure, and cultural heritage market), dance clubs and those taking dance classes (sports/fitness market)

5.4.3 Technical integration and testing activities

The Dance Pilot has a combination of senior leadership, technical expertise as well as front-line leadership which together makes for a solid team that creates a working environment that is able to develop, design, test and implement the expected outcomes. The technical integration and testing activities are divided into three sections: **Functions, Location, and Command**.

We have identified the function of the application and its main target groups. The Dance Pilot will create a general framework for working with dance content and the related metadata accessible through Europeana.

Two applications that will be built:

DancePro: to be used by **Dance Researchers and professionals** for teaching and learning dance. Technology support will be managed by UNL-FCSH partner. The application will annotate dance at a granular level which was not possible before, and make annotations of dance in a user friendly manner. It will be able to make multimodal annotations and find specific dance video segments or concepts within a large archive.

DancE Spaces: to be used by **the General Public** (tourism, leisure, and cultural heritage market), dance clubs and those taking dance classes (sports/fitness market). The application will make it easy for user to create (personal) stories involving dance, that engage the audience and promote the content. Technology support will be managed by IN2 partner.

* Two possible scenarios have been identified for each application. *

The **Location** of the materials used and the content to be tested has been identified and located. The technical expertise of IN2 and UNL-FCSH ensures that the technical framework will be followed. We have a technology creator-tool (UNL-FCSH), Knowledge-Base Platform and Browser (UNL-FCSH) and the ON:meedi:a platform for content management. In addition to already having located the technology we want to use, as a pilot, we have not only identified but also located possible Europeana Dance content we hope to reuse for the testing portion of the pilot. These collections have been outlined in the previous section of this report.

Having a clear understanding of the market and its trends allows us to have a **Command** on the application and prototypes we are developing. We have two specific scenarios which allows us to come up with a sound organizational structure that supports the freemium business model.

5.4.4 Evaluation: criteria and planning

We have considered a working model that meets targets while also establishing clear guidelines for developing, testing, implementing, managing and possibly supporting the application. We will have a mixed method approach to gathering feedback and evaluating. We will evaluate whether the applications are user-friendly, if its interfaces are easy to navigate, their usefulness within the larger market, its likely uptake, applicability and potential to be used within different markets.

COVUNI has access to the target groups, as well as houses a technology lab set up within the university. This will allow for ease of testing and allow the users to spend a substantial amount of time with the prototypes. While the target group is using the applications, we will observe how they use the prototype and note where problems arise or instructions are not clear. Questionnaires and 1:1 interviews will also be a mode of evaluation. With this more direct contact with the target group, we will evaluate whether the applications satisfy, not only practical and technical goals, but assess if the prototypes had or could have an impact on their

own work and practice. We will try to gain insight into how these applications might influence their teaching or research.

After collating the results of the tests with the different users, we will revise and proceed with a new plan-of-action for implementation of feedback.

5.4.5 Timeplan and milestones

Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1	Pilot methodology and validation criteria agreed.	31 July 2014	In progress (*)
MS2	Completing outline wireframes for initial scenario planning - IN2 (Alex Stan)	31 July 2014	In progress (*)
MS3	Discussions completed with new content providers (e.g. Katy Coe, etc) - COVUNI (Rosa Cisneros)	31 August 2014	In progress
MS4	Content sourcing agreed	30 Sep 2014	In progress
MS5	Status update report on both apps (post-Venice conference)	30 October 2014	In progress
MS6	Technology compatibility/development agreed	Nov 2014	In progress
MS7	Pilot prototypes status update and fixes identified. Prototypes ready for contributing to D4.3	January 2015 – Project Milestone 7	To be implemented
MS8	Pilots prototypes – first iteration	February 2015	Prototypes ready for inspection
MS9	Review and fixing of first iteration completed	June 2015	Prototypes ready for further testing
MS10	Technical integration and testing of release no.1 completed	July 2015	Testing in lab environments during spring 2015 to be completed by end of July
MS11	Final release of pilot	July 2016	Development of pilot following user feedback.

(*) to be completed at the time of submission of the deliverable

5.5 GAMES – PILOT COORDINATOR: COVUNI

5.5.1 Content list

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status
Europeana	The European Library	Images	148	CC BY-NC-SA
openbeelden.nl	Open Images	Video	201	CC Attribution – Share Alike
Europeana	Digitising Contemporary Art	Images	65	CC BY-NC-SA

The Games pilot is composed by different games applications. The exact definition of which content is to be used for which application is still under development.

5.5.2 Link with other activities of the project

The Games pilot is expected to find synergies and interact with the Dance pilot.

Please, refer to the previous section about the Dance pilot for further information.

Market Analysis:

More than 200 million people worldwide play casual games via the Internet. In 2010, the world wide connected casual games industry had revenues of nearly \$6.00 billion on mobile, iPhone, social networks, PC, Mac and Xbox platforms.

Forecasts predict the Serious Games market will grow from \$1.5 billion in 2012 to \$2.3 billion in 2017. The larger simulation-based learning market, which includes corporate training games, is expected to grow even more from \$2.3 billion in 2012 to \$6.6 billion in 2017. Altogether, the learning games market will grow from \$3.9 billion to \$8.9 billion in 2017. Much of the growth will come from apps that target the mobile market.

This pilot will be targeting internet and mobile players of games by providing demonstrators that address these markets both technically and thematically.

The games pilot will address two key markets:

1. The game player / consumer
2. Games developers.

The purpose is to understand the potential for Archives such as Europeana to provide valuable content for video games, that engages audiences and therefore offer a viable content source to developers interested in business models that can exploit this data further. By promoting content from Europeana in the games, awareness of the archive and its content should also be raised more generally. In addition the Pilot seeks to establish methods for accessing various archive content and presenting this in the context of digital games. These methods will form part of the technical aspect of the hackathon offered out to participants to build upon.

Within the pilot specific audiences of game players and users will be addressed:

1. The Game Builder: This is gamified set of services based on archived material of classic board games. It will allow user to create and share their own games based on these

templates. The framework developed for this should be transferrable across to future pilots and hackathons.

2. The Creative Game: This will be aimed at more sophisticated users of games technology who are keen to play with and explore media and to share their ideas and creations. The technology will support the combining of multiple video sources and should be applicable to other pilots working with moving image.

The educational game: will target the pedagogic needs of teachers and students within a specific age group / key stage. The demonstrator will be aimed at Art students in secondary education, and will specifically address the subject of the self-portrait. The technology developed should be transferrable to other applications.

Hackathons:

- *Involved stakeholders/users: which the audience should the hackathon for your pilot address? Who are you planning to contact?*

We are interested in creating a 'technology agnostic' hackathon that welcomes digital non digital practitioners to create and submit their ideas for the use of Europeana content within the framework of games and gamification.

We will engage with a wide range of people and professions to join us at the hackathon. By combining the ideas, skills and experiences of a diverse set of people, we hope that the event will spark a great deal of novel, interesting and exciting ideas for ways to present Europeana and other archive content through the medium of games.

We will facilitate digital, non-digital and collaborative practice at the workshops allowing for hybrid and collective thinking to offer new and unexpected re-contextualisation of the question and therefore unexpected and novel solutions.

We will include technology developers who can 'hack' using computers and computer controlled devices, and cultural thinkers who can 'hack' using paper based prototypes.

- *Endorsement and awareness-rising activities: how do you plan to endorse participation to your hackathon in your location?*

We will be working with developer / research / cultural networks to promote the hackathon.

- *The expected results: think and describe what you are hoping to get from the hackathon.*

Technological and paper based prototypes / demonstrators / ideas for games based methods to promote and exploit Europeana content.

Educational sector:

One of the game demonstrators specifically targets Secondary school education in Art. It focuses on the art of the 'self-portrait' using imagery from the archives as its basis, and combines this with the multimedia capabilities of mobile devices to allow students to research and create their own self-portraits. Bringing the 'Selfie' into the Art classroom.

This may in turn link with the dance pilot, who could use the underlying technology to create a game around dance posture, figures and positions aimed at providing dance students with a playful introduction to the discipline.

5.5.3 Technical integration and testing activities

We will use an iterative design and development approach that will allow us to develop the demonstrators from paper based storyboards through to technical prototypes testing functionality throughout. When we reach Beta stage we will then make small deployments of the game amongst the target users for further feedback and improvements.

The games pilot will use the Unity 3D game engine on which to develop the demonstrators. www.unity3d.com

This software is freely available, with a 'pro' paid version. It is probably the most accessible and popular game engine of the modern generation, therefore it is highly accessible to participants in the Games pilot hackathon.

In addition Unity 3D is highly customizable, allowing us to develop bespoke scripts and tools that will specifically support the demonstrators and which we will be able to share with the hackathon participants in order to facilitate their access to Europeana and deployment of suitable content.

5.5.4 Evaluation: criteria and planning

Criteria for the evaluation of the prototype and for the development/improvement of the final output:

1. Technically sound – no critical bugs
2. Clear purpose – users understand the purpose of each demonstrator
3. Usability – users are able to complete the tasks demanded
4. Links to content – users are aware of the archive content showcased in the demonstrators and are able to link back to the sources and conduct further research around them if wanted
5. Attribution is clear when necessary

Continual evaluation will take place as part of the iterative development process, with user evaluation taking place toward the end of the cycle.

5.5.5 Timeplan and milestones

Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1	D4.1 Pilots methodology and content sourcing	March 2014	Completed
MS2	Prototypes ready to contribute to D4.3	January 2015 – Project Milestone 7	
MS3	Design documents for all 3 demonstrators completed	February 2015	
MS4	All 3 demonstrators completed	December 2015	

5.6 OPEN AND HYBRID PUBLISHING – PILOT COORDINATOR: GOLDSMITHS

This pilot engages with the overall E-Space project by:

1. developing a creative multi-platform resource, which we are calling an ‘open book’, on photography and media, using the Europeana cultural resources;
2. implementing a structure for the active use and wide dissemination of this resource (i.e. designing a framework/business model for using ‘open and hybrid publishing’ and sharing it with others – via a ‘how to’ guide, downloadable from the E Space website).

The best way to imagine what the result of this pilot will look like is to think a *coffee-table art book presented online*. This earlier project the Pilot Coordinator, Prof. Joanna Zylinska, was involved in, Living Books about Life, <http://www.livingbooksaboutlife.org/>, serves as an inspiration for the current pilot, except there were 20+ books published as part of it; while here the aim is to design one large book, with high-level content and images, and with two open sections. The final stage of the pilot (to be undertaken in year 3) *will involve the writing of a ‘how-to’ guide explaining the open and hybrid publishing framework and business model to various stakeholders.*

5.6.1 Content list

Planned content type: still image, video, text [possibly audio – but the audio content will not constitute more than 5% of overall content]

Formats for selected content types: We’re using Wordpress for the project so we will use content in various formats supported by Wordpress. More specifically, our content for the majority of chapters of in our Book will consist of text embedded directly into the Wordpress page plus jpeg images. There will be occasional videos (from Vimeo and YouTube), plus we will also provide links to existing resources.

Our content will come from: E Space, Europeana and 3rd parties.

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*
Europeana	Main Europeana database using the ‘search’ function; plus EuropeanaPhotography	still image, video, text	20-25% but it’s difficult to estimate at this stage – please see explanation below	PDM (CC-BY or similar open access licence)	n/a
Digital Public Library of America	Main; Exhibitions	still image, video, text	5-15%	PDM (CC-BY or similar OA licence)	n/a
Digital Commons	Journals; Books; Image galleries	Principally text; also	5-15%	PDM (CC-BY or similar	n/a

		still image		OA licence)	
Research Catalogue	Journal for Artistic Research; Research Portal of the Royal Conservatoire, The Hague; RC portal of the University of Applied Arts Vienna; Portal of the Academy of Creative and Performing Arts, Leiden University	still image, video, text	5-15%	PDM (CC-BY or similar OA licence)	n/a
Ada – Archive of Digital Art	One database; using categories Database Art; Digital Animation; Digital Community; Digital Graphics; Net Art; Transmedia Story Telling	still image, video, text	5-15%	PDM (CC-BY or similar OA licence)	n/a
Sound and Vision	Open Images	still image	5-15%	PDM (CC-BY or similar OA licence)	n/a
Critical Commons	Lectures, Resources	still image, video	5-15%	PDM (CC-BY or similar OA licence)	n/a
Public Knowledge Project	Selected photography, media and art journals from the Open Journal System	Principally text	5-15%	PDM (CC-BY or similar OA licence)	n/a
Vimeo, YouTube, Flickr	Using search function	still image, video	5-15%	PDM (CC-BY or similar OA licence)	n/a

As previously discussed, more details about the content of the pilot are not available at this point, given that our Photomediations Open Book is a content-driven resource, and that preparing intellectually and academically viable content is one of the main tasks of our pilot. We're not building any complex technical interfaces and are in fact planning to have a technical platform for our pilot ready in the next couple of months. But populating this platform with quality content, which is equivalent to editing a quality academic resource on the topic of photomediations, is what is going to take the bulk of the time for us during the first 18 months of the project.

SEARCH

The repositories will be searched using the following key terms, to begin with:

- Mediation
- Media ecology
- Photograph / Photography [very broad term, but it will allow a good entry into the Europeana; 'history of photography'; 'cinema and photography' will be two sub-terms]
- Motion / Movement / Moving image
- Time / Temporality
- Portrait
- Landscape
- Still life
- Representation
- Subjectivity / Becoming
- Hybridity / Hybrid
- Open education

We are aware that Europeana does not return many results to any of these searches but it will have enough results the 'Photograph' search to allow us to choose relevant material.

It is important to emphasise that we do not envisage any issues with **copyright**. Both the Pilot Coordinator from Goldsmiths and its Coventry University partner have extensive experience of designing and working with open access repositories as well as open media platforms. Our ideal is to use the CC-BY licence (or equivalent open licence which allows free use /reuse of material - e.g. images labelled with PDM) for everything included in the book. It should be relatively easy with text as there are lots of open access academic resources we can draw on, but the selection process will require more attention and checking when it comes to images, esp. those provided with Europeana.

We aim to **include around 400-500 images in our Photomediations Open Book itself**. They will be drawn from various repositories, not just Europeana – and some can also be added to Europeana to enhance its content. There will also be '**digital pathways**' (almost like 'ideas for further study / further reading') in each chapter of our Photomediations Open Book. They will take the reader/user on a virtual walk via pre-selected content in Europeana, via links (we'll need to think how to design it so that it's not just a boring section of links but more like a visual/conceptual map) that will allow us to link to more of Europeana resources, even those with more restricted licences – as these images won't be uploaded to our project, just referenced in it via links. It's basically an additional 'layer' of the book, or a supplement to it.

The Book will also contain two additional 'open' chapters: an exhibition and a discussion forum. For the exhibition we'll use an open call for images (making sure the artists submitting give us permission to use their images in the project). For the discussion forum we expect no copyright issues, it'll be just an online space for text-based discussion for educators, curators and other working with images.

Proposed structure:

Contents

Photomediations: An Open Book

Preface: Why an Open Book? [1500 words, a discussion of the concept behind the project, which will also introduce this idea of open and hybrid publishing; to be jointly written by Joanna Zylinska and Jonathan Shaw]

Photomediations: A Critical Introduction [3500 words, to be written by Joanna Zylinska]

1. Photography and time

2. **Image in motion**
3. **Hybrid photomediations**
4. **Becoming media**
5. **The ecology of images**
“OPEN CHAPTERS”
6. **Open Education in Photomediations** (discussion forum)
7. **Online Photomediations Exhibition** (organized via a call for artists, using a Europeana template to host it)

5.6.2 Link with other activities of the project

Possible links with the pilot on Photography will be investigated

Market Analysis:

The analysis started with T5.1, which has traced (1) the changing nature of international publishing, (2) the emergence of different publishing models and (3) the promotion of open access publishing in the academic community, has shown that there are several levels of interest groups within the market, some of quite substantial size, for whom our project will be of interest:

- book readers worldwide
- artists and cultural heritage managers who work with text and visual images and who are looking for new formats for publishing and distributing the material
- higher education market: academics and students worldwide
- internet communities interested in open cultures

While our pilot deals with issues concerning commercial book market internationally, our ambitions also entail outlining a feasible publishing alternative, for academics and non-academics alike, using various platforms and various media, and drawing on ideas of openness and 'the commons'. The open access agenda for academics the way we interpret also has a soft 'political' dimension, in that it proposes an open agenda towards data access - as opposed to the 'closed garden' model promoted by both media giants such as Apple and large academic publishing corporations such as Elsevier.

However, since our pilot focuses on 'open and hybrid publishing', it also develops ways of combining free and open access publishing with, for example, pay-on-demand (via a so-called freemium model). The final stage of the pilot (to be undertaken in year 3) will involve the writing of a 'how-to' guide explaining the open and hybrid publishing framework and business model to various stakeholders. Preliminary discussions with Prof. Charlotte Waelde (Exeter) on this have already taken place; she will assist us with the writing of this guide, as will Prof. Gary Hall from Coventry, who is an expert on open and hybrid publishing.

Hackathons:

In the hackathon, an open book 'editing sprint', where an open access book is edited by a group of people in 2 or 3 hours, while also receiving instruction in both open access publishing and copyright issues - of will be proposed - of the kind project leader Prof. Zylinska ran at the Biomediations festival in Mexico City in 2013 together with Prof. Gary Hall of COVUNI.⁴

- *Involved stakeholders/users: which the audience should the hackathon for your pilot*

⁴ See here:

<http://liquidbooks.pbworks.com/w/page/69383731/Volume%206%20Biomediaciones%20%20Biomediations>

address? Who are you planning to contact?

Academics and PhD students working with image and text; independent publishers; education officers at various organisations working with images and digital heritage (e.g. The Photographers' Gallery in London; The Open Eye in Birmingham, The Red Eye network in Manchester; Magnum). Equivalent of these organisations in Greece (as our hackathon is in Athens): we will liaise with the hackathon organisers in advance to identify and make contact with local organisations – although it will be useful to have a mix of participants from different countries.

- *Endorsement and awareness-rising activities: how do you plan to endorse participation to your hackathon in your location?*

As above – drawing on the many already established contacts plus establishing new ones. Using various mailing lists. Linking with the already existent resource of Photomediations Machine curated by Zylinska. Additionally, Shaw is Head of APHE (Association of Photographers in Higher Education in the UK) – which will provide a useful platform to both test and publicise the project

- *The expected results: think and describe what you are hoping to get from the hackathon.*

We want to (1) raise awareness about the availability of open resources on image and text; (2) show people that it is possible to work with those resources in a relatively straightforward, low-tech way to publish their own books and other materials as an alternative to the expensive / top-down publishing method.

Educational sector:

Our pilot engages with the educational sector most explicitly, as this particular sector constitutes one of its designated target markets. One of the open chapters will be a discussion forum for educators, facilitating discussion about working with open and hybrid publishing model and with open images themselves. The 'how to' guide outlining the publishing possibilities will also serve as a useful guide for the sector. We're currently exploring ways of cross-referencing our pilot with the other sections of the project and will be liaising with the task leader of T5.6 to discuss further integration.

5.6.3 Technical integration and testing activities

The technology we're using is relatively straightforward: the primary version of our book will be web-based. It will use an open source Wordpress template. We are now testing different Wordpress templates in terms of design and working with a designer. We will then explore ways of making an off-line version of our book (an ebook), which will entail some necessary limitations as discussed below. We already have hosting space for our project (although would be happy to discuss shifting the pilot to, or mirroring it at, Digital Meets Culture) and have secured a url for it <photomediationsopenbook.net>.

The testing of the project will be two-fold:

1. Ensuring that the Wordpress template is adequate, non-buggy and responsive, i.e. that it works on different devices
2. Ensuring that the resource can be used well by different stakeholders and that they understand the business framework and model for open and hybrid publishing proposed by this project (as outlined in a freely downloadable 'how-to- guide)

NB: Photomediations Open Book will be **primarily web-based**. We will use a responsive Wordpress template – so that the project looks good both on desktops and on tablets and other devices. The book itself, to make it look more like a book than just like a website, may

use an open source ‘flip book’ Wordpress plugin. We have already found and tested one. We will also discuss with E Space technical partners to explore whether there are other options available.

We are also **considering the possibility of making the Photomediations Open Book available in a different format**: e.g. a downloadable app (although, due to their closed nature, we’re slowly abandoning this idea) or **as an ebook or even pdf** – something that would be available when the reader is offline (in a slightly reduced format, and not including the two ‘open chapters’ of the book, which rely on online access). The two versions of the book (web-based and ebook) won’t be identical – i.e. the online version will provide access to more content, esp. via the external pathways and the two open chapters.

5.6.4 Evaluation: criteria and planning

There will be three elements of testing and evaluating the pilot, which will involve engaging communities as diverse as undergraduate and postgraduate students in two UK universities; educators; global Internet users; and artists and curators working with digital resources.

(1) The Photomediations Open Book will be adopted as teaching material on an Open Education photography course taught by Jonathan Shaw at COVUNI. An online project open to global users, who will be given set tasks in line with the tasks performed by the COVUNI class based on using The Open Book, will be part of this test.

(2) The open exhibition section of the project will focus on creating an online ‘event’ as part of the book; with London-based physical events (exhibition and symposium) used to publicise and test the resource further.

(3) Beyond the duration of the project, the project team will evaluate the use of one section of The Open Book of Photomediations qualitatively by comparing it to a paper-based ‘control’, with a test case. (In an MA class on Digital Media at Goldsmiths, in week 2 we will use a section on media Convergence from the Open Book of Photomediations, in week 3 we will use a ‘traditional’ paper book on curating photomedia; then we will compare, through a questionnaire and interviews, the pedagogic experience of working with an ‘open’ and ‘closed’ resource.)

5.6.5 Timeplan and milestones

Milestone number	Milestone Name	Delivery date	Comments
MS1	Confirming the conceptual structure of the book (chapter titles etc.)	July 2014	
MS2	Skeletal design of the online platform for the project	End of September 2014	Design to be tweaked further until early 2015
MS3	Prototype available for contributing to D4.3	January 2015 – Project Milestone 7	
MS4	Content search and implementation plus writing the new content (preface, introduction, chapter introductions)	End of June 2015	The majority of visual content to be identified and inserted into the online platform by December 2014

MS5	Online exhibition and discussion forum	December 2015	Two open chapters of the book
MS6	Online version of Open Photomediations Book ready to be shown to the outside world	January 2016	Some tweaks still may be necessary later on
MS7	Testing of the pilot via open university class and hackathon	December 2016	
MS8	Symposium on open and hybrid publishing + real-life exhibition (based on the online exhibition)	December 2016	
MS9	Writing a 'how-to' guide on open and hybrid publishing	December 2016	

5.7 MUSEUMS – PILOT COORDINATOR: FST

The Museums pilot (T.4.6) includes two different applications, which use independent contents, methodologies and technologies:

Task 4.6.1: Integration of the ‘**Toolbox**’ developed by MUSEUMSMEDIEN and dedicated to the museums’ staff, for experimenting with the re-use of digital content (gathered from Europeana and other digital collections) in creating educational videos and promotional worksheets.

Task 4.6.2: Integration of the mobile **Blinkster** application developed by EUREVA and targeted to museums visitors; the application will be customised and tested by partners LAM, EVK and SPK in Vilnius at the Lithuanian Art Museum, in Tallin at the Kanut Cultural Centre and in Berlin at the Museum of Antiquities and the Museum of European Cultures. The basic idea is to offer innovative ways of enjoying a museum’s visit, by accessing deeper information on the artifacts and linking to other digital media available in the Museum itself or in on line collections such as Europeana.

5.7.1 Content list

Content list for the **Toolbox** application:

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*
Silent Heroes Memorial, Berlin	At the side of mass murder	Photos and Documents	not yet quantified	Alfried Krupp von Bohlen und Halbach-Foundation and private	asked for
Silent Heroes Memorial, Berlin	Survival in disguise – from Poland to Berlin	Photos and Documents	not yet quantified	private	asked for
Silent Heroes Memorial, Berlin	Nelly Sturm	Photos and Documents	8 items	private	asked for
Silent Heroes Memorial, Berlin	Simon Gronowski	Photos and Documents	not yet quantified	private	asked for
Irmgard Voshaar	Rescuer in uniform	Photos	not yet quantified	private	asked for
History Workshop Darmstadt,	The Karl Plagge Project	Photos and Documents	not yet quantified		asked for

Germany					
Search for Plagge ⁵	Gallery of the saved	Photos and Documents	17	Dr. Michael Good, USA	given in email (has to be discussed with WP3 Leaders if this is enough)
Prof. Dr. Wolfram Wette	Karl Plagge	PDF document: Lecture	2	private	asked for

Content List for the **Blinkster** application:

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*
EVK	Selection of objects from Estonian Museum of Applied Art and Design	Multi-dimensional objects	50-100	CC0	Agreement is needed with the authors of the art objects if it has not been done yet
(additional option) EVK	Selection of objects from Kadriorg Art Museum	Paintings	100	CC0	Not needed
LAM	Vytautas Kasiulis museum	Paintings	900	© Lithuanian Art Museum	Under development (will depend on final applications)
LAM	The Vilna Gaon Jewish State Museum, litvak heritage	Photos, documents	500	© The Vilna Gaon State Jewish Museum	Under development
LAM	Vilnius Picture	Paintings	500	© Lithuanian	Under

⁵ http://www.searchformajorplagge.com/searchformajorplagge.com/Gallery_of_the_Saved.html

	Gallery, pre XIXc paintings			Art Museum	development
LAM	Literary Museum of A. Pushkin, people, lifestyle landscapes	Paintings, furniture, items	200	© Literary Museum of A. Pushkin	Under development
LAM	M. K. Čiurlionis National Museum of Art	Paintings, photography	500	© M. K. Čiurlionis National Museum of Art	Under development
LAM	Vytautas the Great War Museum. The Grand Duchy of Lithuania in the Old Cartographic Images.	Maps, paintings, items	200	© Vytautas the Great War Museum.	Under development
LAM	„Šiauliai Aušros Museum“, „Kretinga Museum“, „Panevėžys Local Lore Museum“, „Kupiškis Ethnographic Museum“. people, lifestyle landscapes	photographies, paintings, furniture, items	2000	© Šiauliai Aušros Museum, Kretinga Museum, © Panevėžys © Local Lore Museum, © Kupiškis Ethnographic Museum	Under development
LAM	President Valdas Adamkus` library-museum“ and The S. & S. Lozoraitis	Photos, documents, paintings, furniture, items	500	© President Valdas Adamkus` library-museum	Under development

	Museum. History of Lithuanian diplomacy				
SPK	Selection of objects from the Museum of Ethnology and the Museum of European Cultures of SPK	Multidimensional objects	100	Copyright of the photograp her	Under development, SPK IPR general policy is CC BY SA NC

Concerning the content from SPK and LAM, these are under finalization at the time of the submission of this deliverables.

Bothe SPK and LAM act as aggregators of content toward museums in Berlin and Vilnius, respectively.

The first prototype will be developed with the content of EVK.

The results of this will give input to the next prototypes with the content of SPK and LAM.

5.7.2 Link with other activities of the project

Market Analysis:

Deliverable 5.1 outlines the complex European museums scenario made of a vast and differentiated ecosystem in terms of type of works displayed, the type of ownership and management, the ownership of collections. Potentially, the outcomes of the museums pilot are of interest for all the museums, memorial and cultural sites, especially the small and medium sized enterprises, not only in the countries where the pilot will be experimented but also in other EU countries. Creative industries overall represents also a potential market segment as they might use the outcomes of this pilot to create new products for cultural institutions.

By involving small and medium museums and memorials in the pilot development, the museums pilot can help validate both the market analysis and the business models viability (depicted in deliverable D4.1).

The implementation of Toolbox and Blinkster is per se an example of the possible business models for museums applications, the first one web based and the second one based on mobile technologies. These technologies present several opportunities for “renewing” the museums offers in terms of products, services, educational models, and collections. Therefore the development of the museum pilot has a great potential in terms of monetization and exploitation of results.

Last but not least, the Museum pilot could easily be integrated with other pilots and potentially benefit from their results for reinforcing its impact on creative industries such as the photography and interactive TV pilots in terms of contents but also the game pilot for the interesting developments that gamification could offer for fruition of education.

The possible business model for the toolbox could be the workspace technical maintenance – at a fixed annual fee for instance – and the sale of customization services to museums and memorials including training events for the staff.

The foreseen alternatives for a viable business model for exploiting the mobile application could be:

1. Sale of the application at the entrance of the museum for a few Euros.
2. Integration of the technology in the sponsoring and/or communication plan of the museum.

Provided the museum has a sufficient number of entrances, a shared revenue business-model with the museum can be set-up.

Hackathons:

- *Involved stakeholders/users: which the audience should the hackathon for your pilot address? Who are you planning to contact?*

The main target audience for the museum hackathon will be the staff of museums and exhibition curators (not only museums staff members but also freelance, cultural associations, etc). SMEs presence will be ensured through the engagement of creative industries representatives and startups working in the cultural and creative sectors. Developers and software/mobile applications experts will be also invited as well as experts of open data.

- *Endorsement and awareness-rising activities: how do you plan to endorse participation to your hackathon in your location?*

The engagement of the stakeholders will be ensured through:

- direct invitation to targeted contacts (a specific database will be created)
- participation at related events
- liaison with multipliers (e.g. networks of museums, etc)
- Press and Media relations
- Social Media Marketing campaign

Potential audience will be found on:

- http://www.orte-der-erinnerung.de/de/links/datenbanken_zur_ns_geschichte/
- <http://www.gedenkstaettenforum.de/nc/linksammlung/>
- <http://www.topographie.de/de/aggb/mitglieder/mitgliederliste/z/0/>

- *The expected results: think and describe what you are hoping to get from the hackathon.*

The aim of the hackathon will be to improve the technical features of the Toolbox and Blinkster app as well as to improve their usability, by collecting feedback from users in real time. New prototypes are also expected to be developed.

Educational sector:

Education is one of the core purposes of museums; however, we are in an era that sees a constant and rapid evolution of information acquisition and education methods. Museums - especially those that belongs to governmental institutions - tend to align to these changes with a slower pace, due to lack of funding and lack of means for innovate. The adoption of the applications provided by the museum pilots might benefit the educational sectors by providing easy to use and affordable solutions. At the demonstrator educational workshop a first release of the Toolbox (filled with real content) could be presented.

5.7.3 Technical integration and testing activities

Toolbox:

The **Toolbox** uses open source web-technology based upon a Linux/Apache Webserver with an Typo3 CMS 6.2 installation. In detail there will be used PHP, MySQL-Database, JQuery and

other Java Script Frameworks. All software used within the Toolbox subpilot will be open source.

The Toolbox works as a web service. Therefore it has to be hosted on a webserver that will meet the technical requirements, needed by the above-mentioned software.

The Toolbox will be hosted on the Museumsmedien webserver, using the sub-domain europeanaspacespace.museumsmedien.de. This domain can be easily linked to the E-Space server, in such a way that the user will not notice that it is physically hosted by Museumsmedien. The hosting has to be on the Museumsmedien server, to allow full control during the development process. It will be possible to transfer everything onto other servers, at a later stage.

The Toolbox is running as a web service, so there is no need to install anything for the user. Minimum requirements will be a current web browser with activated JavaScript and cookies. Nearly all platforms and devices will be supported. No cloud services will be used.

Blinkster:

The **Blinkster API** is a web-technology based on three parts: the server application, the backend and the mobile application. The server application is hosted in a server with a Mongo DB database. Interaction with the server application is provided by SOAP XML web services.

The main web services provided by the Blinkster API are:

- **Serve:** This Method performs a multi-criteria search request on the Blinkster database, including image matching.
- **FileUpload:** This call is used to upload a new content file to the Blinkster repository. It may be a new picture to be indexed by the system, but also a new multimedia file that will be returned as the result of a query.
- **AddPoint:** This Method is used to create a new Point Of Interest (i.e. an artefact) in an existing region (museum in our case).
- **AddSample:** This call adds a new sample image to a POI. Sample images are used to improve image recognition of an object by providing a set of representations in the museum context.

The backend application is provided to add content to each Point Of Interest: text, images, links... Partner Eureva can provide accounts for developers who are interested. There is no need to install anything since database and server application is hosted.

5.7.4 Evaluation: criteria and planning

Important is a user group that is close to the topic “educational work in small and mid sized memorials/museums”, and used to work with content management systems. Moreover it is a requirement that the users are able to produce educational material e.g. worksheets and presentations. The creative partners that will be involved in the evaluation process, have to work for similar institutions and topics. The evaluation process will be divided into two parts: the first part deals with collecting and managing data in the Toolbox. The scientific and educational staff of Silent Heroes Memorial is involved in this part directly. A simple feedback questionnaire will give information about this.

For the second part, concerning the work between the memorials/museums and creative partners, selected German creative partners will be asked to join a one day workshop in Berlin. Museumsmedien will assemble a suitable group of 2-3 creative partners with experiences in work for comparable memorials/museums, exhibitions and topics.

Concerning the Blinkster application, after the collection of all the content needed, Eureva will liaise with the different museums in the pilot (Estonian museums, German museums, and Lithuanian museums) to test each Blinkster mobile application.

5.7.5 Timeplan and milestones

Toolbox:

(M6-M12)

- Technical framework and definitions for the Toolbox (M6)
- Technical development (programming, design, testing)

Prototype I (M12)

(M12-M18)

- Review prototype I: technical and with regards to content (in-house Museumsmedien)
- Set up range of functions for prototype II (extensions, bug fixing) e.g. more templates if needed, other data input
- Coordination with content provider
- Assure the availability of sufficient data
- Design aspects
- Technical development
- Testing (software, content/educational purposes)
- Usability

Prototype II (M18)

(M18-M24)

- Define final range of functions for the Toolbox (extensions, bugfixing)
- Review prototype II: technical and with regards to content review (in-house Museumsmedien)
- Evaluation (questionnaire: staff that work with the Toolbox, selected creative partners)
- Standards and improvements of usability/surface
- Technical development (programming, incl. testing)
- Design, graphical adjustments

Outcome Toolbox (M24)

Relevant milestones and targets to be reached:

- Needs definition with content provider
- Search for content, agreements with content provider
- Development of contextual and technical concept of the Toolbox
- Technical development
- Testing and first evaluation
- Improvement of usability
- Real content inputs (support to the use case group)
- Production of worksheet and best practice video
- Final outcome of the Toolbox

TOOLBOX Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1	Technical framework and definitions for the Toolbox	July 2014	Completed
MS2	First release of prototype, contributing to D4.3	January 2015 – Project Milestone 7	
MS3	Collection of feedbacks and implementations	April 2015	
MS4	Second improved version of the prototype	July 2015	
MS5	Final Toolbox product delivery	January 2016	

Blinkster:

Eureva is the technology provider of Blinkster. To ease the work of museums and other Blinkster pilots, the partner will provide a guide to ease the availability of the Blinkster mobile application to the Museum or other pilot.

A draft of the Hackathon organisation timeplan is also proposed:

- Creation of specific contact list with minimum 300 contacts – M 19
- Development of the event programme - M 20
- Definition of logistics - M21
- Invitation of speakers and programme finalisation - M21
- Participants recruitment – M21
- Press and media relations – from M 21 to M26 for dissemination of event results
- Event report and outcomes - M 24

BLINKSTER Pilot Milestone number	Milestone Name	Delivery date	Comments
MS1	<p>Collect content from content providers and upload it in the Blinkster database.</p> <p>To support this effort, Eureva assists the museums with guides, on-site and/or remote collaboration.</p> <p>Eureva provides:</p> <ul style="list-style-type: none"> - A user-guide (enhanced during the project) to upload content. - A back-end web-site to manage the content <p>A mobile application to upload “sample images” to the Blinkster repository</p>	September 2014	<p>In progress</p> <p>This task is to be performed by the Museum or the content provider, with the support of Eureva.</p>
MS2	Design, graphical aspects of the mobile application proposed by Eureva and validated by Museum.	October 2014	
MS3	Technical development of the Blinkster mobile application.	November 2014	
MS4	Availability of the first prototype of the Mobile application, contributing to D4.3	January 2015 – Project Milestone 7	
MS5	Testing and evaluation	July 2015	
MS6	Final Blinkster application	January 2016	

6 EVALUATION CRITERIA

The success of the pilots will be evaluated from different perspectives: **quantitative**, **qualitative**, **commercial potential** and **collaboration**.

The **quantitative evaluation** assesses for each pilot application whether all requirements are fulfilled within the foreseen time and budget. The evaluation applies to the technical implementation as well as reporting and documentation.

The **qualitative assessment** is a subjective evaluation where the pilot applications are tested and evaluated by an independent test panel on several criteria. These criteria include:

- **Attractiveness.** Is the application considered innovative and creative? Does it appeal to the target audience? Does it fulfill the users' expectations?
- **Understandability.** Is it clear what the application does, what its purpose is and how it works?
- **Usability.** Is the application user-friendly and suited to the target audience?
- **Stability.** Is the application considered stable enough for a market release or is an extended testing period and fine-tuning required?
- **Accessibility.** Have any measures to support minority groups been taken into account?

The **commercial potential** of the pilot applications is evaluated according to the following criteria:

- **Maintainability and sustainability.** What are the costs and requirements to maintain and sustain the application?
- **Copyright and licensing issues.** Which are costs and management requirements associated with clearance of rights associated with the content used and re-used by the application?
- **Market readiness.** Can the application be released to the market as is or are there any commercial, technical or practical issues that need to be solved first?
- **Validity of the business model.** Valuation of the business model and target market size estimation.
- **Portability.** How dependent is the application to a specific platform, can it easily be extended to other platforms?
- **Interoperability.** Have international standards been embraced? Can the application be easily integrated in existing frameworks or platforms? Does the application provide custom APIs?

Finally, E-Space aims to bring together communities with different backgrounds and skills and support collaboration between different stakeholders, cultural institutions and the creative industry. Since **collaboration** is considered a key asset it is adopted in the evaluation of the pilots. More specific, the following criteria will be evaluated:

- Established collaborations with the other pilots.
- Cooperation between the stakeholders, content providers, cultural, creative and technical partners.
- Have all partners been involved as anticipated and succeeded to fulfill their respective tasks?
- Communication and integration with the general Europeana community.

7 CONCLUSION

This deliverable provides the technical planning for the 6 pilots and an overview of the interconnectivity that runs between the pilots and other tasks of the project namely:

- Common requirements related to the functionalities and facilities that are expected to be provided by the Technical Space
- Guidelines and possible specific instruments that all the pilots can share as part of the Content Space
- Specifications of the kind of Hackathon that each pilot will contribute to (e.g. software development Hackathon, concept and design Hackathon, content development Hackathon, marketing oriented Hackathon, etc.)
- Specific and general considerations about the potential markets of the results of pilots and Hackathons, which provide inputs to market analysis and development of strategies for the incubation phase.
- Planning of exploitation of the educational potential of the pilot applications.

All these interconnections will be further explored by the pilots in coordination with the concerned work packages and tasks, in the next period.

In addition to shared challenges, in the next period the pilots will also address a number of individual and distinct other challenges that vary on their respective natures, from pilot to pilot, ranging from technical implementation of the software application, gathering cleared content, establishing agreements with third parties, identifying business models, etc. Developing solutions on all these aspects is the scope of the next period, with the aim to arrive to the end of the first year of the project with prototypes ready to be discussed, presented publicly and shared on the Europeana Labs.

This document is delivered at M6 of the project when, according to the DoW, the requirement analysis of the pilots is completed and the content sourcing and technical integration phases have started. As a consequence, even if the initial technical planning for each pilot is available, it is expected that this planning may be adjusted later according to possible upcoming new developments, requirements of target audiences, and needs of the pilots themselves.

The WP4 Co-Leaders of iMinds and Promoter, together with the Pilot Coordinators and the Project Coordinator have invested a great deal of time during the early months of the project to ensure that the vision of the pilots is clear, realistic and achievable. As this deliverable has shown, the investment has led to each pilot successfully defining a pathway for its exciting and innovative activity.

It is clear that there will continue to be challenges, such as the identification of content (both from Europeana and other sources) with appropriate IPR for creative reuse, the importance of identifying market need for a potential product or creative set of tools and the generation of the right groups of participants to attend each sector specific hackathon, but they are issues that we are aware of and working on to support the production of successful pilot outcomes.

We recognised in D4.1 that each pilot is at a different level of maturity and in the subsequent period, we have used this to the advantage of the wider project, by bringing forward the TV hackathon to Month 15 to act as a pathfinder for each of the other pilot area hackathons and enable lessons to be learned for future activity.

Over the course of the project, the Pilot Coordinators and the other task leaders will maintain close cooperation, as they did in this initial period for the launch of the activities., This will dovetail with the overall progress monitoring and orchestration is a task for the WP4 Co-Leaders iMinds and Promoter with the support and supervision of COVUNI. In accordance with the project timeline, as the activities progress, the WP5 Leader NISV will have a greater

involvement, working together with WAAG in order to better define the hackathon task and other subsequent activity.

This deliverable (together with the others to be submitted within the same timeframe) aims to illustrate the work done so far as the basis for the next activities, and also for future reference and monitoring of the pilots' development.

8 ANNEX I: TEMPLATES AND QUESTIONNAIRES FOR THE PILOTS

8.1 TEMPLATE FOR THE PILOTS PLANNING

This template was circulated by WP6 Leader Promoter among the Pilot Coordinators to gather information about the pilots planning.

The template is available online in the project's repository in the Reserved Area.

D4.2 – PILOTS: INFORMATION ON TECHNICAL PLANNING

To be completed by the Pilot leaders

Please send it back to bachi@promoter.it by 20th June 2014

Content List

Following the information already provided for D4.1, please provide a more elaborated list of content sources:

Name of the content provider	Name of the selected collection/s	Type of content	Approximate amount of the sourced content	Copyright status	Status of the copyright agreement (if needed)*

*If the sourced content is public domain (e.g. Europeana's item with label PDM – Public Domain Mark) it is not necessary to sign any agreement; for any other case an agreement is necessary with the content provider in order to re-use the content in the pilot. Please indicate as appropriate.

In case it is not possible to add detailed information about the content selected, and you are forced to be vague, please add appropriate justification.

Link with other activities of the project

Market Analysis: please provide description of the relationship between this pilot and the overall market analysis conducted within T5.1

Hackathons: please provide description including:

- Involved stakeholders/users: which the audience should the hackathon for your pilot address? Who are you planning to contact?
- Endorsement and awareness-rising activities: how do you plan to endorse participation to your

hackathon in your location?

- The expected results: think and describe what you are hoping to get from the hackathon

Educational sector: please provide description about how the pilot will generate benefit for the educational sector and how the pilot is interacting with the demonstrator educational workshop to be held at M24

Technical integration and testing activities

Please describe here what you are going to do to develop the necessary technical structure and to test it in order to guarantee a fully working environment and system for your pilot

Evaluation: criteria and planning

Please indicate the criteria you think appropriate, for the evaluation of the prototype and for the development/improvement of the final output.

Please also indicate a planning for the evaluation activities.

Timeplan and milestones

Please indicate a retro-planning for each phase of the pilots

Please also indicate relevant milestones and targets to be reached.

You can also provide a table:

Milestone number	Milestone Name	Delivery date	Comments

8.2 IPR QUESTIONNAIRE

This questionnaire was circulated by WP3 Leaders UNIEXE and Packed among the Pilot Coordinators to gather information about their plans towards the rights of the content to be used in the pilots.

The questionnaire is available online in the project's repository in the Reserved Area.

Accompanying message

Reading through the submissions for the Pilots methodology and content sourcing deliverable (D4.1) it is clear that Pilots have given a great deal of thought to IPR issues.

As there has not yet been time to discuss IPR issues as a group, the purpose of this document is to ask Pilots to reflect on the IPR strategies they are developing. The aim is: (a) to help to inform discussion at the May meeting;

(b) to help to inform the relationships between IPR and the market analysis;

(c) to share ideas, best practice and develop common building blocks (where possible); (d) help to inform the work on WP3 in developing the content space including the IPR and rights labeling strategies.

The purpose is *not* to seek to develop common IPR strategies except where that is in the interests of the Pilot projects. The purpose is to inform the Pilots and E-Space more generally of possible IPR strategies that may be deployed and how they might feed into longer-term exploitation strategies.

A number of questions are set out below. The purpose of the questions is to elicit information from the projects on the relationships between IP in source content, IP in output content, IP in user generated content, and exploitation strategies.

While I am not able to attend the May meeting I will collate the information that I receive from the responses to my questions in time for that meeting so that it can help to inform discussions. To that end please let me have your responses by **Friday 2 May**.

Please do supply as much information as possible – more rather than less is helpful. If you have questions, don't hesitate to get in touch.

Charlotte Waelde

c.e.waelde@exeter.ac.uk

April 2014

E SPACE

QUESTIONS FOR THE PILOTS

Your role in E Space

- 1) Please give a brief description of the pilot that you are developing for E Space

Copyright works

- 2) What *existing* commercial/open source (other) methods/technologies/platforms/practices will you use in your pilot to:
 - a. Produce works?
 - b. Disseminate works?
 - c. Exploit works?
- 3) How will these choices impact on the copyright in the works that you produce? (e.g. are you subject to certain terms and conditions relating to copyright).
- 4) What *new* works/applications/outputs will you produce as part of this pilot?
 - a. Will these be for commercial, open, educational or other use?
 - b. Could you outline the process of creation, from inception to output?
 - c. How and why did you decide to go about your work in this way?
 - d. What is new/innovative/interesting about this work?
- 5) Will the creation of the work involve borrowing/using any existing works?
 - a. If so, will consent obtained? From whom and how?
 - b. What copyright/terms/licences are you likely to encounter in obtaining any consent?
 - c. How, if at all, might these pose issues?
 - d. If consent is not going to be obtained, why?

Collaboration

- 6) Who will be involved in conceiving/creating/producing this work?
 - a. Will this involve any collaboration? How will these come about?
 - b. What will be the contribution of each collaborator? Will there a person/persons with overall creative control?
 - c. Might the collaborations pose any challenges?
- 7) Will the work involve any user interaction? If so, describe the process of interaction and the user's contribution (if any) – do they create or add anything?

Dissemination and users

- 8) Which outputs will be protected by copyright?
 - a. Who will own the copyright in them?
 - b. How will this be decided? Why?
- 9) How will you make your finished works available?
 - a. To whom and when?
 - b. How will users come across and access your work?
- 10) How will you deal with copyright in these outputs?
 - a. Will you apply licences and terms to your work, and why?
 - b. How (if at all) will you assign rights?
- 11) What might you withhold/not make available, and why?

- 12) To what extent does your proposed dissemination strategy depend on copyright to control exploitation? If you are going to charge for your output, what are you charging for?
- 13) If you are going to charge for your output and that involves material created by users, how does the user benefit?

Copyright values and challenges

- 14) How are the works that you produce to be attributed? Who decides whose name is associated with the works?
- 15) To what extent do you want to control the integrity of the works that you produce? How would you go about doing this?
- 16) What benefits do you think copyright protection of these outputs will bring to you?
 - a. To others?
 - b. What challenges (if any) might you experience with regards to copyright? How, if at all, might these affect your work?
 - c. How do you think they could be resolved?
- 17) Are there things that aren't protected by copyright that you consider to be valuable?

Broader issues

- 18) What are the key drivers underpinning the choices that you have made concerning copyright in your Pilot?

Conclusions

- 19) Any other comments or questions?

8.3 BUSINESS QUESTIONNAIRE

This questionnaire was circulated by Task 5.5 Leader Culture Label among the Pilot Coordinators to prepare the planning of the incubation phase of the pilots.

The questionnaire is still available online through the project's blog at:

<http://www.digitalmeetsculture.net/article/europeana-space-questionnaire-for-the-pilots-commercialisation-and-business-potential/>

The screenshot shows a web browser interface for the Europeana Space project blog. At the top, there is a navigation menu with links for WEBSITE, PROJECT, PARTNERS, PILOTS, ACTIVITIES, OUTCOMES, NETWORK, and CONTACTS. Below the menu is a header with the Europeana Space logo and two European Union flags. A secondary navigation bar contains 'BLOG HOME' and 'RESERVED AREA'. The main content area features a post titled 'Europeana Space – Questionnaire for the Pilots (commercialisation and business potential)' with a deadline of Sunday 15th June 2014. The post includes social media sharing options (Like, Tweet, Share/Save) and a 'Leave a comment' link. The text of the post explains that the questionnaire was distributed following an Amsterdam pilots meeting to help pilots address commercialisation and business potential issues. It also mentions that the results will be used for a meeting on June 24 and beyond. A section titled 'E-Space Pilot Commercial Potential Questionnaire' is visible, starting with an 'Introduction' that states the purpose is to provide examples of questions for pilot reports. The first question is '1. Pilot information: Your name, Company Name, Pilot Name, Contact info etc.' Below this is a text input field. On the right side of the page, there is a list of project partners and coordinators, including Coventry University, PROMOTER, PACKED, iMinds, and CIQIT.

8.4 TECHNICAL QUESTIONNAIRE

This questionnaire was circulated by WP2 Leader NTUA among the Pilot Coordinators to gather the requirements of the pilots with regard to the E-Space Technical Space.

The questionnaire is still available online through the project's blog at:

<http://www.digitalmeetsculture.net/projects/europeana-space/technical-space-requirements-gathering-questionnaire/>

The screenshot shows a web page for a questionnaire. At the top, there is a navigation menu with links: WEBSITE, PROJECT, PARTNERS, PILOTS, ACTIVITIES, OUTCOMES, NETWORK, CONTACTS. Below the menu is a header with the E SPACE logo and two European Union flags. A secondary navigation bar contains 'BLOG HOME' and 'RESERVED AREA'. The main content area is titled 'Europeana Space – Questionnaire for the Pilots (technical requirements)'. It includes a search bar, a date 'June 2014', and a large circular E SPACE logo. The 'Pilot Information' section contains three input fields: 'Please indicate the pilot you participate in', 'Please enter your name, institution and role within the pilot', and 'Provide a very brief description of the pilot'. On the right side, there are logos for various partners: COORDINATOR (Coventry University), TECHNICAL COORDINATOR (MINT), PARTNERS (PACKED, iMinds, CIQT), and a logo for the Ministry of Education and Religious Affairs.

9 ANNEX II: ACHIEVEMENTS OF THE GPS BRAINSTORMING SESSION PER PILOT

9.1 EUROPEANA TV

9.1.1 Top Ideas

1. (4 votes) Personalized recommendations/content delivery based on:
 - a. previous views
 - b. searches in EuropeanaSpace
 - c. situations: location, how many people, etc
2. (3 votes) Enrich audio through TV based on real-time semantic recognition:
 - a. show links
 - b. logs
 - c. visual content
3. (2 votes) Create your own city tour:
 - a. where do you want to go?
 - b. what to see?
4. (1 vote) Advertising: piggy backing on:
 - a. provided content
 - b. stories
 - c. user searches



9.1.2 Selected use case: Personalized recommendations/content delivery

Description

Provide personalized recommendations in real time for video/image/hybrid content delivery to TV or companion screens, based upon previously viewed programs, personal interests, user

generated content, other content, performed searches or the situation you are in (location, number of people, size of screen, ...)

Time scope

Available in year 2015 in its simplest version.

Users

Everybody. Goal can be different though: entertainment, educational, historical, ...

Requirements

Content

Archives: Europeana, other museum archives, broadcast archives, YouTube, Google, ...

IPR: Depends on the archive and the content.

Technical

Hardware, software, sensors ...

Hardware: TV/Screen

Software:

- Profiling/Recommendation/Personalization engine
- Search engine including semantic search
- Content retrieval, visualization and enrichment engine (depends on annotations/metadata)
- Push to TV via Chromecast, Apple TV, etc

Sensors: For the situational use case you could use existing mobile devices equipped with GPS, camera, mic etc ... or Kinect and alike.

Software components

Existing: Search engine? What is in WP2?

To be developed: Recommendation engine, content retrieval, visualisation and enrichment engine. Again maybe in WP2?

Business model

Buy/sell the service with a subscription and/or pay for recommended content.

9.2 PHOTOGRAPHY

9.2.1 Top Ideas

- Integrate yourself in an historical picture (4 votes)
- Get technical feedback and tips on your photo related to lighting, focus, ... use the archive for technical feedback (reference) (2 votes)
- Recognition apps: get recipe from a picture of food, retrieve information about building by snapping a picture of it, ... (3 x 1 vote)
- Analyse your pictures to identify fields of interest and provide targeted information/advertising (1 vote)



9.2.2 Selected use case: Integrate yourself in a historical picture

Description

The proposed application allows emerging yourself in a historical picture. It combines a new picture of a person and an historical picture. The integration is done in such a way that it is not immediately visible that the picture is manipulated. Therefore, the original image should be correctly scaled and adapted to the style (colours, noise, etc) of the reference image.

Time scope

Similar applications already exist today, although hiding the fact that the resulting image was manipulated remains a challenge. The technical implementation challenges lay in extracting the region of interest in the portrait image and aligning scaling, colours, contrast, focus etc. In conclusion, it is possible today, but the experience will improve over time.

Users

This application can be provided by museums to their visitors. The application can also be integrated with social media and as such be accessible to general public

Requirements

Content

Requires historical reference images suited to add persons and with appropriate IPR.

Technical

- Requires a contemporary camera to capture the image to be integrated.
- Requires software to extract the person from the new image.
- Requires software to merge the two pictures and align colours, focus, scaling, etc

Software components

The required software is currently not available in EuropeanaLabs.

Business model

- This application can be provided by museums to their visitors. The resulting image can be provided printed for a fee as a memory to the visitor.
- The application can be integrated with social media and combined with advertising purposes (by adding a watermark in the created picture that people share with their friends)

9.3 DANCE

9.3.1 Top Ideas

- Popularizing dance: understanding the story behind a certain choreography; could use mobile/augmented reality. To create a virtual exhibition with dance outfits, decors, history, etc. Geospatial representation of history of dance & choreographies (4 votes)
- Choreography tool breaking down moves to learn dance, slow motion, different angles, provide steps how to perform the dance (3 votes)
- Find similar performances using query by example or being able to find specific movements/expressions by semantic search (1 vote)
- Dance together with virtual dancers and see yourself on a screen as part of the group; re-enacting a historical dance and let your friends say how well your performance matched with the original (1 vote)



9.3.2 Selected use case: Popularizing Dance

Description

Weaknesses: dance is not so popular and it is not well represented in Europeana either. Moreover dance is under-represented when it comes to online content on the web. Popularizing this art form would have many benefits.

This is because dance content is usually “far” from the audience. The use case aims to bring dance content closer to the general public. One powerful way of engaging people is through stories. Therefore to make dance content more popular storytelling is to be used in order to create thematic exhibitions/collections/scrapbooks.

There are different aspects that can be incorporated in a story: personal interpretations, performance expression and expressiveness, items around a performance (costumes, score,

décor, etc), technical choreography, historical references, cultural references (in relation to traditional dances).

Visualization of the story can happen in several ways, e.g. more traditional online exhibition slideshow, non-linear stories, map-like interface, etc.

Time scope

Now.

Users

- General public as consumers.
- People who create the stories: dancers, choreographers, dance teachers.

Note: Dance enthusiasts who are not formally trained in dance could also create stories (but maybe there should be a way to differentiate between these and those made by experts.)

Requirements

Content

Content can include images, videos, text, sounds/music that can originate from the following sources:

- Europeana would be a source of content → however thumbnails are not enough. Need to investigate what items have links to “full” content that can be included in stories.
- Stories should be shared as broadly as possible, and therefore the content should not limit this. CC0 content would be preferred.
- Archives not yet aggregated to Europeana -> partners in the E Space project. IPR to be cleared on an individual level.
- For Italy it is ok to use a segment max. 3 minutes (for films, for videos to be confirmed) for educational and private use. If you generate a (commercial) product than you need written consent from the owner.
- New content / User generated content
- Online: Note: Oxford dance competition (PhD students showing their research through dance)

Technical

Hardware: PC, laptop, tablet, smartphone,

Software: Story authoring environment running in a browser

Software components

Search in Europeana for items that have working links to full content. Return also the IPR related to the item. (labs extension?)

Show related items to a selected content piece → explore available content around a theme.

Authoring of stories (not available in Labs but at partner)

Business model

Fee for the creators of stories, if they use more than X content items or if they create more than X stories (per month).

Fee for promoted stories.

9.4 GAMES

9.4.1 Top Ideas

- 1 vote : history games for kids by learning a topic, person or location based on LoD with Europeana content.
- 2 votes : have 'fights' with other players on GPS locations around items found in Europeana Content Space,
- 2 votes : discover a European city by walking and getting LoD from Europeana. Maybe use RoI (gps) and get badges and points.



9.4.2 Selected use case: Guess game "What is it?"

Description

Use an object from Europeana and turn it into a guessing game "what is this" maybe use different ways to obscure it. Zoom in far and go back, or show 'hints' of the object you are thinking about. Or give one keyword per try until they find it. In the end tell users what the object really is and provide even more content found in Europeana and LoD. Another easy model would be to have friends be the experts and explain what it is and you need to pick the correct one.

Time scope

We would expect that the developers need about 6 months to lay the ground work that is the same for most of these types of games. It always starts with picking an object from the LoD and in the end stops with providing the true story and related items. The next year it should be very possible to move from the simple version (for example pick a object zoomed in and then zoom out slowly) to the more complex multiuser ones where you do both setting up a game and playing a game with friends or against software.

Users

End users are the general public and maybe if they need to be created by a staff it could be for them as a money model (think ad companies creating instances of the games).

Requirements

Content

Limited to Europeana for the objects, maybe some LoD for the related info at the end. Some game types need also content in the form of creating the instances of the game and that needs to be created by a staff or crowd sourced.

Technical

Starts with using the API provided by WP2 to get to the data and selecting it. The development work is not overly complex but does depend on WP2 services. Each subgame type will take anywhere from 2 weeks to 2 months to make once a framework has been created. Hardware is not a huge problem unless a game becomes a viral hit.

Software components

- WP2 should provide the needed interfaces
- Selecting dashboard where people can login, create a game, select the content needed.
- Building the 'end story' maybe an exhibition tool
- The 'expected' SME should build the real game engine and framework to hold the 'mini' games (types).
- Possible if second screen/multiscreen is needed; toolkit from Noterik can be used.

Business model

- Ad based to allow content owners revenues if content is used inside these games.
- Prototype new models for content owner
- Paid games for education
- Keeping Europeana going by reuse of the content and supporting their goals. By having the content used they might find more sponsors next to EC like now Wikipedia for example.

9.5 OPEN AND HYBRID PUBLISHING

9.5.1 Top Ideas

- Better iTunes/AppStore-like applications for academic articles/journals (1 vote)
- Location based suggestions/ create a publication by aggregating stories about a place (1 vote)
- New writer classification (e.g. mood categorization) based on their writings, using LOD (1 vote)
- 3D-printing (6 votes)



9.5.2 Selected use case: 3D-printed family Christmas tree with photo derivations

Description

- Using Ancestry.com or Geni.com API, extract a persons family tree or provide one yourself
- Combine people birthdates and locations with events
- 3D print a Christmas tree based on structure generated out of the family tree
- The 3D model of the tree could be created out of elements that can be easily packed into a relatively flat box for shipping
- Retrieve photos of events, print them in forms of tree decorations
- Choose the top decoration (God, other religious figures, Big Bang ball, bow or an other shape you like....)

Time scope

This use case should be realisable in a relative short time frame, e.g. available in 2015.

Users

Families with children interested in their family history.

Requirements

Content

- Geni.com or Ancestry.com API
- Geo and time-stamped Europeana content
- Search engine
- Algorithm to generate a 3D tree shape and decorations with hook

Technical

- 3D printer

Software components

Search engine?

Probably the 3D models based upon existing shapes and textures.

Business model

- Online shop
- Partnerships with Ancestry.com or Geni.com
- Video commerce portal with personalized content driving online sales

9.6 MUSEUMS

9.6.1 Top Ideas

- Using AR to bring museum artefacts into your living room aka Ikea (4 votes)
- More visual 'trailer' of museum exhibition that goes beyond the text paragraph (1 vote)
- 3D (1 vote)



9.6.2 Selected use case: Using AR to bring museum artefacts into your living room

Description

You see a nice painting in the museum and you would like to see what it would look like in a room in your house. This App will visualize that for you and you can decide if you would like to make a purchase from the gift shop. If you do the transaction occurs automatically and you are sent the image

OR your printer at home creates it for you in real time.

OR you collect the stencil and paints and recreate it yourself

Time scope

The use case is should be realisable in the near future.

Users

- Home decorators
- Schools
- Children
- Arts and craft lovers

Requirements

Content

RijksStudio content – 150,000 freely available downloadable content

Paintings

Photographs of your house

IPR on the paintings to be used

Technical

Mobile devices including camera

Software that can map 2d paintings onto 2d images of domestic spaces in a realistic fashion

Software components

Content reuse framework and content selection tool

Image similarity API for color selection to accommodate your taste.

Business model

Selling posters / stencils / paint

10 ANNEX III: EXAMPLES OF USE CASES AND SCENARIOS FOR THE EUROPEANA TV PILOT

Below we have specified some of the use cases that we have brainstormed as examples of ideas that could be thought of during the Hackathon linked to the TV Pilot, to jumpstart the initial development of the toolkit. Further along the simulated workshops will become less ‘simulated’ and will be available to external parties to come up with their own use cases and ideas based on their own experience within the creative industries and customer needs. Ultimately using these workshops we will fine tune the toolkit using use cases and scenarios developed by persons within the creative industry.

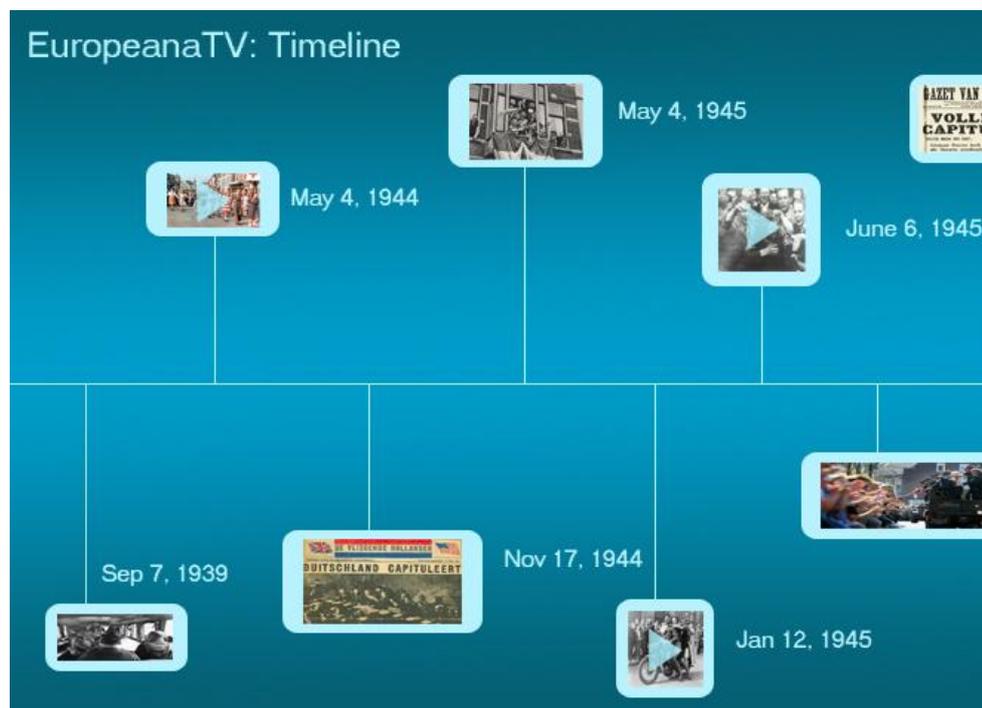
Use case title:	Multimedia timeline for use in History classroom
Made by:	NISV [Kelly]
Persona:	<p>Angela</p> <p>Age: 32</p> <p>Occupation: teacher</p> <p>Nationality: Dutch/Suriname</p> <p>Search behavior: explorative</p> <p>Digital literacy: high</p>
User story:	<p>Angela is teaching History to a classroom of 25 children. That week’s subject is the Dutch liberation from the German occupation in WW2. Angela opens a web browser on her computer, which is synced up to the digital school board (smart board). She goes to the Europeana TV web portal by typing in the URL and selects the Multimedia Timeline feature. An interface opens with a simple search bar with a search button and an expand button. She types in “bevrijding”. She clicks the expand button and 4 items (search filters) appear that are pre-checked: Video, Sounds and Photos. Making sure they’re all checked, she presses the search button. As a result, a horizontal timeline opens with May 1944 on the left hand side. On the horizontal line twenty different nodes appear, visual squares with either photos or videos sorted by date.</p> <p>The first item is a video of the liberation of Nijmegen dated 25-9-1944. She plays the video and starts telling about the liberation. When the video stops playing, she goes on to the next node in the timeline which is a photo of the liberation day festivities in Hillegom which is dated 9-5-1945. Angela tells about all the events that happened surrounding the German capitulation whilst navigating through the timeline, and sometimes just with the timeline in the background which is helping the students remember and contextualize the events as they occurred.</p> <p>Links to other web resources like wikipedia are provided, enriching the AV content. The specific information flow, follows the video timeline.</p> <p>On their own tablets, students can view the timeline, save a version of it to</p>

their account, and add textual nodes as the class progresses. Students can also add their own media and photos to the timeline and have to do so as an assignment. Angela can overview all the accounts and keep track of her students learning curve by viewing the activity on their accounts.

User requirements:

- Interface that pulls items from Europeana content into a date based timeline
- Login feature
- For teachers: master account with insight into pupil accounts
- For pupils: account with ability to save a version of the timeline (the search query) and edit it with their own comments and media

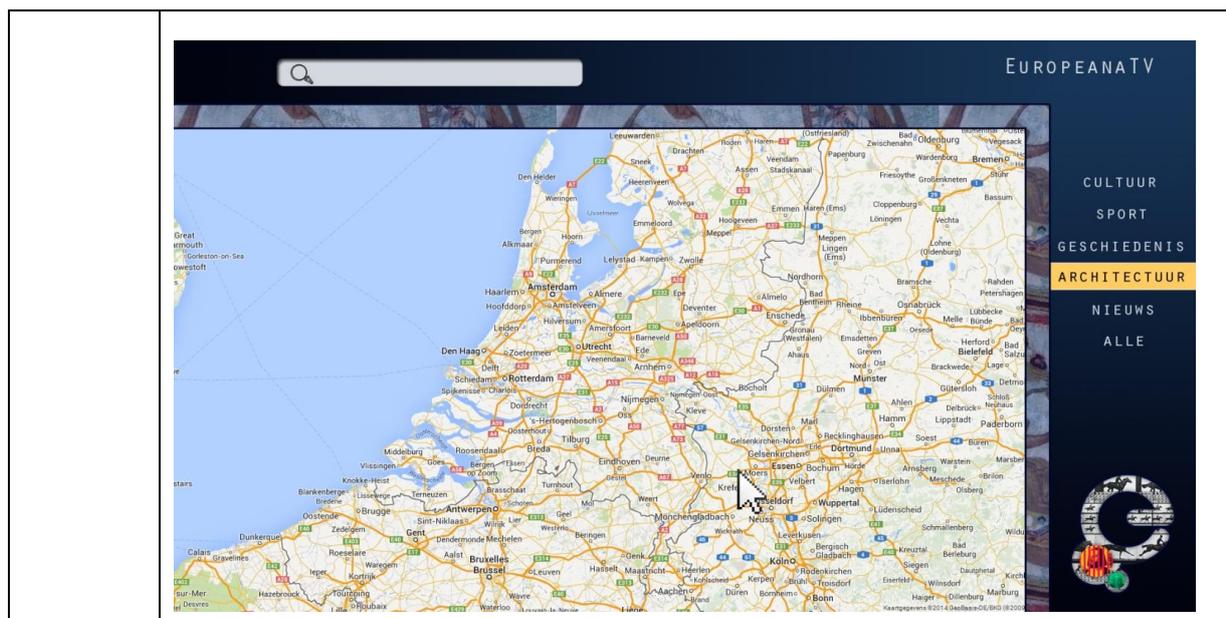
Interface mock-up:



Use case title:	Museum: Learn new words using Europeana content
Made by:	NISV [Kelly]
Persona:	Michael Age: 42 Occupation: cultural expat, freelance Nationality: American Search behaviour: Navigational Digital literacy: High
User	Michael is at the local museum and is looking at cultural artifacts. There is a big

story:	<p>interactive screen titled 'Learn new words with Europeana' and it invites him to download the app on his smartphone with the same title. He downloads the app and asks to connect to the interactive TV screen. The screen now recognizes Michael as a little icon with his name, and asks to select a difficulty level: easy, medium, expert. Being a non native speaker he selects the easy level. He selects a topic on his smartphone from six choices: fashion, food and drink, history, people, music, sports. He chooses fashion. A photo is shown on the main screen with the question: "Wat is dit?". On the photo it shows two women facing the camera. A yellow arrow is pointing to a bow that the woman on the left is wearing. Underneath the photo a clock is counting down to ten seconds. Micheal types in "strik" on his smartphone. When the 10 seconds are over or when Micheal submits his answer, the screen displays: "You typed in [strik]. Correct!" Micheal's icon on the main screen is gets an overlay with his score as he is awarded 1 point.</p> <p>As the question game is shown on the main screen, other museum guests who walk by are watching what Micheal is doing. They start helping him and calling out answers. They also see the information in the display about the app and they can download it and queue up for the game and/or join the game as a new player.</p> <p>User requirements</p> <ul style="list-style-type: none">- App available for download that will interact with the main application- Possibility to choose own name and player icon that will be used as representation in the main screen- Ability to type in textual answers and submit them- Possibility for museum workers to curate the content shown in the game <p>Possible multiple player feature</p>
--------	---

Use case title:	Elderly in living room
Made by:	NISV [Kelly/DoW]
Persona:	<p>Jim</p> <p>Age: 86</p> <p>Occupation: retired</p> <p>Nationality: Dutch living in The Hague</p> <p>Search behavior: navigational</p> <p>Digital literacy: low</p>
User story:	<p>Jim doesn't think much of 'modern' television and wishes she could more easily relive past times and rediscover the TV she grew up with. His son Peter has just bought her a new 'SmartTV'. Jim's a little unsure about this new technology but his grandson Kevin assures him he will love the Europeana TV application he just installed. He watches the opening ceremony of the 2012 Summer Olympic together with Peter and his grandson Kevin. This fantastic event reminded him of the first time he saw the Olympic Games on television. He was 10 years old when the Olympic Games of Rome were covered by Dutch television. He cannot remember much about the opening ceremony at that time. One of the highlights of the 1960 Games in his memory was the 100 meters sprint, comprehensively won by a young black woman by the name of Wilma Rudolph. He would like to see this race again. And he wants to know what happened to this extraordinary athlete. They decide to switch to the Europeana TV application to explore. The system provides a first selection of potentially interesting results related to the 1960s and sports and makes a distinction between national and international events. Choosing international events, Jim retrieves 15 archival fragments, most of them relating to the Summer Olympics.</p> <p>Jim browses through the images representing the clips and plays the item with Wilma Rudolph. The narrator mentions her nickname 'the fastest woman in the world'. Jim laughs, as he recalls the events in more detail now. Jim mentions to Peter a second beautiful nickname she got thanks to the elegant way she ran: 'The Black Gazelle'. After the 3 minutes clip, several recommendations pop up. One recommendation is a short clip of the opening ceremony, which, as Peter mentions while they watch the clip, is not as exuberantly staged as the London event of 2012. A second recommendation from the system is a clip of the Dutch swimmer 'Marianne Heemskerk'. They watch the clip. Jim recalls that more Dutch swimmers were also popular at that time. After watching the clip, the system indeed makes the suggestion 'Erica Terpstra'. Jim explains to his grandchild that this swimmer went on to become a politician and that she's currently a TV host.</p> <p>Through the Europeana TV app, they start to watch together clips of Erica speaking in parliament, and then presenting a Dutch TV program. Jim, Peter and Kevin spent a pleasurable afternoon together reliving pieces of the past.</p> <p>Interface mock up:</p>



<p>Use case title:</p>	<p>Classroom</p>
<p>Persona:</p>	<p>Jan Biology Teacher 35</p>
<p>Made by</p>	<p>NISV [Greg]</p>
<p>User story:</p>	<p>Jan is a biology teacher in Amsterdam. He wants to write a curriculum about Dutch flora and fauna. He thinks it would be beneficial to have an interactive application on a tablet that would allow his students to, as they're watching documentaries on Dutch nature, link and tag relevant images, articles, sounds and other videos available on Europeana.</p> <p>It would also be beneficial if species could be placed on an interactive map which students could explore. This would help visualize natural diversity within The Netherlands. This map would be shared and available on the tablets. It would also feature browsing and search criteria based on the Kingdom, Phylum, Class, Order, Family, Genus, Species. This is how students would do their searching for relevant information and Jan would have before hand, prepared a curation of relevant content. But with API implementation students will still be able to search for relevant content on their own.</p> <p>Students would be able to keep a collection of the content that they favorite via an account which they will make at the beginning.</p> <p>User requirements:</p> <ul style="list-style-type: none"> - Relevant content from Europeana - Login feature - Several documentaries that can be shown which students can use for inspiration and be able to link content on as well as be linked to content via their tablets. - Map feature that has geotagging capabilities as well as browsing and search

	<p>features</p> <ul style="list-style-type: none"> - Implementation of Europeana API
--	---

Use case title:	The Europeana TV – Game
Made by:	Noterik [Daniel]
Persona:	Fred a 25 year old social science teacher
User story	<p>Fred wants to create a discussion with students about social topics of the week. His students find his classes boring and he hopes by relating current topics to the past and using methods that are more in line with the students way of thinking to start a discussion. The two elements he wants to use are playing videos in the classroom and turning them into reflective game where students are confronted by the own views, guesses or knowledge of history related to current topics.</p> <p>Before each class Fred creates a collection of video clips from the Europeana that he wants to use. He expects that within the hour he has with the students, 7 clips are needed, since each clip will start a discussion of about 8 minutes. In each of these clips he defines a ‘pause’ moment and sets up a question/vote/feedback moment for the students.</p> <p>Once the class is started Fred introduces the topic in this case a news article about woman’s rights in Qatar this was discussed because of the world soccer cup and how it relates to religion.</p> <p>He tells them to get their phones out and join the game; once all the avatars pop up, he proceeds by starting the first video. At some point the video stops and an infographics pops up with a multiple choice question that the students need to reply to using their phones. The interface on their phones are very simple for each of the type of questions so after 30 seconds the results can be shown on the TV and Fred starts a discussion on the results and why the students came to these views or votes.</p> <p>The game element is more about forcing students to pick sides, think about situations form clear to murky so as a result no score system is needed; it’s even not needed to finish all the selected clips.</p> <p>User requirements:</p> <ul style="list-style-type: none"> - Login feature - Way to select and save videos from Europeana (now limited to our set) into a playlist - For each item in the playlist define a pause moment, question type and needed input - A simple way to answer the questions from a phone interface - The reveal moment where the results of the class are shown as an infographic that starts the discussion. <p>Interface mock up:</p>

Use case title:	Europeana TV - video analysis tool
Made by:	Noterik (Rutger)
Persona:	Robert, teacher media studies (university) Age: 32 Nationality: Dutch Search behaviour: Navigational Digital literacy: High
User story:	Robert is a teacher of media studies who is giving a course on the way media (TV stations) can frame certain news events and thereby influence the way the general public (viewers) think about the event. The course is given on a University level and before going into the classroom the student has already read a chapter on 'objective journalism' and the way mass-media can influence the perception on a event by using certain camera framing or video editing. Lesson consists of four parts:

1. Preparation and selecting clips
2. Collaborative viewing and analysing 3 media clips
3. Individual spotting and analysis
4. Viewing collectively the result of individual analyses

1. Preparation

Before starting the course, Robert already searches on Europeana and selects several video clips that he finds suitable to analyse during the course. In total he selects 30 clips which he organises in two different folders, one called 'central viewing' and one called 'individual analysis'.

2. Collaborative viewing and analysing 3 media clips

Robert kicks-off the course by showing the student three clips whereby he explains how media influenced the perception of the general public. He show the student for example the clip whereby the statue of Saddam Hussein is taken down by a group of people and whereby the camera framing is done in such a way that it looks like the square where the statue is situated is full of people. But when Robert zooms out of the picture (he found the original footage) it become clear that the square was actually quite empty and when the viewer sees this he or she immediately loses the feeling that a real civil revolution is going on.

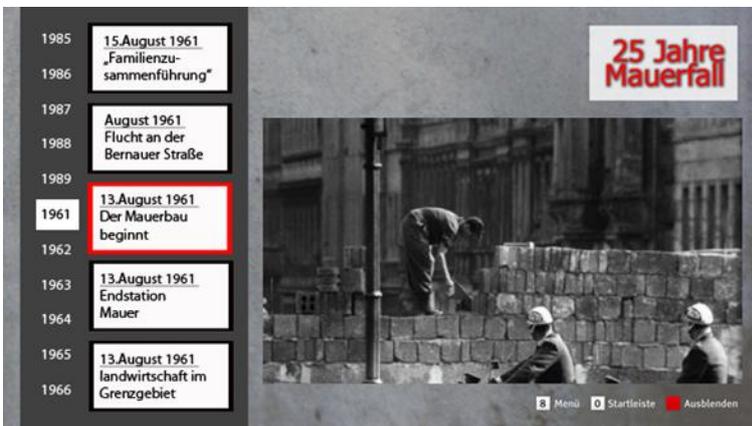
Although this setup is still in a single user setting, Robert is already using the tool in a multiscreen setup. The students are watching a beamer that shows an HTML5 webpage with a video playing in fullscreen mode. But that actual controlling of the video (play, pause, scrub etc) is done from a tablet that Robert holds in his hand. The big advantage of this situation is that Robert can still freely walk around the room while he is analyzing the video. A second multi screen feature that Robert gets from the use of the tablet is that fact that he can point out certain elements in the video (a transparent circle - spatial spot - appears both on the tablet as the beamer) and he is able to zoom in and out of a video, with the conventional zooming interaction a tablet has for watching photos.

3. Individual spotting and analysis

After the central session he ask all the students to use their own tablet or smartphone to do an individual analyses of the selection of clips that Robert prepared in the folder 'individual analysis'. He asks every student to go to a certain webpage that shows the prepared video collection and select at least 3 clips and tag inside these clips fragments (5 seconds) whereby 'objective' journalism is at stake (the tagging is done same way done as that spatial spot, only the user also gets the option to save the tag and insert a short comment on the tag). Of course these tags can vary quite a lot, like again a remark on the camera angle but also a comments that 'certain interview fragments' seem to be not very objective, is a possible way to tag the selected clip.

	<p>4. Viewing collectively the result of individual analysis in a playlist</p> <p>After 15 minutes of individual analyses Robert ask the student to lay down their tablet and start looking at the central screen again (beamer). Then he puts the Europeana Video Analysis tool in a playlist mode whereby the application starts playing all of the fragments that the students had spotted, including in layover on the central screen the spatial spots and the comment that the student inserted during the individual session.</p> <p>For Robert and all students in the classroom this central recap session is interesting because they can see what clips the student choose and the comment explain for what reason. When the tool is in playlist mode (after individual spotting) Robert can still use the features that he had during the first session. So he is able to play, pause, zoom and put extra spots on the screen. This gives Robert, for instance, the possibility to stop the playlist whenever he has the feeling a certain comment could be discussed more thoroughly, for instance asking the rest of the group for it's opinion.</p> <p>User requirements:</p> <ul style="list-style-type: none"> - functionality to pre-select videos and organise (save) them in folders (sub collections) - functionality to share the collection viewer (folder with videos) on multiple screens - functionality to use a tablet or phone as a remote for the main screen - functionality to navigate (scrub, pause play) via the remote, and control the main screen - functionality to point certain spot (tag) in the video, show this spot on multi screens - functionality to zoom in and out on a video (also during playout) - functionality to share a folder (collection view) to multiple users - functionality to save certain tags and insert a comment with this tag - - functionality to make a (group) playlist of tags that are insert by individual members <p>Application description:</p> <p>The application is used to tag fragments inside a pre-selected group of videos and share these moments including user comments to an existing group of users.</p> <p>A big part of the functionalities inside this Europeana video analysis tool are already covered by the Spatial Spotting Tool of Noterik. Missing features are the way to select video's and organise them in folders, the share there folder with other user and to save certain tags, including a textual comment, for viewing a playlist.</p>
--	---

Use case title	Chance discovery of rich cultural content
Persona(s)	<p>Mike</p> <p>Age: 60 years old</p> <p>Occupation: taxi driver</p>

	<p>Nationality: German</p> <p>Search behavior: Passive</p> <p>Digital Literacy: Low to medium</p>
<p>User story</p>	<p>While waiting for the news to start Mike decides to press the red button on the remote control for his new SmartTV. He decides to open the app about the Berlin Wall.</p> <p>The Berlin Wall app opens on his TV. Mike begins watching a video about the night the wall came down – he still remembers it well. When it has finished, he scrolls down the timeline to see if there is any coverage of the famous Pink Floyd concert in front of the Reichstag. He watches this and is so engrossed in the content that forgets all about the news he wanted to watch. He continues to browse and finds lot of video footage he has never seen before and learns quite a lot about his home town.</p> <p>He never knew there were such interesting videos about the Wall and even better, they were all offered together on his TV screen. The next day he tells his colleagues and guests all about the app.</p> <p>User Requirements:</p> <ul style="list-style-type: none"> HbbTV app Interface that presents videos along a timeline Easy to use interface, navigable with remote control <p>Interface mock-up:</p>  <p>The “Fall of the Wall” dossier will include at least 250 videos covering the years from 1961 to 1990. For each year there are several videos.</p> <p>On starting the app, the user is presented with a vertical or horizontal timeline, starting in the year 1990 and running back to 1961. To the right of the timeline (or above it depending on the layout) there will be a suitable picture and short text.</p> <p>The user can navigate backwards and forwards in the timeline to reach the videos. The year chosen by the user will be highlighted.</p> <p>The videos available for a chosen year will be listed beside the timeline. The user can chose between two videos per page. Each video entry will contain a date, a title and short description. If there are more than two</p>

	<p>entries per page, then a scroll function will allow the user access further entries.</p> <p>By clicking the play button the video will fill the area of the screen to the right of the timeline and the video will play.</p>
--	---

Use case title	Cross-generation content discovery
Persona(s)	<p>Heinz</p> <p>Age: 66 years old</p> <p>Occupation: pensioner</p> <p>Nationality: German</p> <p>Search behaviour: Active, logical</p> <p>Digital Literacy: high</p> <p>Nele</p> <p>Age: 13 years old</p> <p>Occupation: school girl</p> <p>Nationality: German</p> <p>Search behaviour: Active, impatient</p> <p>Digital Literacy: high</p>
User story	<p>Grandfather Heinz has been to talking to Nele a lot about his childhood and what life was like growing up and living in East Berlin. Nele is especially interested as the anniversary of the fall of the Berlin Wall is approaching and she seems to be seeing and hearing a lot about it. Heinz remembers the wall being built and how his family was divided. He had notices the Berlin Wall app on his Smart TV and decides to watch some videos with Nele.</p> <p>They sit down together on the sofa and start the app via the red button. Nele enjoys watching the videos and hearing her grandfather reminisce about Berlin and his childhood.</p> <p>Nele notices that the content comes from Europeana and decides to find out more about it. She instantly recognises Europeana as a useful source of content for the history project her study group have to complete on the enlargement of the European Union in 2004.</p> <p>She contacts the other members of her study group and talks about the Europeana database with them.</p> <p>While Nele is browsing more Europeana content Heinz remembers the old photos and video reels he has in his cellar and wonders if its worthwhile digitising them...</p>

Use case title	Intercultural content exploration
Persona(s)	<p>Kathrin</p> <ul style="list-style-type: none"> Age: 50 years old Occupation: social worker Nationality: German Search behaviour: Active, impatient Digital Literacy: high <p>Juri</p> <ul style="list-style-type: none"> Age: 51 years old Occupation: artist Nationality: Polish Search behaviour: Digital Literacy: Medium
User story	<p>Kathrin and Juri plan visiting friends in Berlin to celebrate the anniversary of the fall of the Berlin Wall.</p> <p>Karin has been searching for old video footage and found lots online that she'd really like to watch together with Juri, but she knows he does not like sitting in her cramped office using the PC. Then she discovers that lots of the video footage she wants to watch can be viewed on her Smart TV in an HbbTV app.</p> <p>She sits on the sofa with Juri and starts the app. They enjoy watching Europeana content together on a TV screen. Kathrin shows Juri videos of what Berlin was like as a divided city and Juri uses it to show Kathrin scenes from his youth. Together they plan their next trip to Poland and the cultural things they want to do see and places to visit.</p>

11 ANNEX IV: PHYSICAL AND VIRTUAL MEETINGS WHERE ISSUES RELATED TO PILOTS PLANNING WERE DISCUSSED

A wide number of meetings in person and online have been taken by the Pilot partners and the other project's partners for the preparation of this deliverable.

They are listed in this Annex IV for information.

Full reporting is provided in the project management reports.

(17th January before the project started, self-funded by the partner) 11th February and 26th March 2014

Participants: Museumsmedien with content provider German Resistance Memorial

Venue: in person, Berlin

Topics: Museum Pilot - Meetings to agree about the content to be provided

Results: Agreement on the content achieved

14th February 2014

Participants: Sarah Whatley (Coventry), Alex Stan (IN2), Carla Fernandes (Lisbon)

Venue: Skype Conference Call

Topics: **Dance Pilot** - 1) Updates 2) Outcomes of the Kickoff

Results: Plan of action for the upcoming period based on the feedback and input from the Kick-off meeting.

17th March 2014

Participants: Sarah Whatley (Coventry), Alex Stan (IN2), Carla Fernandes (Lisbon)

Venue: Skype Conference Call

Topics: **Dance Pilot** - 1) Updates 2) WP4 Brussels meeting

Results: Everyone got an update of the work done in the previous weeks. We have cleared out some issues related to the content for D4.1 and the presentation that was to be presented at the end of that week in Brussels, at the pilots meeting.

26th March 2014

Participants: Sarah Whatley (Coventry), Alex Stan (IN2), Carla Fernandes (Lisbon)

Venue: Skype Conference Call

Topics: **Dance Pilot** - 1) Conclusion and outlooks after the WP4 Brussels meeting

Results: The events, feedback and to dos resulting from the WP4 Brussels meetings were discussed and a plan of actions agreed towards the work in the upcoming period.

29th April 2014

Participants: Philippe Martineau (Eureva), Aymen Abbassia (Eureva), Beatrix Lehmann (Museumsmedien), Tiziana Lombardo (FST), Mirjam Raabis (KUL), Peter Schelkens (iMinds)

Venue: Skype Conference Call

Topics: **Museums Pilot** - sum up on the status of the pilot in its 2 sub-pilots (Toolbox application and Blinkster application), general discussion on pilot progress, contents gathering. Specific discussion and agreement on next steps related to the Blinkster application, site visits agreement, etc

20th May 2014

Participants: Joanna Zylinska and Jonathan Shaw

Venue: in person, London

Topic: **Open Hybrid Publishing Pilot** - planning meeting; discussing evaluation and publicity for the project

Results: Jonathan Shaw to contact photographic galleries and use his contact as head of the Association of Photographers in Higher Education to reach out to appropriate stakeholders

21st May 2014

Participants: Sarah Whatley (Coventry), Rosa Cisneros (Coventry), João Gouveia (Lisbon), Alex Stan (IN2), Carla Fernandes (Lisbon)

Venue: Skype Conference Call

Topics: **Dance Pilot** - All: Introduction round - getting to know the new team members in Coventry and Lisbon; AS: Briefing from the meeting in Amsterdam; Upcoming tasks: 4) AOB; 5) Next meeting/telco: Doodle - 2nd of June

Results: A clear breakdown of TODO's for each partner: Identify content, deliverables and identifying what each partner needs to complete, discussing prototypes, Ideas re: taxonomy and Lexicon, Considering User impact

22nd May 2014

Participants: Joanna Zylinska, Jonathan Shaw, Kamila Kuc (subsequently appointed as RA for the pilot at Goldsmiths, starting 1.10.2014)

Venue: in person, London

Topics: Open Hybrid Publishing Pilot - planning meeting; discussing design and structure of the book and the working method

Results: Progresses in planning the pilot

27th May 2014

Participants: Fred Truyen (coordinator EP), Bruno Vandermeulen (Digitisation KU Leuven), Katia Bodard (Legal Team KU Leuven), Mieke Bleyen (KU Leuven Cultural Studies / Lieven Gevaert Centre for Photography), Luk Van Gool (KU Leuven ESAT/Visics), Frederik Temmerman (iMinds VUB), Nathalie Doury (Parisienne de Photographie), Frank Golomb (United Archives), Antonella Fresa (Promoter), Roxanne Wyns (KU Leuven / LIBIS-Net)

Venue: in person, Leuven

Topics: Photography Pilot - joint workshop with Europeana Photography for the photography pilot, to discuss non-IPR based business models for high-end photographic heritage

June 2014

One – to –one Skype calls happened between Packed (Barbara Dierrickx) and UnExe (Charlotte Waelde) and some of the pilot leaders individually, to check about the IPR questionnaires.

- 16/06 with Kelly Mostert (NISV) on IPR in Europeana TV pilot
- 20/06 with Tiziana Lombardo (FST) and Philippe Martineau (EUREVA), on IPR related to the Blinkster app in Museums pilot
- 12/06 with Beatrix Lehmann (MuseumsMedien) on IPR related to the Toolbox in Museums pilot
- 11/06 with Fred Truyen (KU Leuven) on IPR in Photography pilot
- 16/6 with Alex Woolner (Coventry) for Games pilot
- 18/6 with Sarah Whatley (Coventry) for Dance pilot

- 20/6 with Joanna Zylinska (Goldsmiths) for Publishing pilot

Venue: Skype Conference Calls

Topics: clarify the results of the IPR questionnaires the pilot leaders submitted. General questions concerning the IPR status of the used content and how to handle with the different content providers. Question of IPR status of the utilized/developed software.

Results: these Skype calls were useful to outline the IPR questions concerning each pilot, which differ from the other pilots. This was the basis for discussion on the Brussels meeting on 24th June.

2nd June 2014

Participants: Sarah Whatley (Coventry), Rosa Cisneros (Coventry), João Gouveia (Lisbon), Alex Stan (IN2)

Venue: Dance Pilot - Skype Conference Call

Topics: Dance Pilot - 1) Updates 2) Discussion on ideas/questions proposed by Rosa 3) Dissemination 4) Collaboration with other pilots 5) D4.2 - Deadline 20th June

Results: A clear breakdown of TODO's for each partner in preparation for the Pilot's part of the D4.2.

05th June 2014

Participants: Sarah Whatley (Coventry), Rosa Cisneros (Coventry), Carla Fernandes (Lisbon)

Venue: Skype Conference Call

Topics: Dance Pilot - Updates

Results: *RECAP of previous meeting for Carla who was absent due to illness*

10th June 2014

Participants: Tiziana Lombardo (FST), Sarunas Bagdonas (LIMIS)

Venue: Skype Conference Call

Topics: Museums Pilot – Update

Topics: Catch up on museums pilot activities and clarification of open issues

20th June 2014

Participants: “business group” members: Valentina Bachi, Barbara Dierrickx, Kelly Mostert, Fred Truyen, Tim Hammerton, Leonardo Buzzavo, Toby Kress, Simon Cronshaw

Venue: Skype Conference Call

Topics: status of D4.2; market analysis; business questionnaires; relations between pilot outcomes, hackathons and monetizing workshop; IPR

Results: this telco was very useful to preparing the Brussels meeting of 24th June, pointing out the topics to be discussed with the whole consortium.

23rd June 2014

Participants: Sarah Whatley (Coventry), Rosa Cisneros (Coventry), Alex Woolner (Coventry)

Venue: Face-to-Face meeting at Coventry University

Topics: Common Research themes and connecting Games and Dance Pilots

Results: An understanding of how to connect both pilots and discussion of possible collaboration

1st July 2014

Participants: Simon Cronshaw (Culture Label), Tim Hammerton (Coventry), Greg Markus and Lizzy Komen (NISV)

Venue: Skype Conference Call

Topics: Monetisation / Hackathon and their links to the pilots

Results: Exploring relationship between monetisation workshops, hackathons and pilots - Initial process outline agreed, with specific areas identified for discussion and agreement with other relevant partners

11th July 2014

Participants: Joanna Zylinska (Goldsmiths), Ivonne Jansen-Dings (WAAG)

Venue: Skype Conference Call

Topic: planning for the hackathon related to the Open Hybrid Publishing

Results: Better understanding of the issues involved

11th July 2014

Participants: Ivonne Jansen-Dings (WAAG) , Tiziana Lombardo (FST), Tomaso Borzomi (UniVE), Eugenio Pandolfi (UniVE), Anna Morbiato (UniVE)

Venue: Skype Conference Call

Topics: Presentation of Museums Pilot and preliminary discussion on Museums Hackathon

Results: Better understanding of the issues involved

15th July 2014

Participants: Simon Cronshaw (Culture Label), Tim Hammerton (Coventry), Greg Markus and Lizzy Komen (NISV)

Venue: Skype Conference Call

Topics: Monetisation / Hackathon and their links to the Pilots

Results: Confirming relationship between pilots, hackathons, workshops, incubation and third parties - Process agreed and subsequently disseminated for wider comment

16th July 2014

Participants: Sarah Whatley (Coventry), Tim Hammerton (Coventry), Antonella Fresa (Promoter), Darshna Patel (Coventry), Rosa Cisneros (Coventry), Alex Woolner (Coventry)

Venue: Face-to-Face Meeting at Coventry University ICE Research Centre (Coventry)

Topics: Common Research themes for the Pilots, Updates on Pilots technical planning, Promotional Materials, Hackathons, Future Directions

Results: An understanding of future direction, Press material and content, Hackathons and budget

18th July 2014

Participants: Rosa Cisneros (Coventry), Alex Woolner (Coventry)

Venue: Skype Conference Call

Topics: Common Research themes and connecting Games and Dance Pilots

Results: An understanding of how to connect both pilots and discussion of possible collaboration

21st July 2014

Participants: Valentina Bachi and Antonella Fresa (Promoter), Tim Hammerton (Covuni), Simon Cronshaw (Culture Label)

Venue: Skype Conference Call

Topics: Photography Pilot - framework of cooperation between EuropeanaPhotography project and E Space Photography Pilot

Results: confirmed Culture Label to peer review Sustainability Plan of Europeana Photography, useful for the Photography pilot of E Space. A follow up of this Skype will be shared with Fred Truyen (KU Leuven) when he comes back after the holiday period.

23rd July 2014

Participants: Tiziana Lombardo (FST), Sarunas Bagdonas (LAM)

Venue: Skype Conference Call

Topics: Museums Pilot - progress in contents gathering for Task 4.6.2, sourcing planning

Results: LAM confirms the participation of Vilnius museums to the pilot. They are waiting for the Blinkster application to define the details of the content used in the pilot.

In addition the following meetings, even if not directly related to pilots planning, have been useful to progress with activities connected with the Pilots, namely the Educational demonstrator, the Hackathons and the Monetisation workshops :

- OCC and PostScriptum: coordination meeting with the other Greek partners for the activities related to the development of the educational demonstrator, held in Athens on 20th May 2014
- Tim Hammerton (COVUNI) and Toby Kress (Culture Label) held a Skype meeting on 8 April 2014 with WAAG (Project Coordinator and Manager of the Apps for Europe project) and a valuable discussion was held about the hackathon to monetisation process and the need to provide some sort of incentive to participants.