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Europeana Food and Drink

D2.5 Editorial Guidelines

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Author(s)	*Elena Lagoudi (PS)*

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This deliverable contains original unpublished work except where clearly indicated otherwise.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.

Contents

1. Introduction

1.1 Background

The objective of Europeana Food and Drink is to position Europeana as the incubator and facilitator of a new generation of creative and commercial partnerships between the culture sector and the Creative Industries based on our common interest in rich, authoritative digital content.

The core concept of the Europeana Food and Drink Best Practice Network is to kick-start the creative re-use of digital content relating to the theme of Food and Drink and drive new commercial applications as well as instigate relationships and partnerships.

The theme of food and drink serves the dual purpose of providing a powerful thematic focus to inspire creative re-use of digital cultural content while offering sufficient breadth to support a wide range of applications and approaches.

As well as providing a universal theme, food and drink provide a useful thematic focus which crosses different media and collection types in the cultural heritage sector. Examples of food and drink-related content that the project was aiming to include digital surrogates of are:

- Artistic works depicting food and drink;
- Literary works based around eating and drinking;
- Personal and ephemeral material such as recipes;
- Published works, such as cookery books;
- Archival material produced by the Food and Drink industry;
- Audiovisual material and broadcast content based on eating and drinking;
- Design material from the Food and Drink manufacture, retail and catering industries.

This is accomplished through WP2, which supports the objective of identifying, describing, enhancing, licensing and uploading a body of high-quality digital assets and their associated metadata, to support the delivery of commercial applications and public engagement activity.

1.2   Role of the deliverable in the project

D.2.5, developing Europeana Food and Drink Editorial Guidelines, is part of WP2 and sets out the scope of new content that will be accepted into the content base.

The content that has already been committed to the project was selected according to the criteria set out in the DoW.

The three main thematic threads that were identified at the beginning of the project were:

- **My Food and Drink Life** – the personal, family and domestic aspects of food and drink, including recipes, domestic artefacts, narratives and other user-generated material;
- **Food and Drink in the Community** – the social and community aspects of food and drink, including feasts and customs and local food culture;
- **The Food and Drink Industry** - the cultivation, manufacture, production and distribution of food and drink, including agriculture, farming and retail (pubs, bars and restaurants).

In the Europeana Food and Drink Inventory (D2.1) it was described how the committed content matched these criteria by asking partners to submit their reasons for selecting this content.

D2.5, the Editorial Guidelines, aim to further the scope of the selected and new content in order to better match demand. It aims to do this by comparing the findings from the Learning Phase to the existing content and find out if the creative industries and the audience for this project truly want what the project originally supplied or whether there is need to re-iterate.

2. Approach

The first year of the project has generated valuable lessons the project can learn from regarding the existing relationships with communities of re-use in the Consortium. It also highlighted the existence of some challenges that have to do with the selection and curation of relevant content, levels of commercial expertise amongst content partners, levels of knowledge of communities of engagement and enterprising models to facilitate re-use. It indicated that the path to creative and business re-use currently has a few technical obstacles that have to do with making content available for re-use, such as difficulty with finding commercial picture libraries to host content, technical complexity of ingestion into content aggregators, labour intensive mapping from schema to schema and licensing knowledge gaps.

In summary, there is a lot of preparatory and facilitating work that needs to be done to make it really easy for cultural heritage content providers to be entrepreneurial as well as for the communities of re-use to easily access, search and find, curate and export the data for their use.

At present many libraries and a number of examples produced through projects have showcased good applications of using digital cultural content, while ad-hoc re-use is happening all over the internet leading to missed opportunities for the right crediting, licensing and commercial exploitation by the content owners.

This information implies that the most effective way to enable re-use of digital cultural content is through developing e-shops or content repositories with attractive, curated fronts, suggestions, semantic tools and very simple to use work-flows for both putting up and getting the content. Europeana Food and Drink Picture Library aims to explore this concept and find out if this is a model that can drive commercial and creative re-use.

With this in mind, this deliverable aims to re-examine the findings that the Learning Phase offered and suggest some simple, practical Editorial Guidelines for current and future consortium members to help them in selecting and curating content for inclusion in the project. At the same time, the Guidelines are project-agnostic, in that they could be used for any future content re-use project or endeavour. A key objective of the Learning Phase was to inform content identification and aggregation through the needs of the product briefs as far as possible.

During the first phase of the project and during the Learning Phase, the Consortium researched and documented existing relationships of the consortium members with communities as well as existing re-use of cultural content by the creative industries, in order to investigate a more business savvy model of "demand-supply-demand". It was suggested, that in order for this project to succeed, it was necessary to follow a path which investigates demand of cultural content relating to Food and Drink first, before supplying the content. This analysis of demand would then inform supply,

resulting to better targeted offer of content that the communities of re-use actually need and can use.

In addition to this, the Consortium has adopted the following cyclical approach to develop the content base and will also be applied in the development of all Europeana Food and Drink products, ensuring that lessons learnt from the process can be implemented in further product developments:

Engage > Learn > Structure > Secure Content > Engage > Iterate

Europeana Food and Drink aims to demonstrate the public demand for richly-curated content-based experiences and seek to demonstrate the connection between public engagement and commercial success.

In defining public engagement the Learning Phase report that SHIFT (formerly We Are What We Do) worked with content partners to facilitate better and deeper engagement with their communities of interest and re-use.

Finding number five in their report was: "There is a discrepancy between content originally identified and the content needed to support targeted products".

Their research suggested that the strongest product offerings in the past have related to very specific (and usually small) amounts of digitised content, mostly because the value delivered through such products was more closely related to contextualisation than to basic catalogue presentation.

Contextualisation plays a key role in driving the success of a commercially viable content selection. Many content partners highlight the rich storytelling potential of their selected content. This alone, however, cannot support re-use. Contextualisation is important as it closely matches available content with interested audiences for a specific product.

"This suggests that as far as possible, content identification and aggregation should relate to the product briefs, which have, in turn, been informed by audience identification and analysis."

Learning Phase Report

3.   The Guidelines

3.1   Know Thy Audiences (and their needs)

 As suggested above, audience identification and analysis come first. By having undergone the task of mapping your audiences against your content, you are one step closer in being ready to meet commercial demand.

Document interactions on your social media, use metrics to find out what people search in your collection, analyse comments and requests for information. Have brainstorming sessions with a crossover team from your staff (curators, picture librarians, gallery assistants, and marketing) to do these mappings. Your content, commercially, is as good as the demand of it is in the market, regardless of its artistic or educational value.

The "content is king" approach that many GLAMS blindly follow, works well to a certain degree but has not proven to support commercial re-use. Paraphrasing Nancy Proctor, Deputy Director for Digital Experience at Baltimore Museum of Art, moving "From the Acropolis to the Agora". Referring mainly to the museum as a distributed network of relationships and meaning, it urges museums to develop collaborative environments in the museum and use participative design methodologies to develop their offering. This model could also be applied when selecting and curating content for commercial and creative re-use: be amongst the people, the Agora, finding out what they need from you, how they are already using your assets and what else can be done to increase their engagement, rather than being high on the Acropolis, remote from public discussions, unaware of their wants and needs, not listening to demand.

Tip*:*

Front-of-house staff usually are a source of information about your core audiences. Ask them.

A good example from the National Gallery in London is the painting the Execution of Lady Jane Grey. Thought by curators and experts of the Gallery as a lesser painting, it was not a selected as a "highlight painting" and thus not reproduced in products in the Gallery Shop. Public demand though instigated that it was included in the selection and this was knowledge that Front of House staff painstakingly passed on to the management, insisting that customers were asking for reproductions of the painting and souvenirs with it.

3.2   Know Thy Re-use

Start by finding out if there is already re-use of your content taking place. A flurry of creative sites comprise of members who are already re-using, mixing and mashing up heritage content to create things.

There may be re-use of thematic food and drink content in sites you would not expect as core audiences, such as the fabric design community. For example, the commercial fabric printing service Spoonflower has members taking creative commons images off Wikipedia and printing them on a whole range of materials for creative reuse. At Spoonflower, people are remixing images, creating opportunities for creative projects, designing and playing with available heritage content, using it as a design source and inspiration, although most do not quote or credit the source of the images used.

Another site is Etsy, where you can see high res images of digital cultural content turned into coasters, corsets, bangles, pillows, phone cases, jewellery, etc - mashed up and remixed into further creations, all of which are for sale.

See below an example of food and drink content re-use on Spoonflower:

Figure 1: fabric for quilts, designed using old food and drink advertising by Spoonflower member Scrappish

3.3 Know Thy Strengths

Half of the Europeana Food and Drink content providers indicated that they already know there is commercial interest or demand for their selection of content. In most cases, it is content with rich storytelling potential that can be curated into tightly packed collections, such as recipes from a certain era that would appeal to food historians, food writers and chefs and restaurants who offer heritage menus.

***Tip*:**

Facilitate re-use. Involve your audience into the making-of. Curate it, expose it and make it really easy for people to access your content.

If, for example, you have a great book of heritage recipes in Latin, such as the ICCU example of the image below ,"De re coquinaria", the foremost collection of Roman recipes, think of finding ways to make this accessible. One idea is to use crowd-sourced methodology for transcribing the recipes, similarly to projects such as the Ancient Lives. This project demonstrated that crowdsourcing could be a really effective way to engage with interested communities and rally them around a heritage preservation cause.
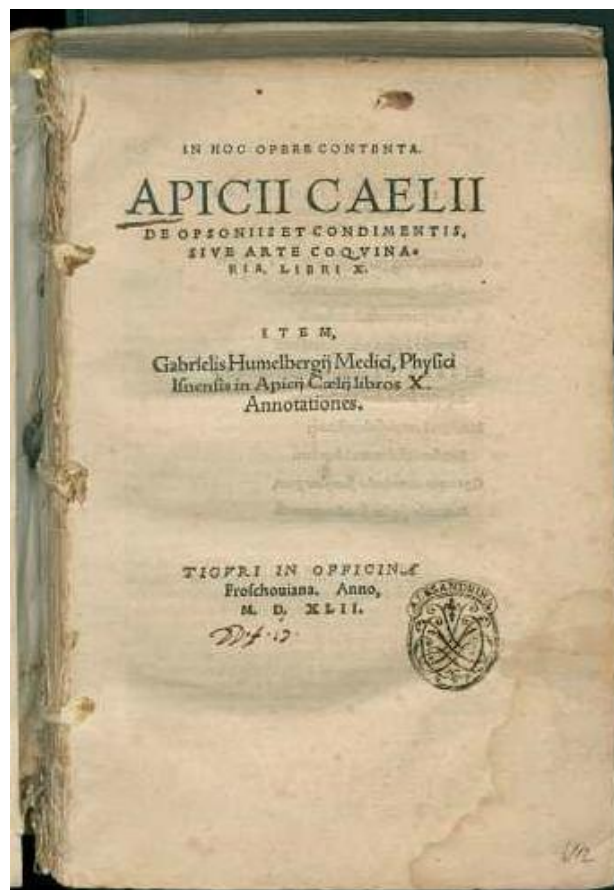

Figure 2: "De re coquinaria", the outmost collection of Roman recipes from the ICCU selection

Heritage cooking is a growing trend, with archaeologists collaborating with chefs and ceramicists to re-create heritage culinary experiences. Minoan Tastes is a group which does this through a cross-sector collaboration that capitalises on the culinary and cultural heritage tourism trend in Crete. If you own assets that showcase heritage cuisine (recipes, ancient pottery and cooking vessels, old food processing artefacts and machines etc) curate them with this trend in mind and promote these collections to the relevant communities.

UNESCO is accepting nominations for intangible heritage elements that concerned communities and States Parties consider require urgent measures to keep them alive. The Committee meets annually to evaluate nominations proposed by States Parties to the 2003 Convention and decide whether or not to inscribe those cultural practices and expressions of intangible heritage on the Convention's Lists. Representative List of the Intangible Cultural Heritage of Humanity.

Figure 3: Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm

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National cuisines such as Mexican, French and Japanese cuisines have been designated Heritage Status. Also regional cuisines, such as the Mediterranean cuisine. One of the reasons for nomination was "R.3: Safeguarding measures focus on raising awareness, transmission, documentation, revitalization as well as

legislative actions; emphasis is placed on strengthening cooperation mechanisms between and among the communities and States concerned". Through good documentation and 'transmission', sharing, GLAMS comply with UNESCO's directives for the preservation of intangible heritage.

Even individual practices and food customs and traditions, such as the [Lavash](#), the Armenian bread whose preparation is closely linked to Armenian expression of culture, have also been awarded heritage status.

***Tip*:**

Think about working towards nominating assets in your collection as expressions of cultures they represent and which are threatened with extinction. Is there a cultural practice represented amongst your collections that needs preserving and promoting as intangible heritage in need of preserving? Do you hold some of the last physical or digital remnants, a testimony of a dying social and cultural practice that relates to food and drink and our intangible heritage of togetherness, human and nature? If so, nominate it.

3.4   Know Thy Ambassadors

There are already people out there that are advocating passionately and engaging meaningfully with your content. Find them. Speak to them. Invite them for collaborations.

At the National Gallery, Food historian Gillian Riley was invited to the [National Gallery Podcast](#) to talk about one of the paintings she included in her 'A Feast for the Eyes', cookery book inspired by the Gallery's collection. At the end of the podcast, this recipe was offered as a PDF. Book sales were boosted as a result.

Tip:

Once you have mapped out your audiences, locate the thought leaders in each segment. Invite them to curate or re-interpret your collections.

The most successful partnerships are cross-sector collaborations. Europeana Food and Drink has a very diverse audience profile. Find experts in related or opposite fields and invite them to look at your collections through their expertise. You would be surprised what a chef can create inspired by your collections or what a chemist or nutrition specialist can say about the nutrient components in your recipe collections or what seed preservation activist groups can draw from creatively to illustrate their campaigns. There may be bloggers writing about you, twitter hashtags that refer to you and other discussions taking place where you are mentioned, but not aware of.

3.5   Know Thy Themes

The project has a strong thematic focus which was reflected in the content selection. The themes set out in the beginning and developed during the learning phase of the project were broadly reflected in the selected content:

- Cultural
- Social
- Cultural/social
- Industrial
- Industrial/craft
- Nostalgia
- Daily life
- Emigration
- Tradition

The selected content also had strong links to events, celebrations, agricultural seasonal circles that are reflected in Christian holidays, memory days and festivities.

Tip:

Use your semantic technologies. Invest in good documentation.

Work with your curators to encourage them to apply robust and rich thematic ontologies on your content. Use your CMS search and filter functions to find thematic content. Use search terms that may or may not be directly related to food and drink or a combination of words.

Do not dismiss antonym concepts, such as famine, alcoholism, fasting. Communities of re-use may have an interest in content that highlights social issues such as third world famine, the problems of overindulgence in food (obesity) or drink, and your content may be just the source material they need to illustrate their campaign or product.

4.   Action Plan

The Europeana Food and Drink has produced an initial Digital Assets Inventory (D2.1) which outlines the core content base from the cultural sector partners and those providing content to the project. The deliverable outlines the requirements of the content requested for the deliverable, and will expand the content base as the project progresses.

Through asking current and new content partners in the project to apply the guidelines in this deliverable to content that they select for the project, it enables us to diversify the types of content available in both the Picture Library and Europeana portal and challenge traditional perceptions of what type of content is desirable by commercial clients.

As the product development process continues, user generated content around the broader themes of food and drink will also be made available to Europeana via the Virtual Exhibition and/or crowdsourcing campaigns. The purpose of the editorial guidelines is to review the success of the existing content base, allowing us to highlight what type of content is more commercially appealing as the project develops and use this to identify and source new content from the partners in the project. Therefore, as the product development process continues and we are able to test the success of the existing body of content, updated Editorial Guidelines will be published which further detail the specific scope and process involved in the selection of content for the project, however it is paramount that the project tests the initial content base first before we are able to do this effectively.

This will ultimately mean that by the end of the project, there will be a diverse and consumer driven body of highly enriched, searchable content available for re-use in Europeana which demonstrates the commercial potential of digital cultural heritage content.