



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

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1 EXECUTIVE SUMMARY

This document is the first release of the E-Space sustainability plan, which aims to identify strategies to guarantee the maintenance of the project's knowledge, outputs and services beyond the end of the EC funding period, and to foster Best Practice Network enlargement and replication of best practices.

The E-Space project outputs to be maintained and exploited in the future are identified as the following: the **network**, the **pilots (prototypes and apps)** and **educational demonstrators**, the **outcomes of the innovation process** (hackathons and business development workshops), the **library and know-how** developed during the project and the **technical platform**.

The basis of the sustainability of the project is based on the commitment by the partners leading significant elements to maintain them:

- NTUA for the Technical Space
- the academic partners (Universities) for the scientific resources and publications that populate the Content Space and Innovation Space
- Promoter for the presence on the web and the social media
- The pilot members will maintain access to the technical equipment used in their pilot and to the apps developed
- The content providers (e.g. LUCE, RBB, museums..) will maintain access to the content provided within the project
- The creative SME partners (e.g. Museumsmedien, Eureva) will stay in the network and provide information about further developments of the tools used in the project.

This deliverable derives from an iterative process where the project group was invited to reflect upon the assessment of project outputs, the targets and the markets to be addressed, the services that can be provided and the value of the E-Space Best Practice Network. Each partner was invited to complete a sustainability questionnaire, including questions about ranking the perceived value of the E-Space outcomes and their perceived potential in terms of sustainability. Each pilot individually was invited to reflect upon ideas of sustainability and future plans for the apps and prototypes developed. Interaction with Europeana Foundation was fostered in order to gather input and collaboration for the sustainability analysis. A questionnaire was circulated to the stakeholders group and to the advisory board of the project.

The first release of the Sustainability Plan does not yet provide a complete plan for activities beyond the end of the funding period, but instead represents the basis for further discussion at consortium level and with its associate partners, about the sustainability for the various areas of the project.

2 INTRODUCTION

The Sustainability Plan is a roadmap for the maintenance, enlargement, exploitation and cross-European replication of the E-Space network, where cooperation and synergy with the Europeana Foundation is an important element.

As a direct output of Task 6.8 - *Impact assessment and sustainability*, which objective is to identify and assess the main socio-cultural and economic impacts of E-Space, the Sustainability Plan is addressing the following areas:

- The **network**, possibly including the relationship with the other projects belonging to the Europeana ecosystem
- The services and products created and validated through the **pilots (prototypes and apps)** and **educational demonstrators**
- The **outcomes of the innovation process** (hackathons, business development workshops and incubation) and the **materials about IPR and content**
- The **library and know-how** developed during the project
- The **technical platform** developed by NTUA

The methodology at the base of T6.8 includes the following steps:

Step 1: Mapping expected outputs and outcomes to impacts

Step 2: Analysis of the mapping in each target domain

Step 3: Value proposition for the different areas

Step 4:

- To provide scenarios for future exploitation
- To plan how to carry on the networking activities beyond the project's funded lifetime
- To explore possible post-project sustainability options (including the creation of a new entity, also based on mechanisms of membership fees)

2.1 BACKGROUND

Initial discussions have taken place since year 1 of the project for the analysis of the most important outputs and outcomes of E-Space and the benefits E-Space could provide to stakeholders. This preliminary analysis, captured also via an evaluation questionnaire that was submitted to the partners in July 2015, is a direct reflection of the benefits that E-Space has brought to the project participants and the impact that it has had on their own activity. The assessment of such impact is at this stage mainly be qualitative, and where possible in its second version, the Sustainability Plan (D6.6, due at the end of the project) will include also quantitative evaluation.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

This document represents the basis of discussion for the coming months of the project.

Of particular interest and relevance, the results of the evaluation activities carried out by the 6 pilots will have a key role for shaping further ideas and strategy of sustainability for the pilots' apps and prototypes.

Moreover, all the post-hackathon process (incubation and mentoring) will provide further inputs and proof of concept of the whole E-Space process and idea, thus helping to assess the (desired) impact on the creative sector.

The results of the thematic workshops to be held in the next period will also be important and reflected in the final version of the Plan. Particular attention will be paid to the outcomes of the Creative Marketing Workshop in Pisa in October 2015, the Educational Demonstrators Workshop in Athens in January 2016, and naturally the Business Modelling Workshops belonging to the innovation activities foreseen in WP5.

This deliverable puts the basis for a closer collaboration with Europeana ecosystem in the light of sustainable and integrated continuation of the E-Space network and services.

2.3 APPROACH

The methodology for the discussion about sustainability is based on an iterative process where, since the beginning of the project, the participants have been invited to reflect on the impact of E-Space.

The Pilot Coordinators were invited to reflect upon the strategy of sustainability for the prototypes and apps developed within E-Space, and their preliminary thoughts are collected in chapter 4.

Similarly, the coordinator of the educational demonstrators gathered initial sustainability reflections about this strategic area of application of the best practices of E-Space, as reported in chapter 5.

As the project is co-funded for the 80% of direct costs, the investment provided by each partner in this project is relevant, and it is particularly noteworthy for those smaller partners, particularly SMEs, who will leverage on the results of the project to boost their own business strategy. In July 2015 a questionnaire was circulated in the consortium to collect inputs on the sustainability and its results are reported in chapter 9.

External stakeholders were also involved in the development of this preliminary document on sustainability. In particular, the members of the Advisory Board were also involved in the review of the document and another questionnaire, in a simpler form, was circulated in the list of associate partners and followers of E-Space.

Europeana Foundation was engaged and invited to participate in the review of the document, to provide inputs and analyse areas of cooperation. An area of particular interest in the collaboration with Europeana is the support to the incubation process. This will be further explored in the next period.

More structured evaluation, enlarged to external stakeholders and done via interviews and surveys, will inform the realization of the second release of the Sustainability plan (D6.6 – *Sustainability Plan No. 2 (Final)* - foreseen at M36, the end of the project).

2.4 CONNECTIONS WITH EUROPEANA

In the light of an effective cooperation with Europeana Foundation, Prof. Monika Hagedorn-Saupe of SPK, because of her participation within the Europeana Board, was appointed to liaise with the Director Jill Cousins. The core areas around which E-Space will develop its sustainability and the structure of the deliverable were shared in the early development stage of this deliverable, and any comment is of course welcome.

During the Europeana Creative final event (Vienna 9-10 July 2015), which saw the participation of several representatives of E-Space, Europeana and Europeana Labs, important conversations took place in order to discuss future developments of the collaboration.

2.5 STRUCTURE OF THE DOCUMENT

Chapter 1 is the executive summary.

Chapter 2 is the present introduction.

Chapter 3 analyses the role and potential of E-Space network.

Chapter 4 is dedicated to the sustainability of the 6 pilots.

Chapter 5 is focused around the impact of E-Space on education.

Chapter 6 starts a reflection on the incubation process and how to transform it from a project process into a potential replicable service.

Chapter 7 is dedicated to the E-Space knowledge and resources.

Chapter 8 describes the features and potential of the E-Space Technical Platform.

Chapter 9 reports the results of the sustainability questionnaire circulated among the partners, and a paragraph on the results of the simpler questionnaire submitted to the stakeholder group.

Chapter 10 is dedicated to impact assessment according to the general objectives of the project.

Chapter 11 is about next steps

Chapter 12 is the brief conclusion.

3 E-SPACE NETWORK

3.1 E-SPACE CONSORTIUM: A REAL TEAM WITH COMMON INTERESTS

E-Space consortium is made of 29 partners from 13 European countries, including representatives of the whole value-chain of cultural heritage and creativity addressed by E-Space: creative industry and technology-based SMEs, cultural bodies, memory institutions, broadcasters, national cultural agencies, academies and centres of excellence in multidisciplinary research.

Within the consortium, some partners already had professional relationships, while others did not know each other in advance. During the first year of the project, the group of partners, together with several associate partners, has matured as an integrated network of best practices, with common interest: a real team has been established and there is strong mutual trust. This paves the way for developing new real business partnerships in the future.

For the **smaller partners, especially SMEs**, the project allows them to get in touch and cooperate with big players in the cultural heritage ecosystem, which also has a great impact on reputation and networking. For **cultural institutions, humanities research centres and universities**, working with creative industry and private partners is always a stimulating experience that drives innovation. Finally, for **archives and content providers**, E-Space offers the possibility to experiment with their own content and to understand what works and what doesn't.

During the first year, where the bulk of project work was mainly focused on the development of the pilots, all the consortium was assisting to the creative process and was informed and involved in its various phases. This contributed to build partnership and to develop mutual trust among the partners that is an important element in such a large project group.

The partners also observed with great interest the experience of the TV hackathon in Amsterdam, and some of them, actively participated in the experience. This hackathon and the following Business Modelling Workshop held in London in June 2015, act as an inspirational pathfinder for the other pilots.

As a consequence of the positive experience during the first period and the evident good progress of the project, resulted in the reply of the partners to the questionnaire (cfr. Chapter 9). This already confirms the interest from the whole group to stay in touch beyond of the end of the project. An appropriate model to facilitate this will need to be further investigated and developed in the next period. In fact, there are various possibilities requiring different levels of effort and requiring various forms of commitment from the partners:

- Just keeping alive the online communication resources and mailing lists, to maintain contacts within the group and to provide access to the online repository of knowledge resources developed during the EC funding period.
- Encouraging the pilots to form up as groups for the future, independently one from the others if needed, and possibly based on links and business partnerships among pilot members.
- Converging into already existing networks or associations; of particular interest is the project presented in the Europeana Business Plan 2015 of Europeana Inc., the

forthcoming entrepreneurial arm of Europeana Foundation which exactly intends to provide sustainable services to the creative industry, on the basis of the outcomes of projects from the Europeana family group.

- Leveraging the innovative services of the E-Space technical platform (cfr. Chapter 8) to develop an independent entity (naturally, complementary, differentiated and not in competition with Europeana) within which the E-Space network partners and new members can continue to access the E-Space services to endorse and support their activities in the creative business, research, innovation, cultural and networking domains.

The analysis of each of the above mentioned possibilities, and of possible new ones, is the activity of T6.8 – *Impact assessment and sustainability* - in the coming months.

3.2 THE SELECTION PROCESS IN EU PROJECTS

What E-Space has intended to do since its proposal development phase, was to select a mix of partners that includes both experienced partners in EU projects and “new comers”, both academic/institutional partners and smaller companies, both content providers and creative industries.

Due to the structure, timing and rules of EU project proposal submission, the selection process for the consortium members was based on criteria that are rather different from the ones applied in other, more creative, kind of contests, such as the hackathon and Business Modelling Workshop process developed in E-Space – which represents a real innovative approach as described in chap. 6.

In fact, one of the main challenges at EU level was widely discussed at the Europeana creative industries strategy meeting in Riga, is expanding the pool of SMEs (especially creative industries) that are both aware of and motivated to engage with EU projects. In fact, it is acknowledged that the barriers to engagement are enormous for most SMEs that don't already have previous experience on delivering EU or other publicly-funded projects, or that don't have a structure and financial assets solid enough to access these kind of funding. This systemic flaw is one that can limit innovation in EU projects generally and may also limit the participation, and - in turn - the effective long-term outcomes from EU projects.

The longer term challenges to tackle for increasing SME engagement are therefore: (1) creating awareness of forthcoming opportunities at pre-proposal stage for those not familiar or primarily motivated by EU funding opportunities; (2) identifying suitable roles within larger projects for such participants; (3) minimizing the barriers to engagement, for example the simplifying and easing the resource drain of writing proposals and ongoing reporting.

What E-Space is trying to do in this regards is, from one side, assess strategies to grant the self-sustainability of the pilots' outcomes, so that the public funding sustains and will then benefit the creative industries that take part in the pilots. For this purpose is considered in the broadest sense of the term (i.e. innovation isn't necessarily technological innovation but mostly on the creative re-use of existing content and existing tools).

On the other hand, E-Space is involving a broader selection of organizations, including smaller, micro and individual creative industries that due to their structure will never be able to access EC public funding opportunities. Through the hackathons and Business Modelling Workshops elements, the winners of the process can benefit from the incubation and mentoring support developed with E-Space Innovation Space.

4 PILOTS PROTOTYPES AND APPS

4.1 EUROPEANA TV PILOT

The pilot outcomes will land on newly launched the Sound and Vision Labs website. Sound and Vision Labs (labs.beeldengeluid.nl) showcases applications, datasets and APIs developed or co-produced by the Netherlands Institute for Sound and Vision's Research & Development department. Sound and Vision Labs is a place where researchers can test tools and prototypes and developers can be inspired by available AV collections and open source software.

The three main resources available on Sound and Vision Labs are applications that have been developed or worked on, datasets that can be used by researchers and developers and APIs, interfaces that offer other applications access to some of these applications and datasets. They are categorised according to the media they contain and the main research topics that are worked on: the themes: Access, Use and Context; Users; Metadata; Digitisation and Preservation; Humanities.

In addition, the plan is to present the outcomes of the EuropeanaTV pilot on a separate webpage, which will serve as inspiration for re-use of audiovisual content. A 'TV labs' webpage with clear demonstrations. This website will highlight the following sections:

- Content (Sound & Vision, Luce, RBB)
- Demos/Prototypes (Rewind, Fall of the Berlin Wall, etc)
- Available open source code (Toolkit)
- Other inspirational re-use of audiovisual material (non-project)
- Hackathon outcomes and demos

All of the demonstrated uses of cultural heritage will have links to the appropriate partners for contact. This will help showcase the pilot's work, not let it go to waste, and promote partners work and activity.

Interaction between the Technical Space and the Sound and Vision labs will be granted in order to make the TV pilot prototypes and features available also via the project resources.

4.2 PHOTOGRAPHY PILOT

The Photography pilot in E-Space is part of a longer term effort involving some core partners in E-Space, which is focusing on finding new business models for photographic heritage.

Photography has experienced very profound transformations, by the internet as well as the smartphone. Smartphone photography has become mainstream, with applications such as Instagram creating new cultural practices. This had a serious impact on amateur, professional and artistic photography. While heritage photography is less impacted and on the contrary experienced a boom by the rediscovery of vintage photographic techniques, the new environment offers opportunities that need to be translated into serious business models.

While photography is a large and stable market, its core IP-based business model is under pressure, in particular for the smaller market of photographic heritage, since more and

more of the works come into the public domain and business cannot be built on the copyrights. With image and technology innovations hitting the market every day, this pilot isn't focusing on bringing the next new gadget or bright idea to the table. It tries to focus on **process innovation**. What kind of deeper value chains can be built in the B2B end of this photographic realm, in particular for valorization of photographic heritage content?

An important enabler is the fact that heritage photography becomes massively available as more and more archives are publishing their content online. eg., the EuropeanaPhotography project delivered more than 450,000 photos of early photography to Europeana.

In E-Space, the intention is to build two components that are vital to tap into the potential of this online availability of "raw materials". First of all, the E-Space environment will allow users to **login with their credentials**, and allow them to mix available public content from Europeana and other sources to their own stories and content. This requires a Europeana Space repository besides existing platforms such as Europeana. It is perceived as a multitude of derivative applications, going from apps for teachers to websites for cultural heritage that would use this platform. The hackathon will explore this in depth.

The second component is the **protected space**. This is a legal framework developed for E-Space that will be used to translate the metadata structure and in functionalities available through the API. This component will allow a granular, refined IP management that should allow for a correct definition of business models that allow creative industries to build new IP using IP-protected content. While the applications in the Photography pilot are as such relatively standard and not innovative by themselves – there is a quite large market of available similar products – the main goal is to demonstrate the whole chain: what is needed to make such an application part of a renewed business model that shifts part of the income from IP-based to service-oriented? How can IP income for the developers be married to IP-income for the content providers. It is in these areas that innovative solutions are targeted, and this will be a criterion for the hackathon and business modelling event.

Both these components will be part of the infrastructure that Photoconsortium will offer its members. Photoconsortium is the membership organization setup for EuropeanaPhotography, to warrant the sustainability of the Investments made in that project. For the Photography pilot of E-Space, it is evident that another organization will not be set up, instead the existing Photoconsortium will be strengthened with the key components developed here in E-Space. Photoconsortium will become one of the brokers of the E-Space platform, specifically targeting Photo heritage institutions as well as developers who want to work with photographic content. The **intermediate innovation** that E-Space offers lies in the original combination of these both components: the **login functionality**, which brings the business models of social networks to the world of photographic IP business, allowing for more direct B2C relations to be built tapping on the added value of an intermediate layer of pro-am users, and the **protected space**, which allows granular, hybrid software/content IP models to be established. This combined should offer both photo businesses as well as creative developers a better platform to bring their ideas to market.

Members of Photoconsortium will be encouraged to experiment with enhancing their business through applications making use of the E-Space portal. E.g. using the portal end users could mix IP-protected content from members with their own private photos, using fermium business models. The licensing framework on E-Space will also make sure users can also contribute their private content indicating what kind of rights they want to see attached to them. This user-generated content can then again under certain conditions be

reused in a commercial way by Photoconsortium members. To trigger interest, high-end examples of augmented reality applications will be demonstrated within the E-Space project.

To this end, an agreement between the Europeana Space partnership and Photoconsortium was signed at an early stage.

Throughout the project, surveys will be done with Photoconsortium members to assess how they relate to the innovations proposed by the E-Space photography pilot, addressing questions such as the likelihood they will integrate elements in their business, the showstoppers they see, the projections they make on how the balance between IP-based revenue/ Service-based revue will develop etc. results will be presented to the CEPIC organization, several members of which are also members of Photoconsortium.

4.3 DANCE PILOT

The Dance pilot has a clear understanding of its users and the market and through its ongoing engagement with a range of potential user groups across Europe is gaining a clear idea of the likely uptake of the tools after the project. This is important because it is through direct engagement with the user community that the tools will most likely be used, adapted and have a direct influence on how our stakeholders engage with and adapt their working models by incorporating the tools in their work. In other words, although there are discussion about where the tools will be hosted, which might extend beyond IN2 and FCSH-UNL, the developers of the prototypes, simply providing access to the tools online is no guarantee that they will be found or used or be sustained with any value to the broader community. It is envisaged that the Europeana Space Virtual Exhibitions could be a strategic, innovative and creative way to sustain the pilot's work for the wider dance community and creating further visibility for the tools. Each partner's website could link directly to the Virtual Exhibitions allowing the information to reach a wider audience. Another possibility would be to ask Europeana to feature the pilot's work on their blog and to allow users who engage with the tools and Europeana content to blog about their experiences, thus spreading further the way in which the tools are adopted and put to use in different areas of the creative industries.

The pilot has carried out desk-based research of previous Dance Apps and tools that have been developed and tried to assess the best strategy for the E-Space dance pilot. The literature highlights that many organizations such as the Dance Heritage Coalition, Merce Cunningham and the New York Public Library have the funds and infrastructures needed to sustain the tools and digital technologies they develop. However, most artists and smaller organizations rely on social media services to help with the sustainability of tools and repositories of dance content. This background information is useful as it allows the pilot to be strategic with the sustainability plan and find a solution that will satisfy the varied needs.

What is important is that sustainable features of the pilot activity will be based as much on the networks created through the pilot and forthcoming Hackathon, supported by clear and robust IPR, as the tools themselves. In terms of each tool: for DanceSpaces, IN2, as an SME. Is commercially active and will drive the launch, development and sale of the tool. For DancePro, the New University Lisbon will drive and support its exploitation and distribution as part of its wider agenda for impact beyond the academic community.

The pilot therefore hopes to:

- Engage outside expertise to ensure the pilot is moving in the right direction in regards to sustainability of the tools
- Open discussions with all stakeholders and end users
- Disseminate the tools to target audiences
- Involve the tools in any activities the pilot is currently involved in
- Build a sustainability plan that has both a short-term and long-term perspective
- Set realistic goals and outcomes in the sustainability plan
- Continue to analyse the industry and its needs as strategy is developed
- Build a community of practice through the pilot development to ensure that sustainability is secured through the wide uptake of the tools.

4.4 GAMES

The Europeana Space Games pilot concerns the development of three proof of concept Games in the areas of casual, social and educational games.

The casual game explores the potential for gaming to be used to distribute archived digital cultural content, and the pilot will therefore be looking to demonstrate this model through distribution both of the game and the underlying game code in order to inspire further developments in this field. This will primarily be kick started by the hackathon event in 2016, at which the game and its code will be shared with a focus group of game developers, creatives and cultural thinkers in order to build upon the platform and produce a range of new ideas in this arena. In addition, dissemination of this prototype will be as a playable demo from the Europeana website in order to allow other researchers working in this area to play and critique this model of delivering cultural content.

The social game has been developed for the iPad and will be distributed for free on the Apple App store. This game targets users interested in the creative and playful 'mashing' up of media in order to share it across their social media timelines. Therefore it will be promoted via the social media feeds of the Consortium as well as through upcoming events and mail outs.

The educational game is designed for teenagers interested in the visual arts, and plays with the concept of self portraiture. Having been developed primarily for iPhone, the game will be distributed using the Apple App store. It will be promoted via the consortium networks to schools, colleges and universities, targeting their art departments and students. Feedback will be invited and monitored via the comments received in the App store. This allows distribution of the product using an International platform, and not limited to the European market.

The Social and Educational game demonstrators and their underlying code will be shared with attendees of the hackathon event. Due to the more specialised skill set needed to develop software for Apple's iOS operating system, and the cost of associated licensing is anticipated to have a slightly lower uptake of development within this platform. However, developers will be encouraged to take the initial idea and develop for other platforms such as Android, Windows mobile and Desktop systems.

Each of the prototypes will be showcased by the SGI, Serious Games Institute at Coventry University, within their portfolio of ongoing work, and will be disseminated at upcoming conferences and seminars both in Europe and Internationally.

4.5 OPEN AND HYBRID PUBLISHING PILOT

Photomediations: An Open Book is expected to stay online for many years afterwards: its simple html design should ensure it works without any technical hitches for at least 10 years into the future, also with new incarnations of Internet platforms and browsers. The Book has already been incorporated, via a tab, into the Photomediations Machine online project curated by Prof. Zylinska, it will keep being promoted beyond the duration of the E Space grant: <http://photomediationsmachine.net/>

The domain www.photomediationsopenbook.net – which is used for *Photomediations: An Open Book* - has been secured until 2019 for now. It is expected Prof. Zylinska's personal research allowance at Goldsmiths will be used to pay for both web hosting and the renewal of the domain name *after* 2019.

Photomediations: An Open Book as well as the Open and Hybrid Publishing model (using *Photomediations: An Open Book* as a case study and presented in the form of a free downloadable 'how to' guide) will be incorporated into teaching activities and Goldsmiths and Coventry Universities – as well as becoming part of the E Space MOOC, which is currently being developed (via KU Leuven) and which is expected to last beyond the duration of the grant, as both a platform for the dissemination of its findings and for ensuring sustainability.

Photomediations: A Reader (which is a stand-alone book emerging from the project, to be published late in 2015) will also be available to download for free and purchase in paper version, for many years to come, from a partner, the scholarly publishers Open Humanities Press:

<http://openhumanitiespress.org/photomediations-an-open-reader.html>

The Open and Hybrid Publishing model will be publicly available, free to download, from various websites, to ensure its wide propagation and availability.

Last but not least, members of the pilot, via Photomediations Machine and *Photomediations: An Open Book*, will be joining the recently announced network of open access presses and projects called Radical Open Access (#RadicalOA), whose goal is to establish a consortium of various independent open access presses and projects, to offer mutual technical, legal and intellectual support, and to ensure the sustainability of all these projects.

Even though the OHP pilot is quite specific in its promotion of the open agenda, making 'how to guide' to open and hybrid publishing freely available, oriented towards various stakeholders (not just educationalists but also small/independent publishers, galleries and museums / curators etc.), will ensure the promotion and distribution of the alternative business model for publishing beyond the duration of the pilot. This will involve providing information, in the form of a free downloadable guide, illustrated with specific existent case studies, about various steps with regard to how to do publishing in the current precarious climate and where the business opportunities with regard to publishing, on an open access basis, but also in other ways, can be found.

4.6 MUSEUMS PILOT

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, collections. Therefore the development of the museum pilot has a great potential in terms of monetisation and exploitation of results.

The Toolbox is conceived as an open source service that will be made available for free to the new potential users. 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 Toolbox is conceived as an open source service that will be made available for free to the new potential users. 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. A wide range of different templates can be designed and produced, depending on the customer and intended purpose. In general there are not limits of ideas and wishes. The base frame Toolbox is extendable in many different ways for the work in memorials and museums:

- for the educational work
- for presentations
- for media productions

Not only local data can be uploaded to the Toolbox. Moreover the user has the possibility to search for Europeana items and link these with the Toolbox, and use them within the templates (depending on IPR). The integration of the Europeana-API makes this possible. The presentations of the Toolbox as part of several dissemination activities, e.g. at Foundation Memorial to the Murdered Jews of Europe, and at Museums Association of Saarland (SMV), shows a very positive feedback and a great interest on the Toolbox: both institutions are meanwhile affiliate partner of Europeana Space.

The cooperation with the German Resistance Memorial Center as content provider, ensures a wide dissemination of the Toolbox among the memorials in Germany and abroad. The memorial is well-respected site of remembrance, political studies, active learning, documentation, and research. With its completely open source based technology, and the wide range of opportunities, a sustainable use of the Toolbox will be guaranteed beyond the life of the project.

The Blinkster app, on the contrary, is a proprietary software app. Within the E-Space project the app is customized for several museums such as EVK, LAM and SPK and is paving the way to be easily used by further museums. These developed apps are available for free to users and visitors of the named museums. Customization of the app for further museums after the end of the project will be a service that will be commercialized. Furthermore, the app for visitors could be downloadable upon payment of a fee that could be directly integrated in the app stores or integrated with the museums ticket itself.

The foreseen alternatives for a viable business model for exploiting the Blinkster 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 museums can be set-up.

5 E-SPACE FOR EDUCATION

5.1 EDUCATIONAL DEMONSTRATORS

The educational demonstrators that are currently being developed in the E-Space project revolve around different cultural and heritage topics: 3D archaeological reconstruction, the photographic investigation of works of art, the literary archive of the Greek poet Cavafy and Irish poetry and folk tale tradition. These demonstrators are developed using a specific set of re-usable contents, and with a particular usage scenario in mind. It is the aim of the demonstrators to be used and re-used in themselves again, using different contents. They can be seen as stepping stones, or inspiration showcases of what may be possible with digital cultural content in education.

The E-Space demonstrators target 'education' from primary school to universities, and strive to be more than a teacher's presentation tool. The tool on photographic investigation of artworks can, for example, be used independently by a student, browsing the visual and informational content. Secondly, it can be used by a teacher during classes as a tool to visualise the educated concepts (e.g. painting techniques in a given period) in a dynamic and flexible way rather than using slides with static images. One of the other demonstrators chose as tagline 'Educate and create through stories'. The application will support (media) literacy development and cultural learning; traditional stories can be compiled using open content gathered from various sources, in addition to students and teachers creating new stories.

The demonstrators are not created in a vacuum, but build on prior research and try to enhance what already exists. One can find, for example, several websites that give access to high resolution image data of art works - Google Art Project being one of them. However, the focus of the E-Space demonstrators is specifically on developing scenarios for educational purposes where any other distractions are left out and the focus is purely on providing information in relation to the image data: investigation of painting techniques, multimodal comparisons and evaluation of image processing algorithms. Also storytelling applications exist¹, but they have a more limited capacity e.g. to create stories but not to read existing stories or create stories from multiple sources of existing content (provided through e.g. Europeana and E-Space). The tool which will allow the generation of a 3D image rendered on a compilation of 2D images of the subject, is the practical result of longstanding research within a technical university.

In order to gain good take-up of the ideas and the demonstrators beyond the E-Space project, partners will not only work with their own collection or institution content in the tools, but also look at content repositories like Europeana, Wikipedia, Flickr and the E-Space Technical Space. By combining different sources the vision is to build a bridge with other sectors, showing other museums' education departments that perhaps they might also use the storyteller demonstrator with their digital collection, informing touristic services about the potential of the 3D generator tool, or offer the example of the literary archive mash-up to public libraries for re-use.

Next to trying to work with a broad content base, it is important to also strive for openness of the tools that are developed. Over the coming months, it could be investigated how to promote the demonstrators within the community of open source tools developers.

¹ E.g. <http://www.storyboardthat.com/> or <http://labs.europeana.eu/apps/digital-storytelling-prototype/> (the latter only as an early stage prototype)

5.2 MOOC

The mission of the E-Space MOOC, as defined in the dedicated meeting held in Leuven on 16-17 July 2015, is to show how people can become creative with Europeana and digital cultural content, and what Europeana can bring to the learning community, and to educate people with the concept that cultural content is not just to contemplate, but to live with and engage with. The educational idea behind the E-Space MOOC is also to lower barriers to the access to resources and content, providing tutorials and trial versions of applications and tools. In fact, the plan is to organize E-Space MOOC in 3 main levels:

Entry-level module: showing different kinds of content and how to re-use them

Level 2: pro-am level: conveying the information on how to use existing tools on E-Space platform and Europeana Labs: the idea is to stimulate people to become proactive users of Europeana (and similar) content. This level targets e.g. teachers who will learn how they easily can create stories and tasks for their students with the Europeana content, saving these stories mixed with their own content into the E-Space content space. It will target museum professionals to show how existing tools enable them to do more with their exhibited contents. It will show people how to maximize the use of their smart TV using multiscreen apps. The pro-am level links the broad audience to the professional world of developers and creative industries.

Level 3: Professional level: this could be a repository of information for professionals, e.g. how to use the multiscreen toolkit for commercial applications, how to manage rights of images, how to access the E-Space APIs. It translates directly content coming from the project reports into useful materials. The marketing analysis fact sheets are a good example of this.

The MOOC will then include **additional levels** about IPR, Content Space and “scribble” video; cumulative lessons learnt on: market analysis, hackathons (especially the experience of the TV hackathon), workshops, problems developers may face (use cases), how to get familiar with technical components etc...; incubation process.

The MOOC itself is part of the sustainability of E-Space, since it will help to propagate the project results in an educational context.

5.3 THE EDUCATIONAL LEGACY OF PILOTS

Europeana Space acknowledged the key role of digital cultural heritage to enhance education since the very beginning. Lessons learnt such as those of Europeana Photography, where the impressive quantity of high-quality historical photographs digitized within the project instantly proved its potential for the educational sector (as witnessed by KU Leuven Prof. Jan Baetens’ article on Slovak Theatre², which would never have been written if the Slovak partner did not digitize and share the collection within Europeana Photography), and their appeal for the general public (as witnessed by the exceptional success of the project’s photographic exhibition in Pisa and in Leuven with nearly 8.000 visitors³), converged in Europeana Space and shaped the project vision towards a creative re-use of digital cultural heritage in an educational context. The pilots are examples of how the digitized cultural heritage can be re-used in creative ways and of

² <http://www.imageandnarrative.be/index.php/imagenarrative/article/view/663>

³ http://www.photoconsortium.net/wp-content/uploads/2015/04/D1-2-EuropeanaPhotography-Final-Report_DEF_revised.pdf

course also have an educational note to them, as education certainly is one of the target sectors the pilots are addressing.

The educational legacy that E-Space pilots (and demonstrators of course) will generate certainly impacts and contributes to the common efforts for providing *“added value to education and learning by facilitating and encouraging the open access and (re-)use of digital cultural heritage by students and educators”*, as described in the Europeana Educational policy paper (May 2015)⁴, particularly to the action items of:

- Emphasising the development of inclusive and accessible digital learning resources,
- Promoting open licences and improve access and re-use conditions that underpin education and learning.

Therefore, next to the Best Practice for Education workshop already planned in Athens on 22 January 2016, the consortium is evaluating the possibility of an even broader educational event in the spring of 2016. The idea on that occasion is to showcase the educational potential of cultural heritage re-use, based on the specific E-Space demonstrator and pilot outcomes to educational professionals outside of the consortium. This would boost the further take-up of the developed tools.

⁴http://pro.europeana.eu/files/Europeana_Professional/Publications/Europeana%20for%20Education%20and%20Learning%20Policy%20Recommendations.pdf

6 E-SPACE INCUBATION PROCESS

As the Europeana Space project progresses into Years 2 and 3, the Innovation Space, which houses the hackathons, Business Modelling Workshops (BMW) and incubation processes, will become increasingly more active and will hold a substantial number of events and activities. The end goal of all the collective processes is to create six sustainable and market viable projects that creatively re-use digital cultural heritage materials.

The sustainability of the end products that come out of the Innovation Space is still purely hypothetical. However, the Innovation Space is putting all their efforts into ensuring that all projects that are presented to the jury (of local and project experts) and WP5 team have their business models and concepts looked at with scrutiny. Additionally, the participants and teams will be assessed to establish that they are individuals who want to take their hackathon prototypes and ideas to market.

The incubation process itself is being conducted under Remix's own REMIX Academy with additional support from the Europeana Space project consortium. Due to the Innovation Space's unique three-tiered evaluation process, the creation of six products that will be able to support themselves by the end of their respective incubation is the main objective.

The three-tiered process created by the Innovation Space Task Leaders places almost all emphasis on market viability of the evaluated projects. It is critical that participants who wish to take their ideas and products to market join the hackathons as it is not possible for the project to support them outside of this process. The lessons learnt from the first hackathon and BMW are that there needs to be a much greater emphasis on getting participants who are business focussed and therefore different from those who normally attend hackathons to experiment for fun.

7 E-SPACE DIGITAL LIBRARY, RESOURCES AND KNOW-HOW

7.1 PROJECT'S OUTCOMES SO FAR

The initial outcomes of the project represent a wealth of knowledge for both the partners and external followers:

- The market analysis is an extremely useful study relevant for project partners and other interested parties
- The Coventry workshop and the study on IPR helped to illuminate the framework within which creative re-use of digital cultural content is facilitated.
- The guided and participative process of developing the hackathon's concept was a new experience for most of the partners, and the Amsterdam hackathon was recognized by everybody as a successful and inspiring event.
- The need for integration and cooperation between the 6 pilots was underpinned by an openness towards different sectors and ideas, for mutual benefit.
- The first Business Modelling Workshop held in London following the Amsterdam hackathon

It is extremely relevant to the sustainability and maintenance of the project outcomes after the end of the funding period that the knowledge, the resources and the know-how developed by the project is captured and made available, and possibly kept updated also in the future.

Of course, already during the project the initial outcomes need to be appropriately packaged and disseminated. To this aim, different tools were used, and this bulk of material constitutes the basis of E-Space digital library:

Factsheets: user-friendly versions of larger documents (the Market Analysis and the IPR deliverables) were produced and made available in the project website.

Videos: the experience of E-Space events is witnessed by videos that are published on E-Space website, particularly:

- The videos and the podcasts of Coventry IPR workshop
- The video streaming recordings of Brussels Technical workshop
- A professional video and many interviews to the participants at the Amsterdam hackathon
- A teaser video realized for the review meeting about the outcomes of the six pilots

Articles and blogs: the project blog and also the partners' own websites normally publish news about the project progress and outcomes

Booklets: next to the project one, another booklet, the Incubation Handbook, was realized in preparation of the Amsterdam hackathon, to be distributed to the hackathonees to inform about the concept, goals and key aspects of incubation support action delivered by E-Space.

7.2 E-SPACE “SPACES” AND DIGITAL LIBRARY

Currently, all the project dissemination materials are available in the various sections of the project website. It is currently under construction the user interface, accessible via the project website, that will give access to the **Content Space**, including IPR toolkit and legal advice resources (in the form of the above mentioned factsheets), to the **Open Content Exchange Platform** (a dedicated branch of the project website providing access to information about open content and to open content itself, and to the **Innovation Space** and **Technical Space**.

The Content Space in particular contributes to sustainability of the Europeana Space goals in two important ways: first, it addresses one of the most important showstoppers in the bringing to the market of new solutions, which is the unclear situation of Intellectual Property Rights. The Content Space offers IPR guidance and offers templates that can help build trust between content providers and app developers. It shows best practices as how to handle the rights issues involved.

For the sustainability of E-Space itself, it is very important that these materials are kept updated. Given the importance of this content for most parties involved, there is a clear commitment to keep this content up-to-date well beyond the confines of this project.

Second, the legal framework of the Content Space is translated in the E-Space technical platform in metadata structures and API functionalities. These allow for the seamless development of remix applications on the basis of existing content, whether this is openly licensed or not. Through this property of the Technical Space, apps developed using it will have more chances to maintain viable after the project's end.

The Content Space will contain a series of case studies focusing on IPR and the decisions made about IPR by each of the pilots, hackathons and the winners going into incubation. This information will be freely accessible to third parties. It will contribute to the E-Space sustainability objectives as third parties will be able to learn from the E-Space IPR lessons framing the commercialisation of cultural heritage, and use them in their own initiatives in the future.

Another key element of E-Space in the educational context, the **MOOC** (cfr. par. 5.2) is designed keeping in mind its sustainability, first thanks to the commitment of task leader KU Leuven which, next to making available its channel on the MOOCs platform courses.edx.org, will be able to host the MOOC on its server beyond the project lifetime. As the MOOC will address the creative reuse of Europeana and Europeana Space, it will be used in the education in KU Leuven's Master in Digital Humanities, which will yield the resources to maintain the MOOC. E-Space is re-utilizing in an educational framework the materials produced by the project, also acting as a reorganization of such resources in a way that could be more easily accessed. The MOOCs normally runs during a dedicated period, within which interactivity is also granted to the MOOC users via forums, but the MOOC resources will anyhow stay on line afterwards. The idea behind the creation of the MOOC is to capture and convey the lessons learnt during the project, so that the know-how that the project developed isn't lost.

Finally, the **project landing page** www.europeana-space.eu will certainly be maintained (commitment by Promoter) to provide access to E-Space documents and services; anyhow a deep reflection on the concept of E-Space portal will be necessary in the next months in order to upgrade it to sustain the new services connected to the technical platform (cfr. Par. 8.3).

8 THE E-SPACE TECHNICAL PLATFORM

8.1 E-SPACE ENVIRONMENT FOR CREATIVITY WITH DIGITAL CONTENT

To enable a wider experimenting for creative re-use of digital content, an E-Space repository of content is under development. Such repository includes:

- Re-usable content (digital objects whose rights have been cleared)
- Re-usable metadata (EDM-compatible, enriched datasets about curated cultural heritage digitized collections, which are available through the E-Space repository APIs for further reuse and aggregation, compatible with Europeana's ingestion mechanism)
- Restricted access content, available in the Protected Space, with which it is possible to experiment under confidentiality conditions unless and until the rights associated to such content is cleared

Next to this, via the Open Content Exchange Platform E-Space will foster access to open content freely available on line. There are also, an impressive number of digital cultural content (objects and metadata) already available on line via numerous aggregators and portals, Europeana in first place, but also other repositories and portals such as the DPLA, NLA, DigitalNZ, Europeana Fashion, YouTube and MINT-based aggregators. As the platform is being developed several other identified sources will be included.

All this material needs to be easily searched and accessed first, in order to be possibly re-used, and this is exactly the mission of the technical platform developed by partner NTUA, that represents the Technical Space of E-Space. During the public Technical Workshop in Brussels (March 2015) and the technical meeting held within partners in Florence (May 2015), the platform was presented and widely illustrated. Requirements and ideas from the pilots were collected and used to improve the tool.

The tool has been made available online on 31 July 2015 in its initial version at: <http://www.europeana-space.eu/with/>.

8.2 E-SPACE TECHNICAL PLATFORM, BASIC FUNCTIONALITIES AND ON-GOING DISCUSSIONS

The platform links to content available in the E-Space repository and also in other databases; in practice it is an API aggregator that permits the search of content directly within content repositories and its combination with knowledge resources and media available through a variety of services. It is important to underline how the E-Space technical platform is a complementary set of services that could also enhance Europeana's infrastructure: it is an innovative concept of a "higher level" aggregator which offers the user a possibility to search for relevant content in different sources from a single access point. Moreover, through the Protected Space E-Space platform offers an environment where it is possible to experiment and design creative applications with high quality content, without the worry of rights clearance. The benefit is exactly in the possibility of experimenting freely; only in a second stage where the application can possibly be moved to the "real" market, negotiations with the rights holder can take place.

The content in the E-Space platform is collected via APIs. All the applications developed in E-Space (e.g. those developed in the pilots) will use the APIs provided by the Technical Space, but next to that, the intention is not to duplicate existing features, and to use external APIs where possible (e.g. Europeana APIs, YouTube APIs, etc.)

The innovative features of the E-Space technical platform are mainly two, to leverage on for the development of services of E-Space:

1. **MANAGEMENT OF CONTENT:** it permits to safely access and use both open content available on line (searching different repositories) and non-open/not yet cleared content (via the Protected Space).
2. **MANAGEMENT OF COLLECTIONS:** it permits to create and to give access to collections of curated content, to be “marked”, ranked and shared.

Although the tool became available on the day of the submission of this deliverable, it is likely that the functionalities of the technical platform will continue to be refined, including:

- authentication and authorization of users, with different levels of access to content
- content upload and share: content providers can make their content public and set licenses and constraints.
- search & browse content: non registered users can search and browse public content, while logged in users can search and browse also protected content provided they have been granted the right to access it.
- create collections by assembling data from different partners, setting a small set of metadata (title, collection) and deciding who can access the collection
- create “exhibitions” or rather stories: the user can organize ordered items (images, texts, videos, audio files...) that tell a story with a context

Other functionalities that emerged from the brainstorming meeting on the technical platform, in Florence in May 2015, include the possibility to provide facets and statistics, e.g. on the right clearance status of the results (at least for the content indexed in the technical space), and to track usage of the content; the possibility for users to rate the quality of the content and to trace the provenance (thus creating ranks of “trustworthy” content and content providers, and the possibility to “like” users, collections, etc. so that the most appreciated content can be spontaneously highlighted thanks to the users.

Target users for the E-Space technical platform have been identified in:

1. creative industries / professionals who want to look for content and APIs to reuse them in applications
2. cultural institutions and other content providers who want to provide additional content and enrich it
3. end users who want to search for content, citizens with personal interests

Of course this analysis drives to the need of creating a user interface, so to re-think about a E-space portal, that provides access, support and dissemination to the E-Space services.

8.3 E-SPACE PORTAL, E-SPACE SERVICES: POTENTIAL AND NEXT STEPS

The E-Space portal will therefore be the marketing tool to promote E-Space services based on the resources developed within the project. The technical platform is certainly one of these resources and there is a great potential in it because of its innovative features: particularly, the idea of “labelling” or “marking” curated collections is innovative, and it can help the users discover, identify and collect content of interest from portals like Europeana or DPLA, or even Google itself, whose undifferentiated search mechanisms retrieve a possibly large mass of relevant results, but with no indication of the quality of content, thus forcing the user to check items one by one to identify what is of real interest or what is actually re-usable. The issue of mass search results has so far been unsolved, except via “manual” operations aimed to highlight themed high-quality content, as for example the “Open Collections” action done by Europeana.

Another innovative functionality that will necessarily be explored and enhanced in the E-Space environment is the possibility of uploading/processing, and then possibly merging, user-generated content. Of course, there is a lot of work to do in order to allow this, first of all it will be necessary to develop guidelines for metadata (titles, descriptions, policy, author...) to guarantee the users collections to be searchable.

At this still early stage, much discussion is still needed to identify clearly what are the priorities and what are the areas of services E-Space counts to expand, with a global approach that takes into account not only the “technical services” of Technical Space, but more generally the design on the E-Space environment: to support this process and to split the work among the partners, several subgroups (“taskforces”) were be created, guided by interested partners.

It is evident how the discussions in the various areas to be developed have a great relevance for the realization of E-Space services and their sustainability also beyond the end of the funding period.

The taskforces will work on the following themes:

- User data and authorisation, including IPR, legal aspects and user behaviour - on the following themes:
- Define the APIs
- Define the E-Space Portal and user interface
- Define the standards for metadata to be used, for items, collections and exhibitions/stories, relationship with external repositories, portals, etc.

All the partners are involved in the taskforces and 3 responsible persons for each taskforce will have the task of fostering and guiding discussions. Each taskforce is invited to develop a 2-page document in September 2015 for discussion within the whole consortium.

A mailing list was also created for discussion: Espace-vision@promoter.it

9 E-SPACE QUESTIONNAIRE ON SUSTAINABILITY (JULY 2015)

9.1 SCOPE OF THE QUESTIONNAIRE

In July 2015, a questionnaire was realized in two versions: an extended exercise for the project partners and a simplified version to be circulated to the list of followers and associated partners.

The scope of the questionnaire is to collect feedback on the benefits and expected impact of E-Space within its community of partners, who know more deeply about the project and who are involved directly in its progresses and outcomes, and its followers who have an external point of view of the project itself and of its visible outcomes so far.

Particularly for the partners, the reflection started from the fact that E-Space project is co-funded by the European Commission with a contribution of 80% on the direct costs, and this means that each partner is already investing a relevant amount of money in this project, consisting in the 20% of the direct costs and the full amount of the indirect costs.

It is therefore important that each partner provides a clear explanations of the reasons why it is committed to invest and which is its own plan for the exploitation of the project's results that are actually relevant for its own business.

The questionnaire is articulated into the following sections:

- The first section of the questionnaire provides information about the respondent.
- The second section of the questionnaire relates to the assessment of the benefits that E-Space can provide to the core business of each partner. This part of the questionnaire will focus on the evaluation of the sustainability of E-Space as a whole, from the point of view of the individual partners. The individual replies to the questionnaire provided by all the partners will be gathered together with the general assessment of the benefits that E-Space can provide to the cultural and creative sector as a whole. The results of this exercise will contribute to the understanding of how the expected impact of the project has been actually delivered.
- The third section of the questionnaire relates to the assessment of the results of the pilots and demonstration activities, including prototypes, educational demonstrators and virtual exhibitions.
- The fourth section of the questionnaire relates to the incubation process and its sustainability after the end of the EC funded period.
- The fifth part of the questionnaire relates to the description of the individual exploitation plans of each partner. In this part of the questionnaire, the partner is requested, individually, to identify, among all the outcomes produced by the project, which are the specific results that are relevant for the core business of the partners. Once that the relevant outcomes are identified, the partner should describe the actual plans that will be put in place to achieve the expected exploitation.

The personal data collected in the frame of this questionnaire will not be communicated outside the E-Space consortium, but used as inputs for the Sustainability Plan.

9.2 ITERATIVE PROCESS

The elaboration of the E-Space Sustainability Plan is an iterative process.

The first run of the questionnaire is used for the development of the first version of this Sustainability Plan to be submitted to EC by Month 18. The first version of the Sustainability Plan will be subject to an internal review for further improvements, where partners, associate partners and members of the E-Space Advisory Board will be involved. Also Europeana Foundation will be involved in this phase.

The improved Sustainability Plan will then be presented at the second Technical Review expected to be organized by the EC at the end of the second year of the project. The recommendations from the review will be taken into account, for the design of a second run of questionnaire aimed at completing the inputs for the elaboration of the second version of the E-Space Sustainability Plan.

The second version of the Sustainability Plan D6.6 – *Sustainability Plan No. 2 (Final)* - will go through a second internal and external review, until the final version will be ready to support the E-Space activities after the end of the EC funding period.

9.3 RESULTS FROM THE PARTNERS QUESTIONNAIRE

When the questionnaire was circulated, end of June 2015, the first impression from most of the partners was that it was too early to provide appropriate answers to all the questions, mostly because the questionnaire asked to “rank” the value and potential of E-Space tools, which are certainly still in a very early stage of development. It is definitely too soon for partners to know what is sustainable. It is also clear that asking for a pure ranking is rather a simplistic mechanism to collect feedback, because it is affected by the subjective perception of the respondent. As no form of proper weighting is foreseen in this stage the questionnaire ranking results were not meant to yield statistically valid evidence but rather to gauge the current appreciation of the respondents. They are indicative of their attitude towards the E-Space outcomes and pilots, but a more rigorous methodology could be developed to more adequately assess evaluation (for the pilots in particular a user-centred evaluation process is currently taking place) and to understand how the pilots relate to one another regarding these sustainability issues, also considering that each of them has quite a different definition and approach to sustainability. This, in part, reflects the motivations of partners involved (for example, from economic to educational). Whilst this represents an added value for the E-Space project and should be celebrated, it is also important in due course to standardise these across pilots to allow for necessary analysis and evaluation. Coming back to the questionnaire and the ranks provided by the respondents, certainly the translation of quantitative rankings into qualitative comments is not flawless, instead, it is nearly impossible. The results from the partners’ questionnaire are therefore certainly more relevant in the qualitative insights rather than in the quantitative rankings, which however help to understand the average perception of the E-Space outcomes. Yet, the scope of the questionnaire was focused on two aspects: discovering the perception of E-Space and its outputs from the point of view of its partners and stimulating the individual partners to think about the future. This constitutes the basis of discussion for the upcoming months.

9.3.1 SECT. 2 OF THE QUESTIONNAIRE: BENEFITS THAT E-SPACE CAN PROVIDE TO THE CORE BUSINESS OF YOUR ORGANISATION

“The most salient aspect is the high quality of the consortium and the high level of knowledge that is accessible within the partnership. It is the strongest consortium we have worked with until now. Technical knowledge is state-of-the-art and the business knowledge adds a very needed and valuable dimension to it. We can already say that participating in this project strengthens our position considerably.” Fred Truyen, KU Leuven

The *leit-motiv* of the answers provided by the partners in this section was undoubtedly the value of E-Space in terms of network. Even the more experienced partners, who participated in many projects before, recognize how the group is really valuable and has a great potential. As a sum-up example, this is the comment by partner LGMA: *“ESpace has benefitted from having a network of diverse perspectives and backgrounds. The network has already proven to be extremely valuable in sharing of knowledge and expertise and allows all of us stay abreast with current and best practices across sectors. There is potential for future partnerships within the network.”*

Another comment by partner RBB explains how *“the project offered the opportunity to work tighter with other content and technical partners to develop joint scenarios. In technical workshops we have collaborated with technical partners to refine our application. Concerning licensing and rights we will benefit from the extensive knowledge of other partners in the light of ingesting our content to the Europeana.”*

The answer by technical partner NTUA to the question about the benefits experienced so far is particularly interesting also for the sustainability of the project and its tools: in fact, E-Space provided *“A very important testbed for benchmarking and evaluating our software and research results. A channel for wide promotion of innovative services and for gathering valuable feedback on all steps of our software design and development cycle.”*; this is relevant because the initial users of the Technical Space and its services will clearly be the project partners, who represent a segmented and selected usergroup including all the target users categories that E-Space addresses. If the E-Space partners find the Technical Space and its services useful and valuable, it is very likely that similar organizations will agree with them.

The questionnaire included a table for ranking the perception of E-Space outcomes, and the average result is the following:

Use a number from 1 (very poor) to 10 (very interesting).

	Indicate the value of the <u>tools</u> generated in each of the following areas of the project	Indicate the value of <u>your participation</u> in each of the following areas of the project
Technical Space (E-Space platform, API)	Average rank: 8.3	Average rank: 5.6
Content Space (IPR support and Open Content Exchange Platform)	Average rank: 8.7	Average rank: 7.3
Innovation space (Market analysis, Hackathons, Business Modelling)	Average rank: 8.3	Average rank: 7.3

Workshops)		
Piloting activities	Average rank: 8.7	Average rank: 8
Educational demonstrators	Average rank: 7.9	Average rank: 6

Comments: despite the flaws of the ranking mechanisms as indicated in par. 9.3, it is interesting to notice how the average overall perception about the value of the tools in themselves is comparable to the perception of the value of partners' participation in the tools. This can be interpreted as a witness that the E-Space environment is perceived as useful and value-generating for (a selection of) stakeholders.

For the Technical Space, which has not been released at the time of the writing of this deliverable, it is more difficult to assess a ranking for the participation in it: this column of the questionnaire should probably be not applicable (and some of the respondents in fact indicated n/a). However, most of the respondents decided to apply their ranking for the Technical Space on the basis of the information available, which average value of 5.6 out of 10 expresses the belief that this platform has a great potential.

Also, for the Demonstrators, the high ranking shows confidence in the tools and in the impact they can have on the educational sector.

Final consideration is that the ranking of value for the project's environment components (i.e. the E-Space spaces) is rather homogeneous (8.3, 8.7 and 8.3) and the pilots are as well considered valuable in themselves (8.7). The ranking of the partners participation (third column in the table) in the pilots is of course rather varying, as the partners who are directly involved in one of them apply, understandably, a higher ranking than the partners that are just observing the pilots from the outside. However the average is definitely very high (8).

9.3.2 SECT. 3 OF THE QUESTIONNAIRE: PILOTS AND DEMONSTRATORS

“The range of the pilots is impressive and appealing – they cover a broad range of the creative and cultural industries sector. The pilot prototypes vary in terms of their innovation. Some are consciously reusing existing technologies, and applying them within a different context to stimulate new uptake and distribution. Others are developing more innovative applications through the project because of the content available and advances in technology and user demands. So there is a scale and variation between each pilot, which is interesting.” Sarah Whatley, Coventry University

This section of the questionnaire, dedicated to the pilots, evidenced how in general the impression on the pilots is positive, especially in terms of impact on key sectors. The mix of experienced partners in EU projects and new partners facing the challenge for the first time offers good opportunities of development (if not of business relationships) for both. Of course, each pilot is focusing on a different user community, and this makes the assessment of impact segmented basing on the themes of the pilots. However, the common denominator of the 6 pilots provision of examples of creative reuse of digital cultural content and in this sense all the pilots have potential to impact on the creative industry sector. Also, most of them are likely to have an impact in an educational context, exactly because they will be offered as examples, will in themselves be studied, and can increase access to cultural content. Some will have

impact on specialist groups (professionals within the cultural sector) whilst others will be mostly focused on tourists and leisure users.

Another comment by partner OCC highlights this range of impact: *“The E-Space pilots and demonstrators show an admirable variety in their approach while simultaneously addressing potential audiences in different areas. The European TV, Photography and Museum pilots would be ideal for implementation in museum and educational settings (schools, universities, cultural institutions). The Open and Hybrid Publishing pilot opens innovative avenues in publishing and dissemination of knowledge and cultural heritage. The Dance pilot is a brand new approach to the experience and study of dance while the highly engaging nature of the Games pilot opens up new ways of interacting with archives. The corresponding demonstrators augment and expand on the mission statement.”*

The range of impact is a strength and as partner SPK suggests *“The major impact of E-Space lies especially in the education, tourism and leisure outcome. The developed tools and applications attract the individual end user (should it be the private person or school classes) and the industry behind it. These groups are directly influenced.”*

The diversity of the pilots, especially in terms of teams and technological innovation, and the focus on cultural heritage, however also have reverse sides, that are highlighted by partner Remix:

“With regard to the selection of the pilots, (...) the standard and level of innovation is indeed debatable for certain pilots and demonstrators, particularly when viewed through the lens of how likely they are to achieve self-sustainability and job creation beyond the public funding period (...). It would also have been good to see a broader mix of partners involved with this project (particularly new SME’s that haven’t benefitted previously from EU funding) to provide some greater levels of innovation in the pilots. (...).The challenge for projects like E-Space is to escape the ‘comfort zones’ of creating projects for the cultural and education sectors, which are both inundated with publicly funded pilots, apps and projects and regarded as an ‘obvious’ audience. In practice, both sectors are very difficult to penetrate, especially on a financially self-sustainable basis, meaning that many projects end up without having really generated or tested any demand.”

Another important consideration about the future of the pilots and demonstrators comes from PACKED: *“Largely any real ‘exploitation’ of these products will depend on whether or not the final outcomes will be published as open source materials. E.g. the poetry application is offered as an open source tool, then we may try and find other heritage organisations who may want to use their own content in it, make some modifications to it, and so on. If the applications will be fully commercially licensed, I think the story becomes more difficult.”*

In any case, and despite the challenges as mentioned above, which would need a careful analysis for endorsing a valuable sustainability planning, partner LUCE summarizes the overall impression about the pilots in the current stage (July 2015): *“Despite their prototypal nature, many of them have been carefully designed and can easily look like final products.”*

9.3.3 SECT. 4 OF THE QUESTIONNAIRE: THE INCUBATION PROCESS

“We’ve only had the TV hackathon so far, which was a very useful opportunity to test the format and ensure we get the right outcomes for sustainable, creative business models. The three winners all had strong potential in different ways, meaning that the process worked well and we can take onboard the lessons for future development of the forthcoming hackathons.”
Simon Cronshaw, Remix.

The partners who attended the Amsterdam hackathon on TV were really enthusiast of the event. KU Leuven for example says: *“The TV hackathon was simply brilliant, a tremendous success with solid developer teams and very strong results!”*. The partners who could not go to Amsterdam are however observing carefully the whole incubation process: the other 5 pilots are certainly eager to figure out how their hackathon and BMW will be and what results will bring, while the remaining partners not directly involved are looking with interest to the possibility of developing services from this process and the E-Space experience. During the Europeana Creative Culture Jam event in Vienna, informal talks were carried on between the WP5 leader and Europeana representatives, particularly Harry Verwayen, Deputy Director, and James Morley, Creative Industries Community Developer, on possible synergies to endorse the sustainability of the whole E-Space incubation and mentoring process, to replicate it also beyond the end of the funding period as a customized service to be possibly offered to SMEs and cultural institutions.

In fact, as expressed by partner LGMA *“There is potential for developing this service”*. However as IN2 points out *“Since the services target new start-ups, these will be usually cash strapped so they will not be able to pay for the services provided by WP5. A source of funding could either be EU/Regional funds or corporate (with large companies having an interest to use hackathons and the entire process for recruiting talent).”* Therefore a deep reflection and a careful analysis of target customers and their needs will certainly be indispensable in case E-Space decides to enter a market providing services of this kind.

Particularly, and in sight of the second and final release of the E-Space sustainability plan, it will be necessary, next to providing deeper insights in the type of outputs that will be marketed, to provide appropriate insights also about:

[1] which particular market(s) E-Space is targeting and the size/dynamics of these market(s)

[2] a concerted strategy towards exploiting the results, f.i. using the AIDA⁵ method:

Attention (awareness): attract the attention of the customer

Interest of the customer

Desire: convince customers that they want and desire the product or service and that it will satisfy their needs

Action: lead customers towards taking action and/or purchasing

[3] the roles partners will play in working towards successful sustainability/exploitation of results.

⁵ [https://en.wikipedia.org/wiki/AIDA_\(marketing\)](https://en.wikipedia.org/wiki/AIDA_(marketing))

9.3.4 SECT. 5 OF THE QUESTIONNAIRE: PARTNERS' OWN PLANS FOR SUSTAINABILITY

This section of the questionnaire was devoted to stimulate a reflection to the partners about which outputs of the E-Space project could be considered relevant for the partner's business and which could be the plan to exploit these results in the partner organizations, after the end of the EC funding period. To simplify the analysis and to stimulate responses to the questionnaire, partners were asked to rank the relevance they feel for the various E-Space outcomes in terms of potentiality/ interest for their own business.

A table for indicating ranking of each output was provided and these are the average results:

<i>Title</i>	<i>Score: 1=not relevant, 10=very relevant</i>
E-SPACE ONLINE RESOURCES	
E-Space technical infrastructure (and services)	Average rank: 6.3
E-Space Content Space	Average rank: 7.3
Open Content Exchange Platform	Average rank: 7.06
E-Space website	Average rank: 5.9
E-SPACE LIBRARY	
The guidelines for the Hackathons	Average rank: 6.7
Marketing studies	Average rank: 6.6
PILOTS and DEMONSTRATORS	
The applications of the Europeana TV pilot	Average rank: 7.07
The applications of the Photography pilot	Average rank: 7.53
The applications of the Dance pilot	Average rank: 6.6
The applications of the Games pilot	Average rank: 6.4
The applications of the Open Hybrid Publishing pilot	Average rank: 6.46
The applications of the Museums pilot	Average rank: 7.4
Archaeology in Cyprus	Average rank: 5.8
Irish Poetry and Folktales	Average rank: 6.5
Cavafy literature library	Average rank: 6.08
Photographic investigation of works of art	Average rank: 6.9
OTHER	
The E-Space network of people and organizations	Average rank: 9.05

Comments: the interesting comment taken from partners' reflection, is how, among the Pilots, it is the Photography pilot, followed by the Museum Pilot, which at the top of the rankings, in spite of the limited technological innovation they evidently bring. This confirms how the interpreted concept of innovation is certainly not only about technological innovation, and that the base of respondents, where cultural institutions are very well represented, understands the importance of an "innovative" approach in reusing existing technologies and existing content in a creative way, in order to drive exploitation possibilities.

The nearly sufficient ranking (5.9) of the project website as an “exploitable” outcome of the project shows how a rethinking of it in terms of “user interface” is extremely necessary. Up to this point, the project website was conceived as a dissemination tool to collect information and documents produced by the project. Now it is necessary to upgrade it to a project portal which gives access to the various services developed within Europeana Space. As illustrated in par. 8.3, a dedicated group has already been set up to discuss next steps also in this specific direction.

It is also interesting to notice how the demonstrators are considered very highly despite their current early stage of development. Certainly the developments in Year 2 will prove the impact of those outputs, and discussion is ongoing about the possibility of adding another educational-related event in mid Year 3 following the Best Practice for Education workshop in Athens (22 January 2016).

Next to the ranking, the respondents were asked if and how they plan to exploit the E-Space outcomes. It is self-evident that the partners involved in the pilots are extremely interested in exploiting the pilot’s apps and prototypes, for example:

“LUCE is planning to exploit the Europeana TV pilot outcomes, adapting and personalising the multi-screen app produced in the pilot, using it in an educational environment to teach history to primary and secondary students.

This app could be distribute for free and used in schools in Italy, contextualizing it with the Italian curricula and integrating audiovisual assets from LUCE, in line with its institutional mission of public memory institution.”

IN2: *“Our main interest is in exploiting the DanceSpaces application commercially. On the one hand we can exploit the entire application as a whole, offering it to the target market segment of dance enthusiasts. This avenue has some dependencies with the re-use of content from the Content Space. On the other hand the technology improvements and know-how acquired through the project will be integrated into one of our commercial products, the mymedia service. “*

Museummedien:

“The outcome of the Museums sub pilot Toolbox is a usable software called Toolbox. It is planned to use it for further projects with museums and memorials. two application are possible:

- 1. Museumsm Medien uses the Toolbox in a project, e.g. to collect data for projects, or to create a storyboard for a video production.*
- 2. A customer uses the Toolbox to create worksheets or storyboards. If a customer needs different templates, we can create them.”*

The partners not involved directly in the pilots are of course in a position in which it is too soon to forecast what will be relevant for in-house exploitation, particularly with regards to the E-Space technical platform. However, there is a will to build upon the project experience and materials, as described by OCC: *“All of the deliverables will be assessed and reused to further develop the appeal of our digital archives. The [Cavafy and others] demonstrators will be available to the public.”* And by PostScriptum: *“Reuse of the demonstrator and further development, re-package marketing reports, re-use of content, contact/consult partners for information and participation in new EU projects.”*

9.4 THE STAKEHOLDERS “LIGHT” QUESTIONNAIRE

The Stakeholders questionnaire was intended to gather the impressions of E-Space followers on the project and its resources so far. The questionnaire was published on the project blog and is still available: <http://www.digitalmeetsculture.net/article/july-2015/>

The E-Space Stakeholder Group and the Advisory Board were asked to complete the questionnaire, however replies have been very limited. This is most probably due to the vacation period (the questionnaire was launched in July) and it is certainly a lesson learnt; nevertheless, no deadline was set for providing responses and the questionnaire will be re-launched later on.

Despite the small number of replies, there are interesting inputs from those who participated.

Again with the considerations already expressed in par. 9.3 and following about quantitative analysis, the general “ranking” of E-Space outcomes so far is in average very encouraging, reflecting positive thoughts of the respondents:

Perception of E-Space outcomes so far on the basis of the information/material available, what do you feel could be most interesting and/or have an impact on your business/activities?	1 = not interesting, 5= very interesting
Market analysis: http://www.europeana-space.eu/innovation-space/market-analysis/	3.625
IPR Toolkit and support: http://www.europeana-space.eu/content-space/ipr-toolkit/	3.50
E-Space conferences and events e.g. http://www.europeana-space.eu/thematic-workshops/	3.375
Thematic Pilots and prototypes: http://www.europeana-space.eu/pilots-and-demostrators/	3.375

Also the perceived potential, expressed in terms of the stakeholder’s interest for the sustainability of E-Space, indicates that the pilots and demonstrators are the real core of E-Space project, not simply in terms of new technology but mostly for providing inspiration to the Stakeholders.

<p>Ranking your interest in future developments (E-Space sustainability) on the basis of the information available, please score your potential interest about the following areas of sustainability of E-Space, in the light of possibly developing services to be maintained after the end of EU funded project.</p>	<p>1 = poor, 5= very high</p>
<p>The E-Space network of partners and potential partners</p>	<p>3.5</p>
<p>The services and products created and validated through the pilots (prototypes and apps) and educational demonstrators</p>	<p>3.875</p>
<p>The outcomes of the innovation process (hackathons and business modelling workshops)</p>	<p>3.5</p>
<p>The library and know-how developed during the project</p>	<p>3.5</p>
<p>The technical platform and services under development</p>	<p>3.625</p>
<p>Use of project results and tools in an educational context</p>	<p>3.75</p>

As for the key question “Do you think that the E-Space network and tools will or can provide benefits to your company/institution?”, one of the most interesting replies came from a member of the Advisory board

“I believe the E-Space network and tools can benefit my institution in a number of ways. The network is an opportunity to meet a community of professionals facing similar challenges in the areas of cultural heritage and digital technologies; intellectual property rights management; attracting new audiences; delivering content through interesting platforms; and creating an environment that will encourage audiences to respond and maximize engagement with collection materials in novel ways.

As a curator it is my job to promote collections and help to develop innovative ways of exploiting them for researchers and a wider audience, so it is very gratifying for me to have this opportunity to participate in E-Space and learn about the different pilots and to meet other participants and develop my expertise further.”

10 IMPACT ASSESSMENT

As mentioned in the introduction, there are different “tools” or outputs that E-Space considers to be possibly exploited in the longer term, i.e. the **network**, the **pilots (prototypes and apps)** and **educational demonstrators**, the **outcomes of the innovation process** (hackathons and business modelling workshops), the **library and know-how** developed during the project, the **technical platform**. These different outputs of the project intend to serve the major objective of E-Space: creating tools and an environment to enable creative re-use of digital cultural content for different sectors and stakeholders.

Already in the DoW, E-Space identifies 8 areas of impact, to which correspond a series of quantitative indicators trying to measure the progress of the project in terms of results and impacts on stakeholders. This preliminary analysis and the correspondent indicators serve to drive the progress of the project, and to assess how the project outputs as mentioned above should develop in harmony with the overall project objective.

A/ Significantly increased use of Europeana and other multimedia digital content

This is a very ambitious point which will prove to be achieved on the longer run. In the timeframe of the project, the pilots in the first stage and then the applications developed in the hackathons are actually using a mix of digital content coming both from Europeana and from other repositories. As also stressed by the reviewers during the first technical review of the project (April 2015), it is important to assess the composition of such used content and the motivation of the choice: this would be extremely useful in the future to understand the rationale of creative industry in selecting content that is considered of relevance/utility. Certainly, having in Europeana metadata only may be a barrier as creative industry may be more inclined to use the content itself, rather than the metadata, and for this reason E-Space intends to make available also content to experiment with, be it already rights-cleared or still protected. In any case, the hackathons highly contribute to promote Europeana as anyone involved in E-Space hackathons will use or see Europeana content, exploring the possibilities of reuse of it. The hackathons will also make clearer the strengths and weaknesses of the different types of digital cultural heritage available.

Further, as described in chap. 9, the features of E-Space technical platform will permit the ranking of content by the users, thus indicating what kind of content is considered interesting and/or trustworthy. It would be necessary however to complement the top-ranked content analysis with a proper user-segmentation, because what is considered of interest for (i.e. “liked by”) a cultural institution can differ from what is considered interesting for a creative SME.

B/ Critical mass of (open) digital content available for re-use

Although E-Space is certainly supporting the open approach for digitized cultural heritage, which is a more viable approach for public bodies rather than for private archives, there is an acknowledged right for content providers to apply IPR-based business models, which should not limit creative industry in seeking for agreements that allow re-use. Certainly what E-Space intends to do is to prove how creative re-use of digital cultural content generates new business for both creative industry and content providers. Not being a digitization project, E-Space instead intends to foster the increase of digital content available online by showing the potential in terms of benefits; the concept of the Protected Space (cfr. chap. 9) exactly goes in

that direction, offering the possibility to creative industry to experiment with non-open content and permitting to both the user and the content holder to understand ways of exploitation for that content (hopefully via a cleared IPR model oriented to the open approach). Furthermore a certain amount of previously unreleased content will also be exposed in the E-Space platform.

C/ New opportunities for employment and economic growth within and linked to the CI

During the course of Years 2 and 3 of the project, the Business Modelling Workshops organized after the hackathons will have a double effect: from one side in creating a concrete opportunity for a new business to be launched and incubated (i.e. the winner project from the selection), from the other side they will constitute an experience and expertise to be possibly replicated in the future.

D/ Creative SMEs to develop new competitive products based on digital content in an open horizontal market supported by Europeana Space's accessible and non-discriminatory infrastructure

E/ Larger industries in the creative sector to vitalize their innovation potential through partnership with smaller-scale creative companies in the Innovation Space

F/ Individual creators and artists to market their creative skills and ideas through Europeana Space's networks

These three areas of impact are of course strongly linked to the sustainability of E-Space best practice network and services in the longer term.

Already within the project, there are creative SMEs developing new products and individual creators working on innovative concepts. They will act as a proof of concept and a path finder for replicating E-Space best practice on a larger scale, also attracting the attention of the larger industries in seek for innovation and fresh ideas.

G/ The Education sector to create content-rich educational services inspired by the educational Pilots, using rights-secured cultural heritage content.

End of June 2015 a survey was launched among the group of 4 project demonstrators that extended the questions beyond the mere technical component which are under development. The questions include:

- the functionalities, to be described from the point of view of a general audience
- "competitors", about possible research done concerning other similar tools and about the similarities and innovative differences of E-Space demonstrators
- scenarios of use in an educational context, e.g. age groups, kind of education (formal school setting, in museums, in university, ...), certain particular tasks/classes that could be carried out with the tool, ...

Moreover, the demonstrator leaders were asked to outline the storyboard for one potential use case scenario from A-Z.

All this preliminary work and reasoning will serve to drive the further development of the demonstrators in the light of the Best Practice for Education demonstrator currently scheduled

in conjunction with the Hack the Book Festival (hackathon of the Open and Hybrid Publishing pilot) in Athens in early 2016.

As widely described on chapter 5, the impact of E-Space on education is based not only on the 4 demonstrators, specifically dedicated to this objective, but also on the educational potential of the pilots applications and on the MOOC, which will address also a wider audience, conveying an educational message connected to the creative reuse of digital cultural content, that anyone can access, experiment and engage with.

H/ Cultural institutions to become both content providers and service providers and to explore new audiences and markets for cultural heritage bodies, promoting further investment in digitisation of cultural content

An example of this is the work done by KU Leuven and to a certain extent also by Promoter. The two partners were previously involved in a digitization project about early photography. Europeana Photography was a CIP Pilot B Europeana feeder project which delivered over 458.000 previously unreleased items to Europeana. It was funded with 50% EU contribution + 30% of indirect costs, so the investment done by the partners was huge. Among the objectives of Europeana Photography, demonstration of the benefits deriving from digitization and sharing of digitized cultural heritage was key to foster post-project actions: in facts an association (PHOTOCONSORTIUM) was created to keep the consortium together and develop services to address a real market in the field of photography. PHOTOCONSORTIUM is associated partner of E-Space and its members (both public and private bodies) are of course very much interested in the results of the Photography pilot and more in general in the development of E-Space tools for endorsing creative re-use of (photographic) digital cultural heritage.

Next to that, partners KU Leuven and Promoter are actively involved in E-Space:

- KU Leuven is leader of the Photography pilot and is leveraging on the collections of Europeana Photography to explore the re-use potential of such digitized material, and particularly of the metadata that are available in Europeana, in various pilot scenarios
- Promoter, during the course of the Europeana Photography exhibition All Our Yesterdays, organized and held in Pisa for the first instance in Spring 2014, collected and digitized nearly 1.000 photographs brought in by the exhibition visitors (citizens of Pisa). A selection of them (about 80) are made available in E-Space both as metadata in the OAI-PMH server to be harvested by Europeana and as digital objects (content) in the E-Space repository

Associate partner AD Duas Lauros expressed interest in possibly providing content to Europeana via E-Space platform, moreover a “content selection” committee including KU Leuven and Promoter (because of their past experience in Europeana Photography) and PACKED and UNEXE (task leaders) will develop in the course of year 2 selection criteria and guidelines for the provision of new content.

These 8 areas of impact are translated in project’s indicators, to monitor the expected progress during the 3 years of the project. The targets associated to each indicator for Year 1 were reached and in most cases exceeded. This is overall witnessing of good potential of impact already in the early stage of the project. In the table below the indicators and related macro-objectives are reported, with correspondence to the areas of impact as outlined above.

No	Indicator	Related Macro-Objective	Area Of Impact As Outlined Above
1	Relationship with other BPN projects (signed agreements)	Concertation, network enlargement, dissemination and replication of best practice	D, E, F
2	Metadata enrichment using SKOS vocabularies	Tools to support creative re-use of digital cultural content	B, D, E, F, G
3	Amount of content uploaded in the E-Space repository	Infrastructure and tools for content access, use and storage	A, B, D, E, F, G
4	Use of during implementation of the Pilots (visitor traffic)	Tools and support for creative re-use of digital cultural content in the Content Space	A, D, E, F
5	Identification of re-useable data in Europeana (digital cultural heritage objects)	Digital content available for reuse	A, B, D, E, F, G
6	Ingestion of new content in Europeana (metadata items)	Digital content available for reuse	A, B, D, E, F, G
7	IPR Toolkit for users of digital cultural content	Tools and support for creative re-use of digital cultural content	D, E, F, G
8	Rights management workshop	Tools and support for creative re-use of digital cultural content	D, E, F, G
9	Promotion of openly licenced WP3 results (number of blog posts)	Digital content available for reuse	A, D, E, F, G
10	Documentation of use cases for future content providers	Tools and support for creative re-use of digital cultural content	C, D, E, F, G, H
11	Methodology for development of Pilots demonstrating methods of creative re-use of cultural content	Tools and support for creative re-use of digital cultural content	D, E, F, H

12	Pilots for demonstrating methods of creative re-use of cultural content	Tools and support for creative re-use of digital cultural content	D, E, F, H
13	Communities for validation (number of users involved in Pilot validation)	Tools and support for creative re-use of digital cultural content	A, D, E, F, G
14	Business models designed and incorporated into the environment for valorisation/exploitation in CI (business models adopted)	Tools and support for creative re-use of digital cultural content, new opportunities for employment and economic growth within and linked to the creative industry	A, C, D, E, F, H
15	Hackathons to develop new applications and services based on Pilots (registered attendees)	Tools and support for creative re-use of digital cultural content, new opportunities for employment and economic growth within and linked to the creative industry	A, C, D, E, F, H
16	Hackathons to develop new applications and services based on Pilots (services emerging)	Tools and support for creative re-use of digital cultural content, new opportunities for employment and economic growth within and linked to the creative industry	A, C, D, E, F, H
17	Workshops for monetisation of Pilots, new applications and services; followed by incubation phase (projects identified)	Tools and support for creative re-use of digital cultural content, new opportunities for employment and economic growth within and linked to the creative industry	A, C, D, E, F, H
18	Workshop for education sector (attendees)	Demonstration of innovative access to content for education	A, G
19	Workshop for education sector (number of demonstrators)	Demonstration of innovative access to content for education	A, G
20	To support effective learning and development for existing and new users of content (learning content)	Tools and support for creative re-use of digital cultural content, new opportunities for employment and economic growth within and linked to the creative industry	A, G

11 NEXT STEPS AND KEY ACTIVITIES OVER THE COMING PERIOD

As explained, this deliverable provides a foundation for forthcoming discussions on sustainability planning. This aggregates and builds on initial planning developed by each project component, and the iterative nature of the deliverable reflects this effectively. As the deliverable moves towards a second draft in due course, it will be beneficial to balance these subjective reflections on sustainability with a broader debate and rigorous evaluation of these assumptions by the whole Consortium members, engaging more those not directly involved in the particular components/areas of the project.

As sustainability is a key consideration for most components within the project, and, as clarified in the introduction, this initial plan constitutes a basis for discussion rather than a finalized complete strategy.

The outline of next steps and key activities for continuing the discussion over the coming period is provided below.

Action item 1: re-boosting the sustainability survey(s)

Acknowledging that the first questionnaire included rather simplistic ranking mechanisms, which however encouraged the respondents to express their (subjective) opinion on E-Space and its outcomes, it is certainly necessary to re-assess the data gathering technique, particularly in the light of collecting quantitative inputs. For the second version of the deliverable, a more statistically-sound methodology will be developed if the Consortium should feel that rankings are still required. This is however an element of discussion which will also build upon the results of the evaluation process that the pilots, the demonstrators and the post-hackathon incubation phase, in particular, are going through. A more standardised approach to defining and therefore evaluating sustainability should also be attempted, most likely as part of the forthcoming discussions.

Regarding the Stakeholders Group and Advisory Board, these will continue to be actively engaged to collect “external” points of view and evaluation of the project and its outcomes.

A specific action will be designed to gather feedbacks about sustainability of the project’s outcomes from the organisations, projects and initiatives that signed Cooperation Agreements and Memorandum of Understanding with E-Space.

Action item 2: finding dedicated spaces of discussions about sustainability

In the deliverable it is repeatedly said that this document is a basis for discussion and reflection. In the course of Year 1, project’s activities were mainly focused on developing the various project components and this is clearly reflected by the fact that ideas of sustainability as illustrated in this deliverable are still at an initial stage. More intense discussion and clearer planning is foreseen in the next period and particularly during the third and final year of the project, which will generate the final release of the deliverable (D6.6).

For this reason, and with the aim of elaborating a concrete action plan for the sustainability of the project’s results, a dedicated session will be organized during the second project conference to be held in Tallinn on 9-10 December 2015.

Action item 3: liaison with Europeana Foundation

The relationship with Europeana needs to be intensified and carried on, to discuss together synergies for the sustainability of E-Space and Europeana. The domain of the Innovation Space, with particular regard to the post-hackathon phase will be studied to identify and explore concrete collaborations.

12 CONCLUSION

This document is the base of discussion for the upcoming months of the project, to elaborate a complete sustainability plan for all the components of the project's outcomes.

As explained in chapter 11, the discussion should develop around 3 action items:

- Developing better mechanisms to assess the evaluation of E-Space outcomes
- Finding a dedicate space for sustainability discussions
- Intensifying liaison with Europeana Foundation to explore common strategies and synergies.

Focus of the sustainability discussions will be:

- Better assessing/defining the outputs of the project that are intended/considered worth sustaining
- Discussing on the user interface of E-Space portal as a single access point to E-Space services and outcomes
- Identifying the markets that will address and the "customers" profiles
- Identifying business models for the pilots individually and for the project in general
- Identifying sustainability models to maintain the Best Practice Network of E-Space (including consortium partners and external stakeholders engagement) and to enlarge it for the replication of E-Space process

The second and final release of the Sustainability Plan (foreseen at M36) will build upon these areas of discussion to provide a sound solution for E-Space long-term existence and maintenance.