



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

<b>Deliverable number</b>	D6.4
<b>Title</b>	Communication, dissemination and network enlargement report No. 3

<b>Due date</b>	Month 36
<b>Actual date of delivery to EC</b>	30 January 2017

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

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<b>Deliverable version number</b>	1.0

<b>Dissemination Level</b>	
<b>Public</b>	<input checked="" type="checkbox"/>

## History:

<b>Change log</b>			
<b>Version</b>	<b>Date</b>	<b>Author</b>	<b>Reason for change</b>
0.1	09/11/2016	Valentina Bachi, Antonella Fresa, Pietro Masi, Nicola Cionini (all Promoter)	Skeleton of the deliverable
0.2	14/12/2016	Valentina Bachi, Antonella Fresa	Added content in various chapters
0.3	13/01/2017	Valentina Bachi	Finalized reporting parts
0.4	19/01/2017	Tim Hammerton (COVUNI)	Additional content added
1.0	27/01/2017	Valentina Bachi	Following peer review from PACKED

<b>Release approval</b>			
<b>Version</b>	<b>Date</b>	<b>Name &amp; organisation</b>	<b>Role</b>
1.0	30/01/2017	Tim Hammerton, COVUNI	Project Manager

**Statement of originality:**

This deliverable contains original unpublished work except where clearly indicated otherwise.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

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## 1. EXECUTIVE SUMMARY

The first year of the E-Space project involved setting up the infrastructure, understanding the work of the project and considering how this could be communicated effectively; it was an important period and one that needed to introduce the project to a wide range of stakeholders. The second year required a revised approach, to target specific groups to gather feedback on the Pilots' tools and apps, as well as for them to attend thematic workshops, a conference and participate within creative hackathons. The final year completed this phase of work, but has also been about reflection of what has been done, evaluating and sharing activity results through a range of approaches. This deliverable provides an overview of how this has been done and the communication, dissemination and networking undertaken.

The project has four clear target groups to reach with its dissemination activities:

- cultural institutions;
- creative industries and associated professionals
- education;
- general public/end users.

During the final year, E-Space has used the website (which evolves as results become available), the project blog and social media channels, as well as a series of successful events, one a month from October 2015 through until May 2016, located across Europe to reach the stakeholders groups.

Chapter 3 opens the narrative by describing the E-Space Portal (formerly the Technical Space) which in addition to its federated content search capabilities, allows users to build their own collections. With its improved user interface, it is designed to meet the needs of content holders, heritage professionals and aggregators and is designed as a community space for creative reuse of digitised heritage.

Chapter 4 relates the story of the Pop-Up Museum, the "super-pilot" that was created in response to the Technical Review recommendation. It provides an easy solution for heritage institutions to show their collections via a mobile installation that can be placed in various locations such as a reception area, hallway or other public space where visitors can interact with it through their phones. This has the potential to both heighten the cultural experience of users and promote the collection of an institution.

Chapter 5 presents the project events that have been undertaken, detailing the three remaining hackathons. Each hackathon has a dedicated webpage designed to provide information for participants and subsequent reflection on the events. The chapter considers the next Business Modelling Stage (including for partners), as well as other significant dissemination events undertaken by partners. Finally, it details the project's third international conference which was held in Berlin in November 2016, which was a focal point to both present and discuss project themes, developments and results.

Chapter 6 is dedicated to the 7 incubated projects that came through the hackathon and Business Modelling process to reach this business support phase. To provide optimal assistance for each project, a dedicated webpage, blog post and flyer were created, and teams were allocated a 5 minute pitch on the main stage the Berlin conference to detail their vision and to generate interest.

Chapter 7 considers the project's web presence. It outlines how the project website was enhanced (including the educational and Pop-Up Museum mini-sites), as new activity and results became available, as well as analysing site users. Details are provided of the successful MOOC course that shares project lessons within a learning environment. This chapter also considers the project's use of social media, newsletters and regular blog posts, providing a detailed list of links to the many articles that have been published.

Chapter 8 looks at the more physical side of WP6's work, including internal communication for the General Assembly and other topic specific meetings. It outlines the dissemination materials that have been produced and the list of events where partners have participated and had the opportunity to disseminate them.

Chapter 9 returns to the core objective of the project, to reach the four main stakeholder groups, providing statistics and details of stakeholders that have interacted with the project.

## 2. INTRODUCTION

One of the main responsibilities of the Europeana Space project is to interact with organisations, individuals and other projects to understand and learn from existing activity and to also share details of innovative work and provide a platform for them to build upon. This document, the *Communication, dissemination and network enlargement report No. 3*, will consider the activities undertaken within the final year of the project to fulfil that requirement.

### 2.1 BACKGROUND

This deliverable builds upon D6.1 *Communication, dissemination plan and stakeholder building strategy and dissemination material* – submitted in Month 6, as well as D6.2 and D6.3, the first and second iterations of this report that were submitted at the end of Years 1 and 2. Each deliverable discussed three clear objectives, i.e. to:

- create and consolidate the E-Space community;
- widely and regularly disseminate project results among the E-Space community;
- demonstrate the activity and results of the project's work to encourage exploitation and reuse.

D6.1 defined the key stakeholder groups and activities that needed to be undertaken, connections that needed to be made and challenges that would be faced within the lifetime of the project, together with roles and responsibilities of partners to ensure their completion. The subsequent work of the project has built on this base and has continued to consider its four main stakeholder groups when disseminating its results and lessons learned. These groups are:

- cultural institutions;
- creative industries and associated professionals;
- education;
- general public/end users.

### 2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

As this deliverable follows on from its predecessor reports it does not duplicate the detailed outlines and operational plans. Instead, it will demonstrate progression, as themes changed from shaping ideas and planning, to engaging stakeholders to interact with the project's work and finally reflection and sharing of results. It will demonstrate the many avenues of dissemination taken by partners, using different media and approaches to share the message of E-Space as widely as possible.

### 2.3 APPROACH

The communication and dissemination work of the E-Space project has been led strongly by Promoter, the WP6 Leader; with the support of Coordinator, COVUNI. Their role has not only been to oversee online and offline presence, but also to remind partners of their need to be involved in maximising the communication and dissemination of the project's work.

D6.2 described how the project's priorities changed as it prepared to enter its second year. Whereas Year 1 involved conversations to define the work of the six thematic Pilots and the supporting Technical Space, Content Space and Innovation Space infrastructure, things had become more tangible by the time of the project's first anniversary.

During the first year, it had been important to get the name of E-Space known within each of the designated stakeholder groups (together with its funding source), to build their interests in what might be developed in accordance with the 'Spaces of Possibility' ethos described within the project's longer title.

By January 2015, Pilot prototypes were available and the respective Spaces had plans ready to be implemented through project events, hackathons, Pilot evaluation testing and ultimately an educational workshop. It was therefore important to be able to reach cultural institutions, creative industries/entrepreneurs, sector specialists and members of the public interested in challenging themselves at a hackathon event to win the opportunity for business modelling of their ideas. This required a more informed targeted communication and dissemination strategy to maximise the impact of the project's work.

As the project entered its final year in 2016, D6.3 surmised that the communication, dissemination and networking approach had to change again. This would happen gradually, as there were still three hackathons, an educational workshop and a conference to organise and publicise, but greater emphasis would be placed on the considerations of impact, sustainability and leaving legacy messages for others interested in the creative reuse of content as the year progressed. The final year of the project was always likely to be busy, with multiple and diverse sets of results becoming available that needed to be shared with the different stakeholder groups via the most effective communication media. The following list briefly illustrates the project's range of approaches during its final year:

- public thematic workshops (Show & Tell & Touch: Digital Culture and Education)
- 3 hackathon events (Photography, Museums and Games)
- publicity for the 7 incubated teams that originated at the hackathons
- virtual exhibitions for the Dance, Photography and Open and Hybrid Publishing Pilots
- launch of a new "super-pilot", the Pop-Up Museum, based upon project expertise
- 3rd international conference, held in Berlin
- the Content Space set of materials about IPR, both tools and case studies
- regular population and updating of the project's main website
- launch of the E-Space Portal, which provides access to digitised content and the creation of personal collections
- development of a successful E-Space MOOC course.

Two significant areas of the project's work are the E-Space Portal and the Pop-Up Museum and are therefore elaborated on in detail in the next two chapters. The E-Space Portal is an important place for stakeholders to visit to share and reuse content and the Pop-Up Museum has created a portable environment to showcase digitised heritage collections in public locations; both maintain the activity and objectives of the E-Space project.

Throughout the project's final year, the existing website, blog and social media dissemination channels shared project results with the stakeholder network. Pilots and other work packages took every opportunity to showcase what they had created and to share the lessons learned with key stakeholders, at local and thematic events, as well as the project educational workshop and conference. (Together with hackathons, the project held an externally facing event for 8 consecutive months from October 2015 to May 2016). In this way, partners were able to raise awareness of the achievements of the project and the possibilities for greater reuse of cultural heritage content.

As a result from these varied dissemination actions, the Stakeholders Group of the project continued to grow, due to interested people contacting the project for information and also the signing of cooperation agreements with new affiliate partners (either with other EU projects and individual institutions):

<http://www.europeana-space.eu/network/cooperation-agreements/>

## **2.4 STRUCTURE OF THE DOCUMENT**

The document consists of the following chapters:

Chapter 1: Executive summary

Chapter 2: Introduction

Chapter 3: E-Space Portal

Chapter 4: Pop-Up Museum

Chapter 5: Project's events

Chapter 6: Incubated projects

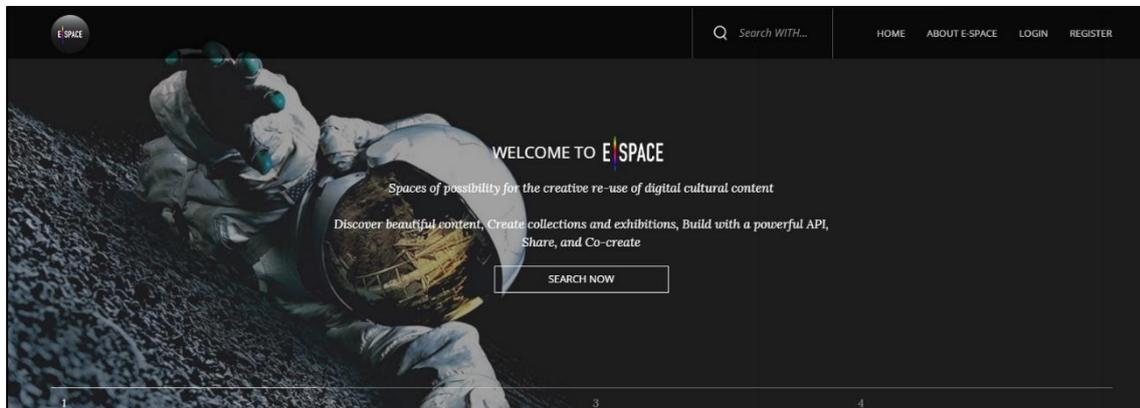
Chapter 7: Web presence

Chapter 8: Dissemination activities

Chapter 9: E-Space Best Practice Network

Chapter 10: Conclusions

### 3. E-SPACE PORTAL



#### 3.1 INTRODUCTION

Formerly known in the Europeana Space Description of Work and in early project communication as the “Technical Space”, the E-Space Portal is a platform, based on NTUA’s “WITH” infrastructure, which provides services for content aggregation, management, interoperability, visualisation, publication and reuse. The platform streamlines existing workflows and introduces creative new uses for digital cultural heritage.

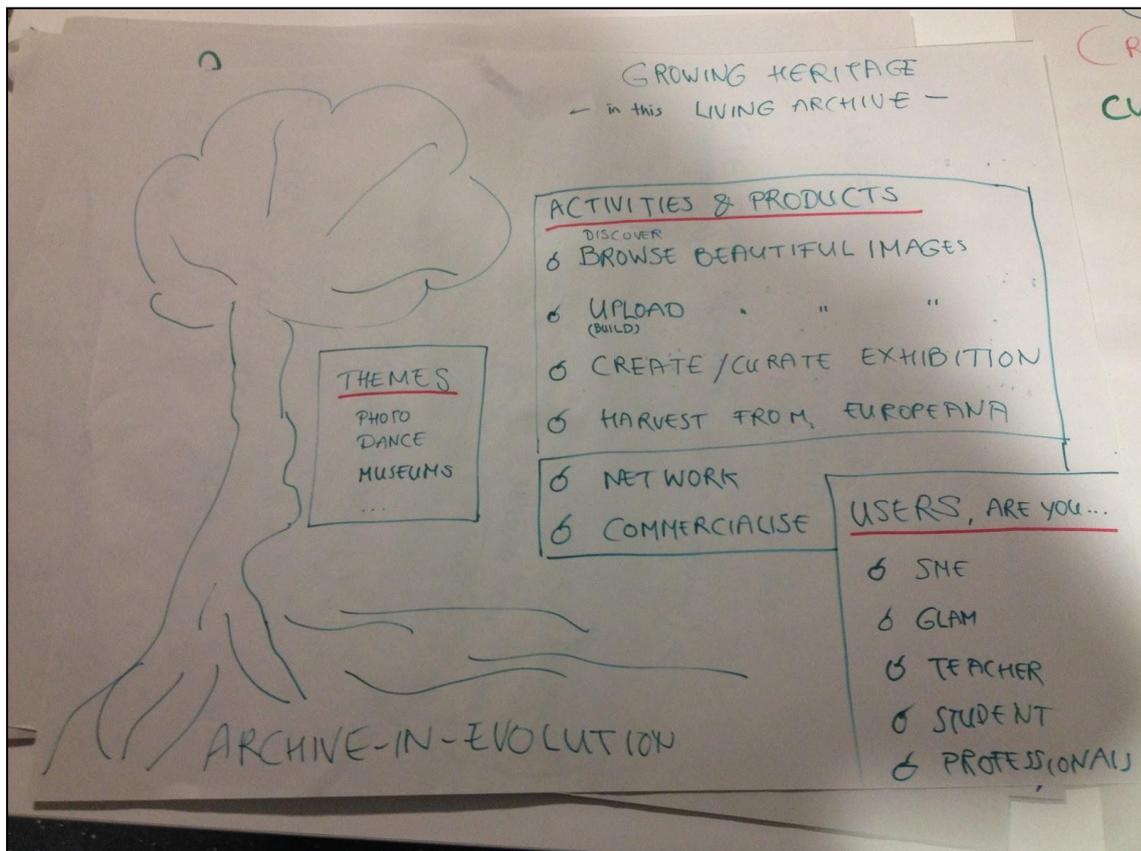
In practice, it is an innovative technical development that exploits APIs from different portals and repositories, combining them in a common environment in order to provide efficient access to digital cultural heritage and facilitate the application of a rich set of relevant services for manipulating and re-using digital cultural objects and metadata. The platform’s architecture allows for easy integration of an evolving range of different and unconnected repositories and databases, which currently include continental aggregators such as Europeana, the Digital Public Library of America, and NLA, high quality repositories such as the British Library collections, Europeana Fashion, and the Rijksmuseum, and digital libraries such as the Internet Archive or YouTube.

The platform was developed in close collaboration with project partners in various working groups, in an iterative process and with a user-centred design during the 3 years of the project. It was presented in its first basic version in a public E-Space event in Brussels in March 2015, further discussed in a dedicated project workshop in Florence in May 2015, and launched with basic functionalities in July 2015. Since then, the Technical Space was used during E-Space hackathons, to which it provided a the platform that facilitated creative reuse of digital cultural heritage, as well as a “protected space” where hackathon attendees could access copyright protected content made available by project partners to experiment with. Naturally, the portal was also disseminated through talks and hands-on sessions during various project events. The final year of the E-Space project saw an official launch event of “WITH” technology in Athens (March 2016, organised by NTUA) and the official presentation of the platform, with the new name of “E-Space Portal”, during the Berlin conference in November 2016. Details of the technical design and development have been provided in the four WP2 deliverables, while information on the past dissemination events can be found in previous Communication and Dissemination Report deliverables.

After various discussions during the project, and following the Technical Reviewers' comment on the importance of branding the Technical Space with a clear and significant name and communication, in order to distinguish it from the backend application "WITH", the consortium set up a dedicated group of people to work on this task.

In September 2016 a meeting was held in Coventry, including representatives of WP1, WP2, WP3, WP4 and WP6 (this latter for both dissemination and sustainability). This meeting was dedicated to the Technical Space and Pop-Up Museum, to discuss both the technical progress and the branding and communication. The main outcomes of this meeting regarding the Technical Space were:

- a decision on branding the Technical Space as "E-Space Portal" and on maintaining the project logo
- a decision on the main tagline: "Where culture meets creativity"
- setting up an Editorial Board to support NTUA in developing look and content of the main page and of 2 thematic "spaces" (i.e. mini portals) for photography and for dance, to be showcased at Berlin conference; and in supporting dissemination actions
- for COVUNI to subcontract for graphic design and other interventions on the design of the user interface for the portal and for the 2 mini-portals for photography and dance.



Sketch from the Coventry meeting, user interface brainstorming session

The main objective for the editorial board is to brand and disseminate the results of WP2 and ultimately of the whole project. Themes that were addressed by the group included:

- clear identity for the platform, starting from the landing page, identifying all the information that should be presented there, apart from the collections and exhibitions that are currently available. This information may include news items, documents/deliverables, twitter feeds, pilot/hackathon applications and so on.
- efficient way to address target users and intuitively describe the key features of the platform.
- target groups segmentations and evaluation of their needs, key messages to be delivered
- specifications required for Photography and Dance spaces
- testing the platform, evaluation and debugging
- development of a basic plan for the Portal

### **3.2 BASIC PLAN FOR E-SPACE PORTAL**

Discussions for developing a basic plan were carried on during meetings, with teleconference, with a dedicated mailing list ([espaceportal-et@promoter.it](mailto:espaceportal-et@promoter.it)), and using the Slack team collaboration tool.

#### **Elevator Pitch**

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Nowadays, the amount of digital cultural heritage available online is simply impossible to handle. Users with different requirements have a significant challenge in finding their desired content, recognising trustable sources, and accessing or reusing content without risks of copyright infringement. In addition, it is difficult to retrieve and manage the preferred search results at a later date in the jungle of internet resources.

The E-Space Portal and its backend infrastructure offers an innovative service: the user can search different repositories from a single access point, thus clearly facilitating and simplifying his/her online research for digital cultural objects in any field and for any purpose. The E-Space Portal is also itself a repository of metadata and digital objects, which content providers and also individual users can easily use to upload and visualise content, and evaluate services.

In an attempt to take steps forward from typical search infrastructures such as Google or rigorously regulated environments like Europeana, the platform implements a transparent layer that allows for interoperable interaction with originally distributed resources, for creating and collaborating on collections and exhibitions, for personalising a user group's own "space", profile, and visual identity, and for uploading, sharing, and validating user generated content, collections, and annotations.

#### **Value proposition**

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E-Space Portal is a unique, efficient access point to billions of digital objects and resources from major repositories, integrating the search results into common views and allowing the registered user to easily interact with the digital objects.

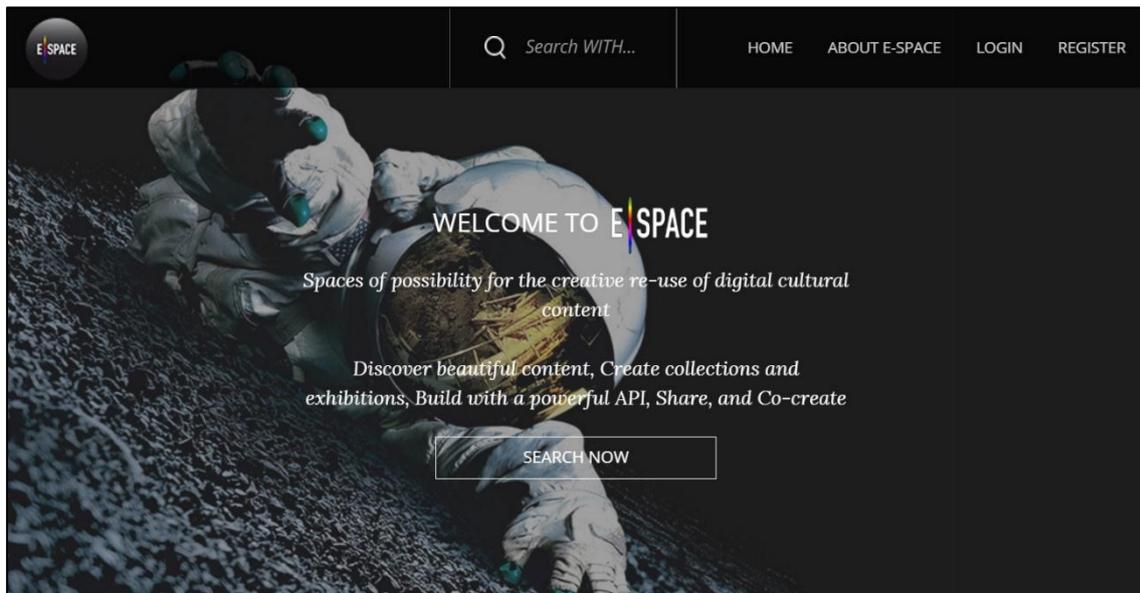
For any user that is searching for digital cultural items online, the E-Space Portal serves to backend his/her work, simplifying the search and offering tools to manage and share the results.

For content holders specifically, the tools of E-Space Portal can be used to upload datasets, clean, enrich, and aggregate them (also for further publication to e.g. Europeana), and to enhance the visibility and reach of their collections with virtual exhibitions and engaging digital stories. The use of personal “spaces” in the portal, which are actually highly customisable thematic portals, provide engaging interactions with registered content providers, introducing and empowering their visual identity and collections.

Finally, E-Space Portal is also a community hub for people who are interested and invested in the creative reuse of digital cultural heritage; it aspires to be the go-to solution for initiatives that seek to innovate through efficient and reliable access to digital cultural heritage.

#### Services of the portal:

- **Discover beautiful content** with the federated search
- **Create & curate collections and exhibitions** in your own “space”
- **Reuse** content and build nice apps with the powerful API
- **Aggregate, enrich and link** your datasets with the metadata processing unit
- **Participate** in this community of people, where culture meets creativity



*The top header of the Portal, indicating all the elements of the value proposition*

#### Target audience and key dissemination messages

The E-Space Portal is a great starting point for **Users** to discover cultural heritage resources that reside in distributed repositories. They can combine different sources with their own material, allowing them to offer new interesting narratives for the appreciation and communication of culture.

**Key dissemination message: discover beautiful content to engage with, mix and match with your own materials, share with your friends and colleagues.**

For **Content Holders** it offers an easy to use content & metadata repository and management system that can ensure interoperability with standards, best practices and aggregator guidelines. The platform includes a customisable portal for the visualisation of digital collections, exhibitions and stories, while facilitating the public's access to content available for creative reuse.

**Key dissemination message: be part of a community and expose your content to potential users, creative minds, and new audiences who can discover your beautiful collection.**

**Cultural Heritage Professionals** are offered the tools to compose and contextualise eclectic collections, contributing to the promotion, improvement, and evolution of digital CH knowledge. The **Creative Industry** is using the platform as a back-end to build applications that reuse digital heritage.

**Key dissemination message: E-Space Portal and its features help you to answer the question "what to do now, how to leverage on these digitised collections?"**

For **Aggregators**, the infrastructure uses the metadata interoperability platform MINT that fully implements workflows for the ingestion, formal mapping, and transformation of metadata records. Services include validation, quality checking, data cleaning & normalisation, and previews, while the platform can implement a variety of publication approaches (such as OAI-PMH, SPARQL endpoint, and REST API) for the resulting repository.

**Key dissemination message: E-Space Portal offers an integrated service for aggregation and metadata manipulation, customizable according to your needs.**

### **Branding and communication**

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As outlined above, the decision was taken to maintain the E-Space logo and to name the tool as "E-Space Portal". A dedicated web domain was purchased by NTUA: [www.espaceportal.eu](http://www.espaceportal.eu) and in January 2017 the whole portal was moved to this URL.

Communication is two-fold:

- from one side, the URL must be disseminated and people invited to visit and try the Portal (general communication).
- from the other side, the project team needs to communicate in a distinguished way the various services of the Portal, which are not all dedicated to the same audiences (differentiated communication).

Another aspect to be taken into account is that the Portal itself is a vehicle of communication for its services, and that on the home page, which is highly customisable; the services can be given greater prominence at different times.

Currently, the visual impression of the Portal focuses on 3 general items: “search, showcase, share”, which are dedicated to a wider audience including general users, educators, other projects, content providers at large.

This means that the look of the Portal currently gives priority to the communication of:

- The federated search
- The possibility of creating users collections and exhibitions in personal and thematic “spaces”
- Community building

The aggregation and the API are certainly key technical services that need to be disseminated, and even though they’re not highly evidenced in the Portal at the moment, they will always be included in the general communication.

Further differentiated dissemination actions will be undertaken to give evidence to those technical services, which are dedicated to aggregators and developers. For this target audience, it will be of great help as part of the partnership with Europeana Tech community and with Europeana Labs.

### Dissemination tools

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Web-based dissemination includes:

- the Portal itself
- a page on the E-Space website, newsletters
- blog posts on the E-Space blog and digitalmeetsculture.net
- blog posts on partners’ websites
- social media networking, Europeana community
- Europeana Tech and Europeana Labs channels

Non web-based dissemination includes or may include:

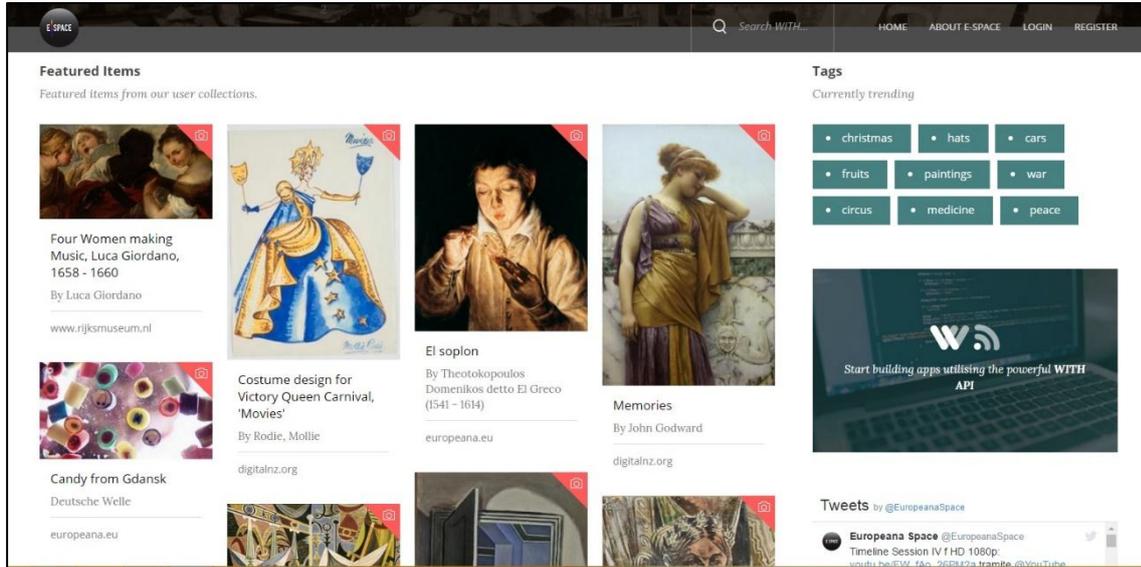
- the E-Space News magazine with information on the Portal
- the realisation of a new dedicated flyer or similar printed material
- a user manual, perhaps in the form of a FAQ document
- presentations at conferences, lectures and fairs
- development of a module for the E-Space MOOC

### 3.3 E-SPACE PORTAL IN JANUARY 2017

The main page of the Portal comprised different sections: a header menu with E-Space logo that gives access to the search box, to the log in and registration pages and of course provides quick information about the “mother” project E-Space. From the page About users can also access information about the WITH infrastructure and use (terms and conditions and privacy policy, developed by WP3).

The “hero banner” is the main section, which scrolls laterally so that the user can visualize 4 different items: the welcome message, which summarizes the value proposition of the E-Space Portal, and 3 other items. Currently it showcases the Photography/Photoconsortium featured space, a collection on the theme of “Slavery” and a featured exhibition on “Street Art”.

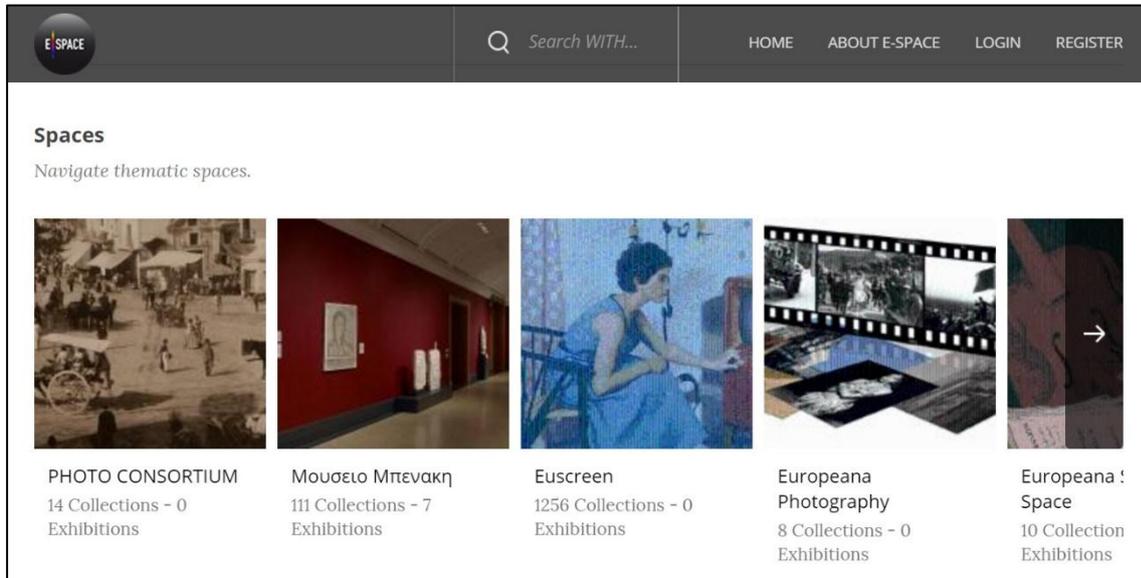
Below, there is a mosaic of featured items that form the users' collections, the tag cloud and the twitter feeds from E-Space twitter account. Access to the WITH API is also provided.



*Featured items, tag cloud, access to WITH API and Twitter feeds*

Users' exhibitions, collections and thematic spaces (or mini-portals) follow below.

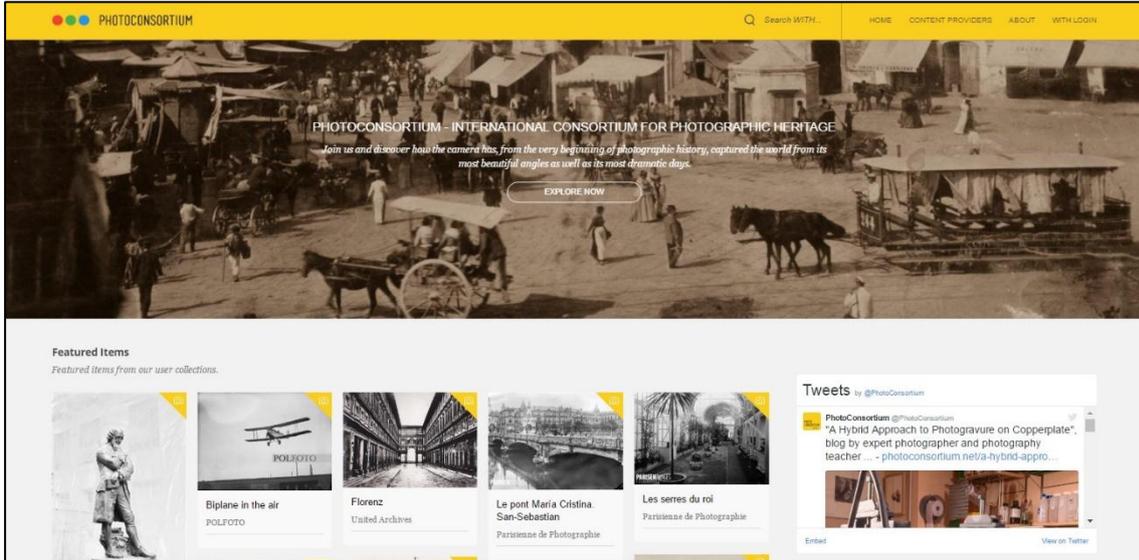
To enrich the main page and to provide access to E-Space project knowledge, news from the E-Space blog and other relevant information from the project website are also featured (at the moment, the hackathons and the incubated projects).



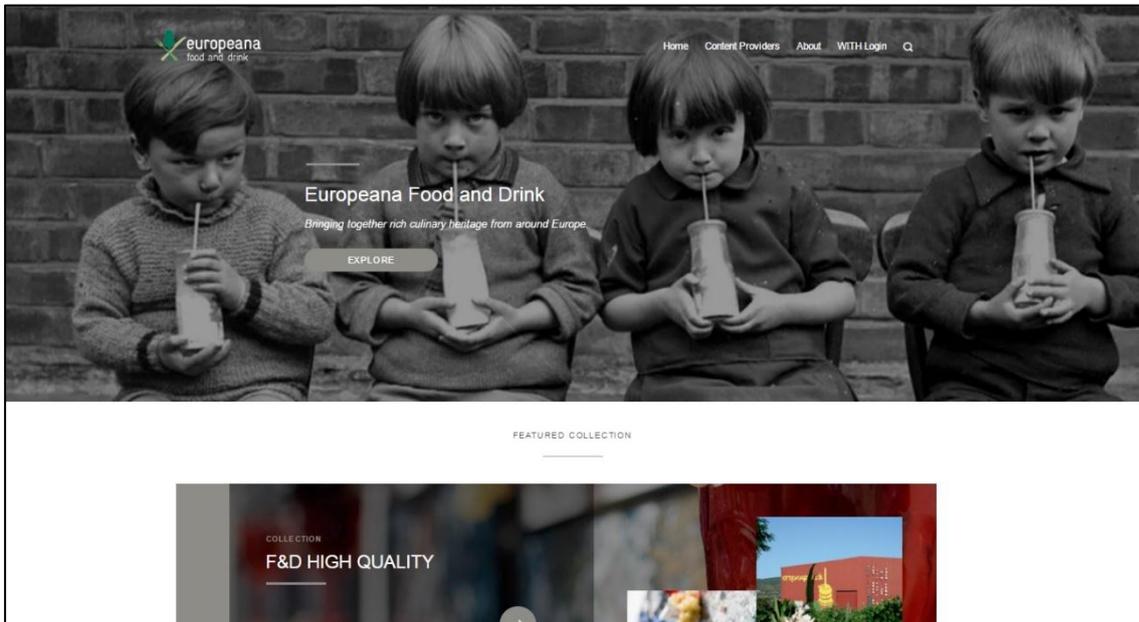
*Thematic spaces featured in the Home Page of E-Space Portal*

Everything is highly customisable and the blocks of the various sections can be changed, e.g. to give evidence to a certain exhibition or to promote a thematic space.

There are already many thematic spaces: the Photography and Dance collections were created for demonstration by the respective pilots, but also other projects created their own (e.g. Europeana Food & Drink, Europeana Sounds and EuScreen).



*The Photography thematic space, branded with Photoconsortium*



*The thematic space created by Food & Drink project*

Dissemination actions undertaken in the final month of the project:

- Launch Blog: <http://www.digitalmeetsculture.net/article/presenting-the-e-space-portal-where-culture-meets-creativity/>
- Dedicated Newsletter circulated on 27<sup>th</sup> January 2017
- Social media action

Dissemination actions planned in the next period up to the Technical Review and beyond:

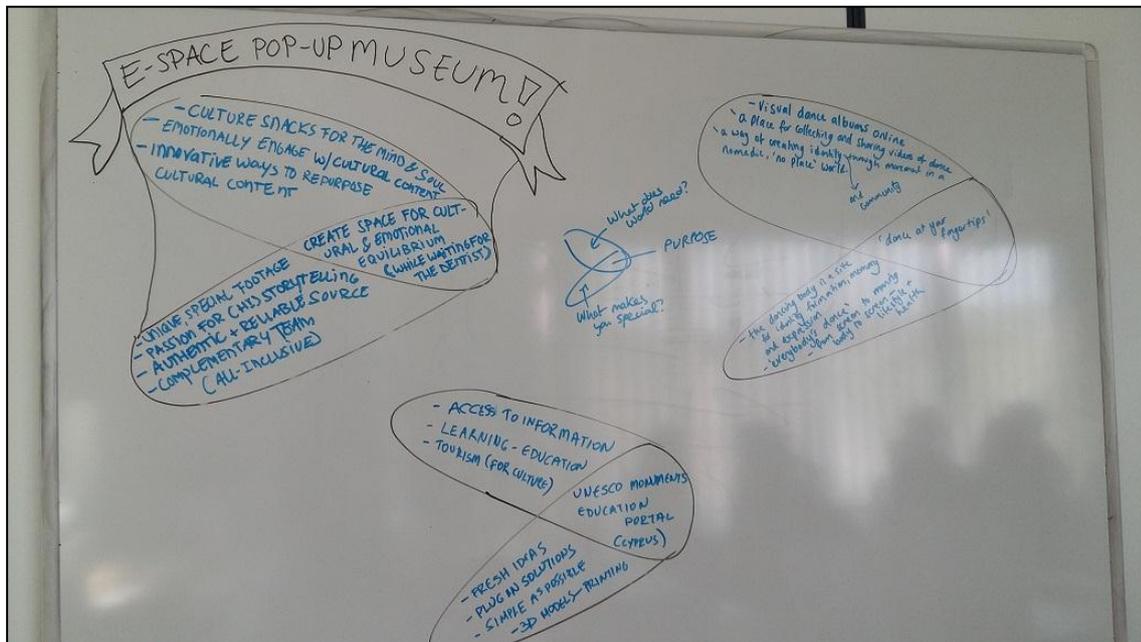
- Launch of the Photography/Photoconsortium space, particularly towards the community of Photoconsortium's content providers for engaging them with the tool (February)
- Newsletter and blog on Photoconsortium website (February)
- Dance Gateway to be presented at Coventry event Digital Echoes (March)
- Photoconsortium space officially presented at Photoconsortium annual event (May)
- Realisation and dissemination of a user manual for the Technical Space (Spring 2017)
- Other dissemination actions to be organised with NTUA, including presentation at third party events (e.g. at other projects' meetings)

## 4. POP-UP MUSEUM

### 4.1 INTRODUCTION

Following the Technical Reviewers' recommendations to integrate the knowledge of various Pilots to obtain a non-sectorial and more varied demonstration for possibilities of reuse of digital cultural heritage, the idea of a "super-pilot" was born in spring 2016. The super-pilot was conceived to remix the Pilots' ideas and outcomes in an innovative product, which makes use of multiscreen technology to create interactive and integrated virtual exhibitions: the Pop-Up Museum.

The idea as it was originally generated by the TV pilot was refined and discussed during the special Business Modelling Workshop dedicated to Pilots and Demonstrators, hosted by imec and led by Remix on 11 May 2016. In fact, that meeting served to better coordinate and integrate the Pilots ideas and outcomes and to focus on the strengths and potential of the tool.



The board after the brainstorming in Brussels partner BMW on 11 May 2016

The Pop-Up Museum, which is a hybrid of both a digital and physical museum exhibition, is a way to showcase many of the prototypical ideas that have resulted from the E-Space Pilots. The exhibition can be controlled and interacted with by the visitors through a smartphone. They are able to answer questions, swipe through content, explore the storyline, select languages, and more interactive applications will be available.



*The Pop-Up Museum basic set-up*

The Pop-Up Museum serves as an ideal extension to the main museum: the mobile installation can be used at events and festivals where an institution would like to target a specific audience with a particular collection.

The Pop-Up Museum premiered at *Cultural Heritage: Reuse, Remake, Reimagine* conference in Berlin, and was displayed by various partners in other public occasions.

Several scenarios and exhibitions have been created by E-Space partners to showcase the potential of the Pop-Up Museum and more are still under development:

- an exhibition about the **Dutch State Coal Mines**
- an exploration of examples of **early photography**
- stories from a painting by **Hieronymus Bosch**,
- an exhibition about **Cutting Edge Cuisine**,
- in cooperation with Europeana Fashion, an exhibition on **Beauty + Fashion**,
- under development with Museums Pilot partners an exhibition with museal content,
- under development with Dance Pilot partners a setup of the tool as an interactive feature in dance performances.



*Users interacting with the Fashion exhibition*

## 4.2 BASIC PLAN FOR THE POP-UP MUSEUM

Although a considerable amount of effort in the project was dedicated to the development of the Pop-Up Museum concept, content and technology, a basic plan, including specific actions about dissemination, was also drafted. The aim is to detail and enlarge it in the course of the E-Space Memorandum of Understanding (MOU), as a part of the activities that the group of partners intends to prosecute beyond the end of the funding period.

### **Elevator pitch**

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Having digital objects accessible online does not guarantee visitors a cultural experience comparable to the physical visit in a museum. For a real cultural experience digital objects need to be moved back into a physical “museum-like” experience. This experience can be practised in museum-like venues (e.g. a conference room) but also in non-typical places such as an open space, a waiting room, an entrance hall etc.

The Pop-Up Museum offers to cultural institutions and content holders in general the opportunity to draw on their digitised collections to engage their audience with effective virtual exhibitions, to be showcased anywhere.

### **Value proposition**

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The concept of the Pop-Up Museum is to have a tool to create engaging virtual exhibitions, creating a storyline that is the bridge between the ‘objects’ and the ‘experience’.

The Pop-Up Museum enables a low-cost, easy to set up, interactive cultural experience to be delivered.

<p><b>To engage the viewer:</b></p> <p>Audio tours have much more impact</p> <p>Giving control to the user means engaging him/her</p> <p>Eye for details</p> <p>Discover while interacting</p> <p>Easy to interact with</p> <p>Introduce new perspectives</p>	<p><b>Open standards for low-cost installation:</b></p> <p>No apps, just browsers</p> <p>Kiosk mode on big screen</p> <p>HDMI stick computer</p> <p>Mobile phones as controllers</p> <p>Consider multilingual audio</p> <p>Easy pairing of stations</p> <p>Web-based editor</p>
<p><b>Smartphone interaction:</b></p> <p>Everybody has a computer in his pocket</p> <p>The touch screen is very intuitive</p> <p>Make the phone a controller, no display</p> <p>Zooming, pointing, selecting, swiping etc.</p> <p>Options for personalisation</p>	<p><b>Multilingual audio:</b></p> <p>View and listen is very natural</p> <p>Audio tours even engage kids</p> <p>Also different types of audio</p> <p>Listen in two (or more) languages</p> <p>Tell about the details</p>



*Home page for the Coal Mines exhibition*

### **Audiences (“our” customers)**

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- cultural institutions, memory institutions, private collections, content holders in general
- online repositories of digital cultural objects, like Europeana
- managers of public or private open spaces, halls, waiting rooms

This segment is to be addressed in order to stimulate interest in the potential of the Pop-Up Museum. Leveraging on E-Space Best Practice Network and the project stakeholders group will allow dissemination of the Pop-Up Museum to a wide, pan-European group of cultural institutions.

#### **Key dissemination message #1:**

**You can use the Pop-Up Museum at events and festivals where you would like to target a specific audience with your collection.**

#### **Key dissemination message #2:**

**Low cost, easy and quick to make, extremely flexible to exhibit and really engaging**

### **Final users (“their” customers)**

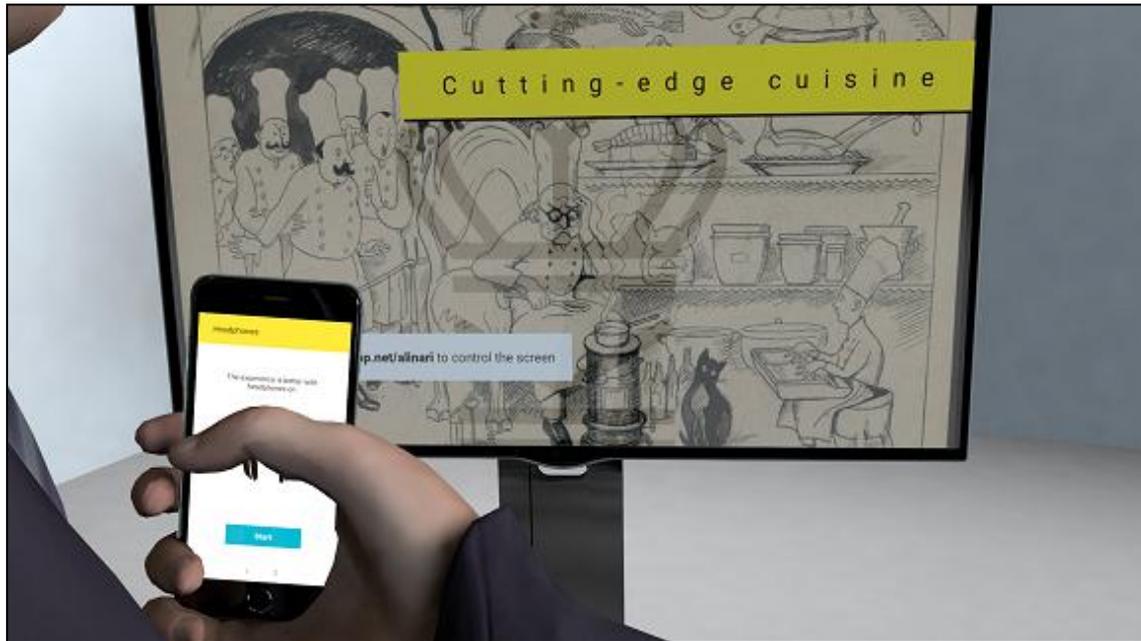
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- families and private visitors
- schools and education
- passers-by

Examples of physical locations where a Pop-Up Museum can be placed:

- entrance hall of a university
- reception area of a corporate office
- classroom of an elementary school
- waiting room of the hairdresser
- waiting room of a hospital
- bus or metro stop
- common rooms at senior residential homes

It is also important to bear in mind who the final users of the Pop-Up Museum are; the target audience of the cultural institutions. When designing and curating an exhibition, it is necessary to convey the desired messages and information in an appropriate language and format according to the characteristics of the final users. The Pop-Up Museum is perfect for a quick, interactive and amusing knowledge transfer or learning, based on digital cultural heritage.



*Interaction with smartphone*

### **Branding and communication**

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Regarding the tool itself, discussion is still ongoing on how to manage the branding, and if a logo for Pop-Up Museum (e.g. using the short name MuPop) should be developed.

Examples of tag lines proposed by the partners include:

- pop-up your digital content
- digital content for real experiences
- make your content pop-up in a real experience
- popup your (digital) exhibition anywhere
- digital, interactive, engaging.
- pop-up your collections anywhere, anytime

Of course, each exhibition has its own visual identity, but it should be possible to have a “credits” section where E-Space (and the European Commission logo) is appropriately evidenced.

### **Dissemination tools**

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Web-based dissemination includes:

- a page on E-Space website
- blog posts on E-Space blog and digitalmeetsculture.net
- blog posts on partners’ websites
- integration with E-Space Portal
- social media networking
- Pop-Up Museum mini-website

Non web-based dissemination includes or may include:

- E-Space News magazine with extensive information on the Pop-Up Museum
- postcards for dissemination
- creation of a dedicated flyer or similar printed material
- a user manual, perhaps in the form of a FAQ document
- participation at events with a Pop-Up Museum station
- organisation of Pop-Up Museum dedicated events
- presentations at conferences, lectures and fairs...: for example a workshop proposal was submitted for Museumnext 2017 in Rotterdam (June 2017)

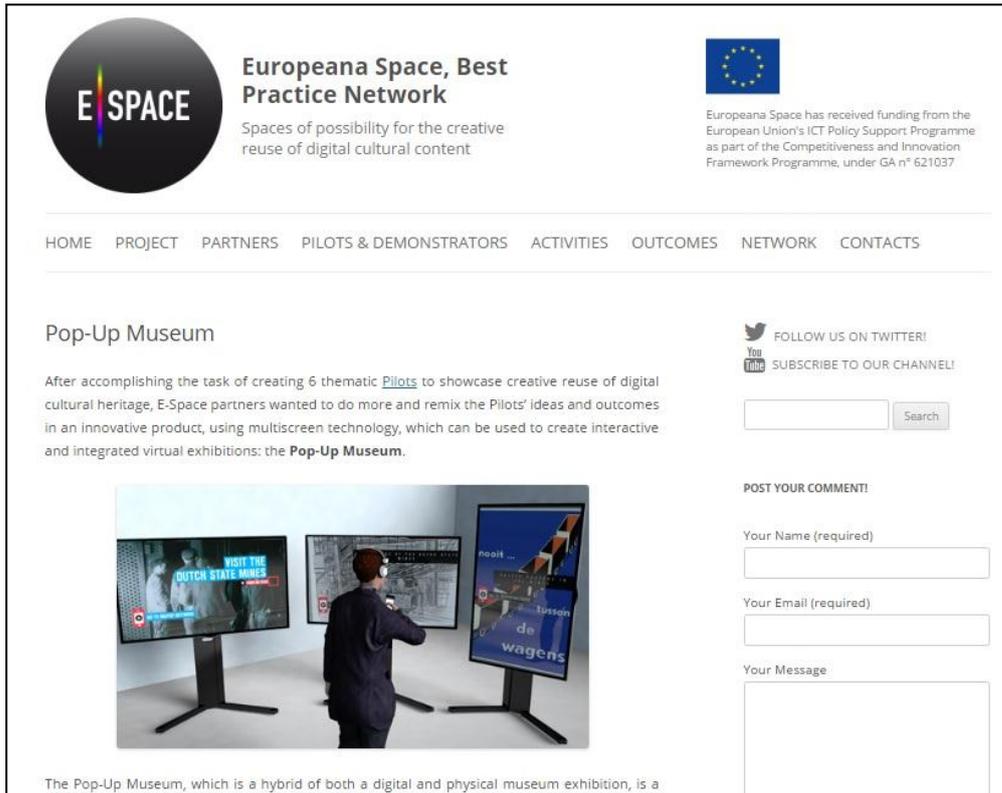


*At Berlin conference attendees could try the Pop-Up Museum*

#### **4.3 WEB PRESENCE FOR THE POP-UP MUSEUM**

Following on from the Berlin conference, the web presence of the Pop-Up Museum continued to be developed:

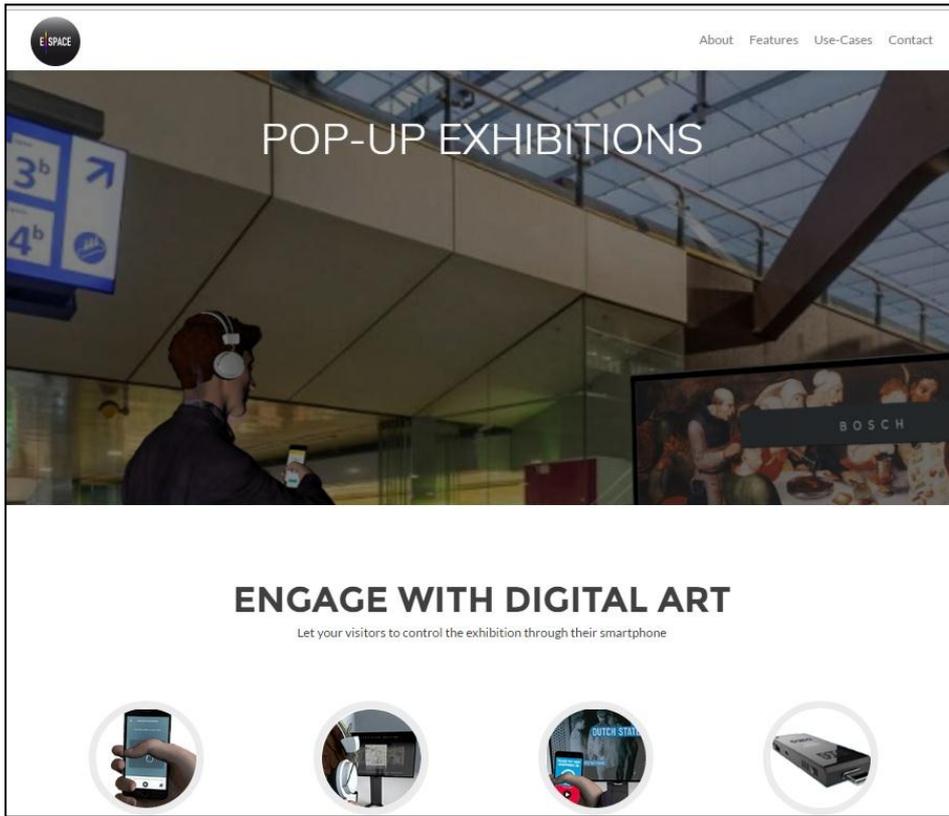
1/ A page in the project website: <http://www.europeana-space.eu/pop-up-museum/>



Page on project website

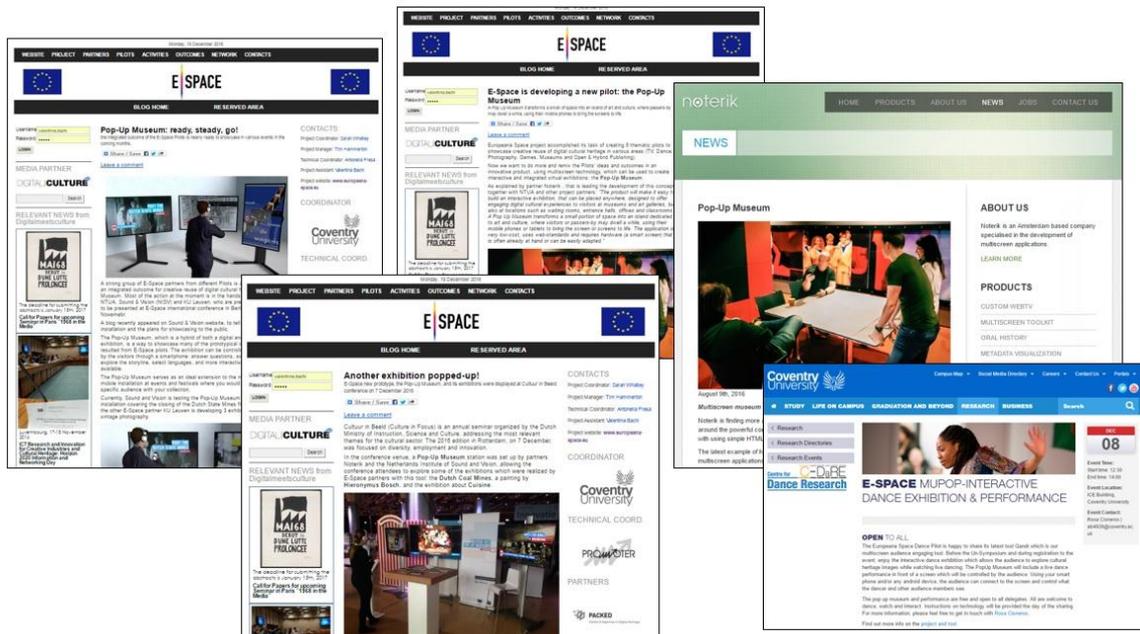
2/ A dedicated mini-website: <http://www.mupop.net/>

The mini-website is addressed to cultural institutions, to raise awareness of the tool. It contains an About section, description of the main Features, Use Cases describing some of the occasions where the Pop-Up Museum was displayed, Credits section and of course a contact form. The website also embeds a video Demo of the Fashion exhibition that was showcased in January at Sound and Video location in January 2017.

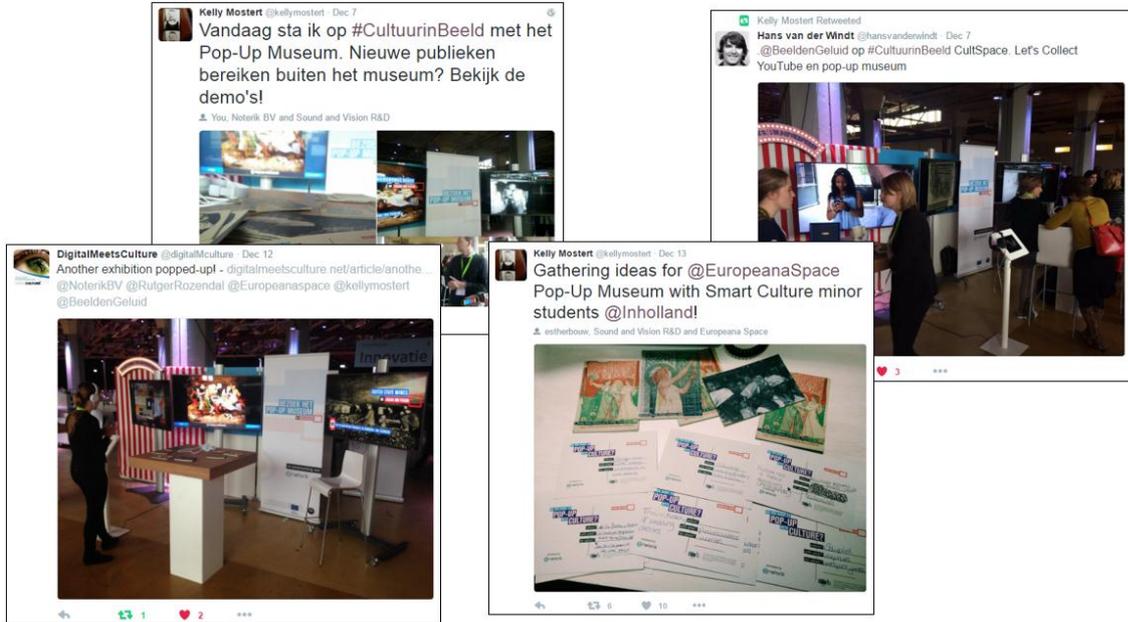


[www.mupop.net](http://www.mupop.net)

3/ Blogs in E-Space blog and partners' blogs, and tweets:



Online dissemination of the Pop-Up Museum

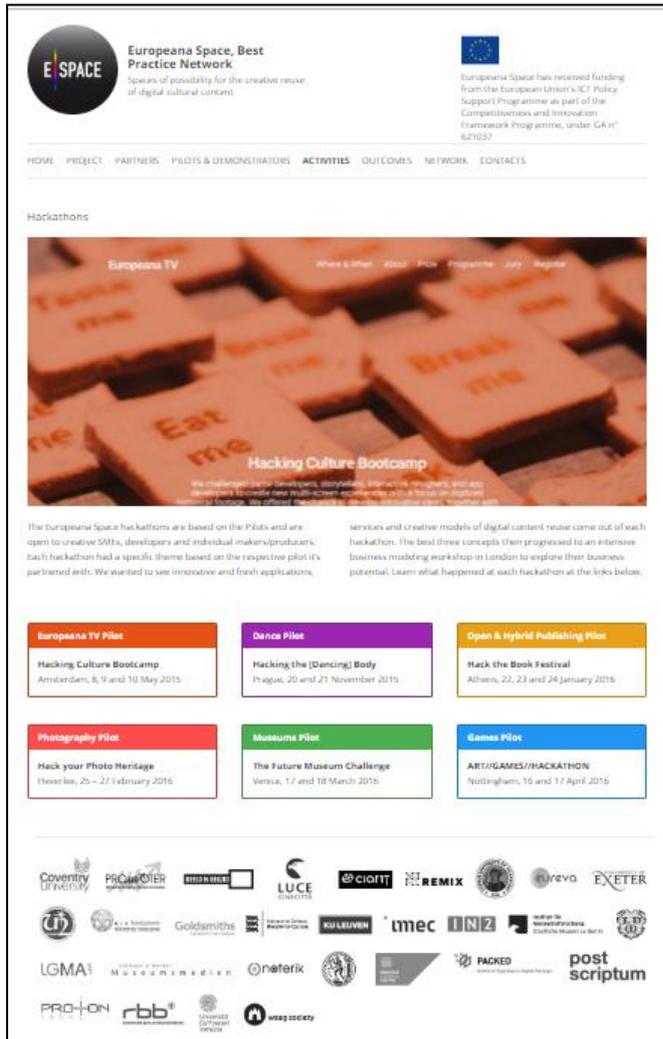


*Pop-Up Museum social network activity*

## 5. PROJECT'S EVENTS

### 5.1 HACKATHONS

As already explained in previous in D6.3 - *Communication, Dissemination and Networking Report No2* - "The hackathon events of E-Space were endorsed via a dual action: 1) at project level a common visual identity was designed and online dissemination was realised, and 2) via the social networks and, in synergy with Europeana Foundation, awareness was raised of the project's "hacking" actions and its programme of thematic events in different locations.



In addition, each organiser oversaw local dissemination actions, implementing the most appropriate strategy and tools (also using personalised project materials), in order to attract the relevant communities to the event. As the organisers of the hackathons are specialised partners with appropriate networks to leverage, the hackathons have been a success in terms of attendance, which contributed to enhanced creativity and interesting outcomes. Dissemination materials (Project and Incubation booklets) were distributed to the participants. During each event, a presentation of the project and the participation of project representatives allowed for an extensive dissemination of E-Space."

### THE HACKATHON MINI-WEBSITES AND DISSEMINATION

Since 2015, the project website has included a dedicated page to the hackathons, giving access to six mini-websites, each identified with a colour and a "representative" image, the six of them looping as slides in the top of the Hackathons page, and each repeated on the top of the respective mini-website. Ahead of the event, they set the scene with details of the planned activity, helpful information and registration options (through Eventbrite). They were subsequently updated after the event to reflect on the activity that had taken place.

<http://www.europeana-space.eu/hackathons-home/>

## PHOTOGRAPHY HACKATHON

Hack Your Photoheritage!

Heverlee, Leuven, 25-27 February 2016



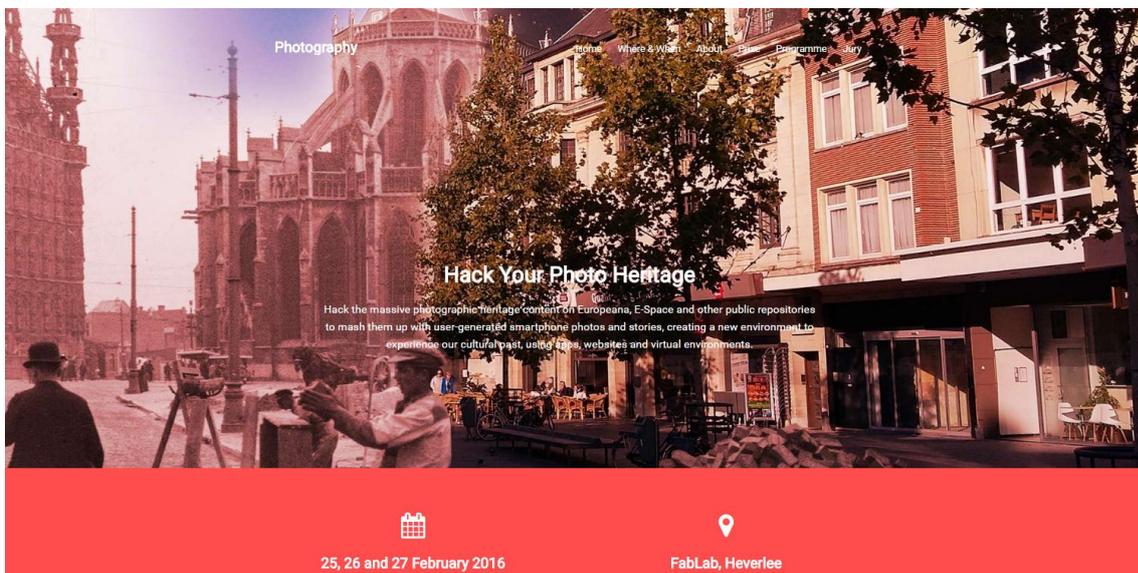
People attending the Photography hackathon were students, developers, cultural heritage professionals and photography orientated people. Some teams came already with some ideas, but many individual attendees were still looking to build new teams and ideas. In this hackathon in particular, the focus was on concepts and business models rather than the development of products itself. Many technologies in photography relevant to GLAMs are available, but are not yet packaged in a way that broad commercial use and practices can be supported.

A wide range of dissemination action, together with “ad hoc” materials endorsed the event:

Website: <http://www.europeana-space.eu/hackathons/photography/>

Blog: <http://www.digitalmeetsculture.net/article/e-space-photography-hackathon/>

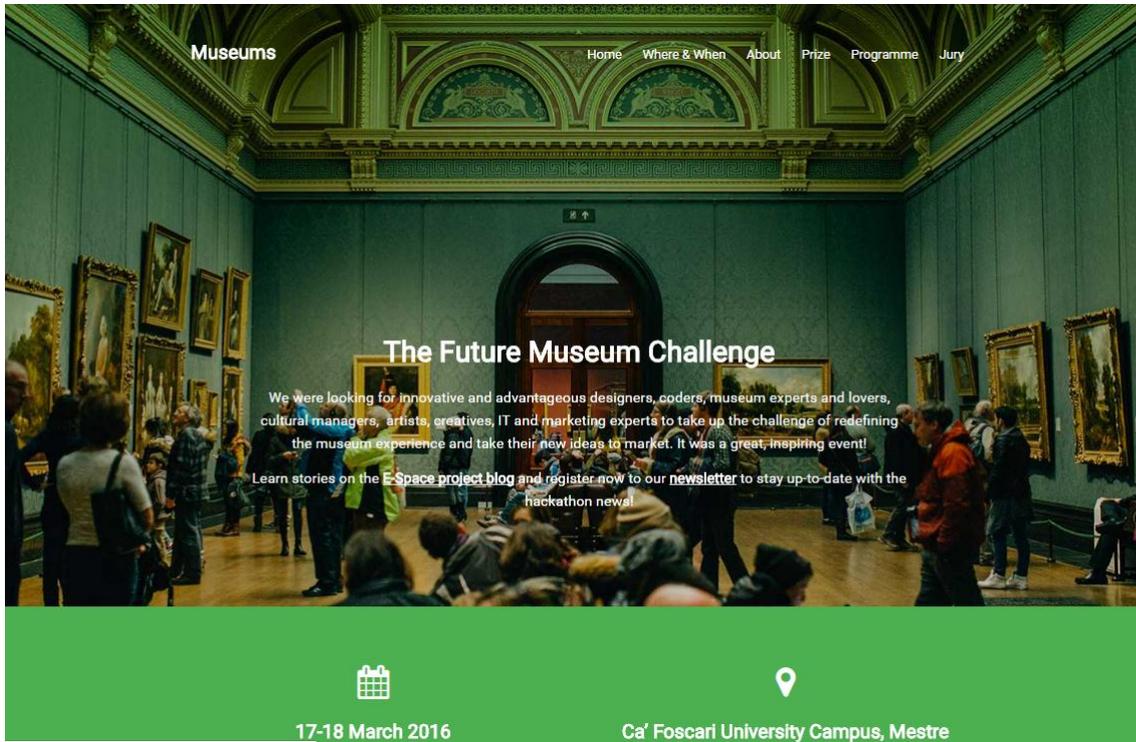
Photography Pilot blog: <https://espacephotography.com/>



## MUSEUMS HACKATHON

The Future Museum Challenge

Mestre, Venice, 17-18 March 2016



Over 120 people responded to the call for participants for the Museums hackathon and over 90 of them came to Venice with their ideas. The event was a great success with hackers and teams coming from different countries. 16 different teams focused on building new products and developing creative ideas that will bring museums into the 21st century with a better user experience, enhancing content, engaging the audience and improving the educational experience. Participants worked on creating products that are not only innovative but can also produce sustainable business models.



A dedicated pre-event meeting on the 5<sup>th</sup> of March to set the scene for the hackathon, and dissemination both online (also with a dedicated newsletter) and in physical (a flyer and roll-ups were produced) to raise awareness. The use of Eventbrite registration was also instrumental, as it shared the event with those that had attended something similar in the past.

Website:

<http://www.europeana-space.eu/hackathons/museums/>

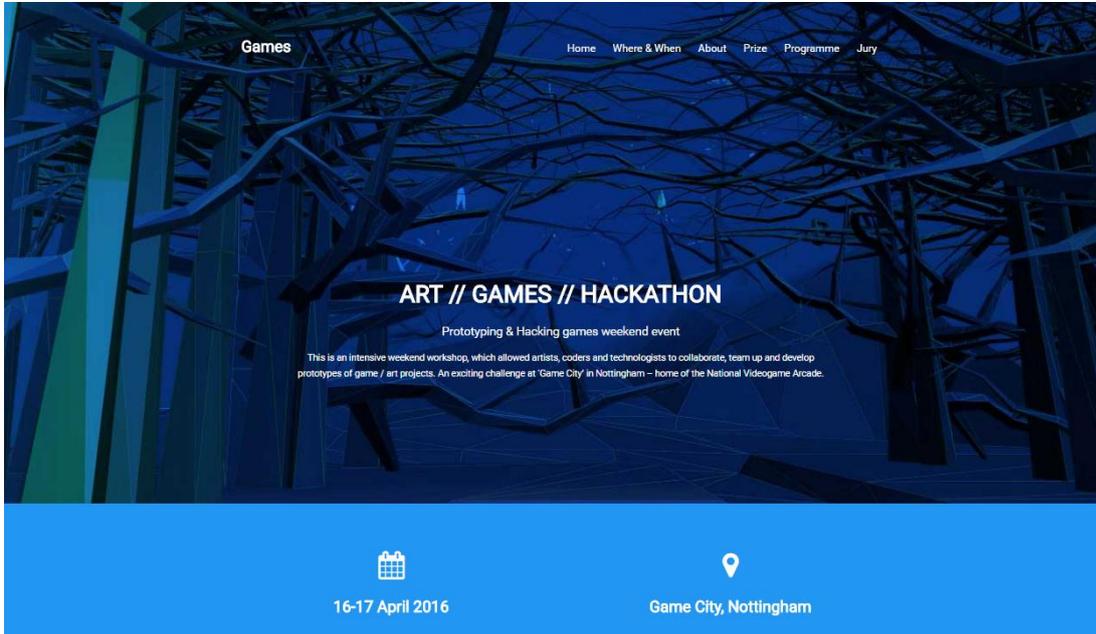
Blog:

<http://www.digitalmeetsculture.net/article/the-future-museum-challenge-e-space-hackathon-in-venice/>

## GAMES HACKATHON

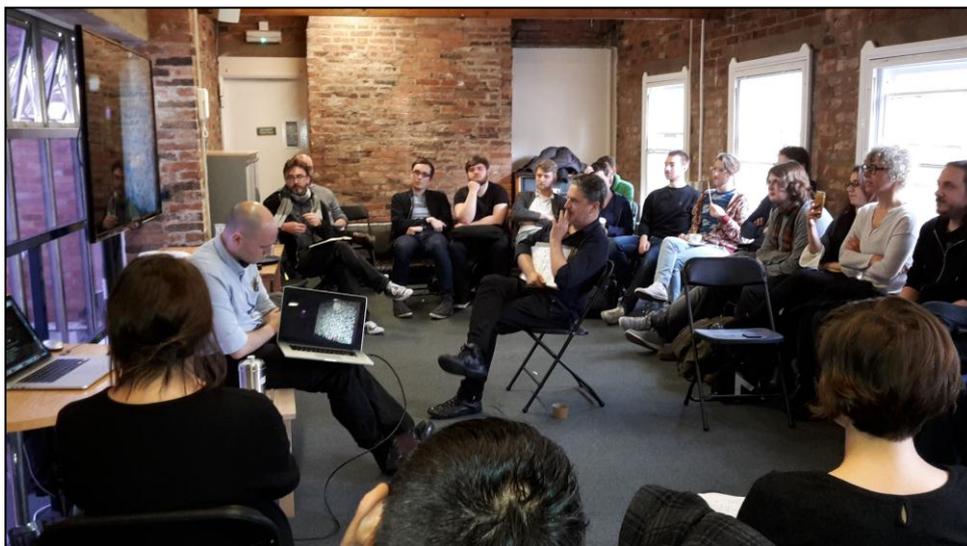
ART//GAMES//HACKATHON

Nottingham, 16-17 April 2016.



The ART//GAMES//HACKATHON was an intensive weekend workshop, which allowed artists, coders and technologists to team up, collaborate and develop prototypes of game art projects. Videogames are a huge cultural and creative force that are currently breaking ground into traditional art practice – this event sought to consider how innovative new art / game projects may cultivate new forms of participation. Overseen by COVUNI, the organisation of the hackathon was sub-contracted to a creative artist. Along with his four team leaders, he identified GameCity, the National Videogame Arcade as a location that would attract and inspire artists and gamers to participate in what was always considered to be a small and friendly event.

Website: <http://www.europeana-space.eu/hackathons/games/>



## 5.2 WORKSHOPS

### BUSINESS MODELLING WORKSHOPS FOR HACKATHONS WINNERS

A series of business modelling workshops helped to identify the best projects from amongst the hackathon winners that had the most promising ideas to be taken to the market. These workshops did not have a wide resonance in terms of dissemination, being private meetings where business models and strategies were discussed. More detail of this process is provided in D5.3 – *Monetisation Workshops* - and what happened during the next incubation phase is outlined within D5.5 – *Business Enterprise Report*. As detailed in the next chapter, the 7 incubated projects, subsequently received a great deal of dissemination support.

### BUSINESS MODELLING WORKSHOP SPECIAL EVENT FOR PILOTS AND DEMONSTRATORS

Date: 11 May 2016

Attendees: project partners

The idea of organising a BMW for Pilots and Demonstrators was conceived in order to give the project partners the opportunity to reflect upon the potential of the tools that they had developed within E-Space. The meeting was organised in Brussels by imec and coordinated by Remix (and it eventually served to focus the idea of the Pop-Up Museum as an integrated tool.) Additionally, the workshop was also very helpful for partners individually, as they could better reflect upon the value proposition of their tools, their market potential, and try to build a guided business canvas for their prototypes.



*Partners at the BMW*

## SHOW AND TELL AND TOUCH - EDUCATION WORKSHOP IN BRUSSELS

Date: 13 May 2016.

Attendees: Teaching and learning professionals.

Speakers included: Barbara Dierickx / PACKED vzw; Elina Jokisalo / European Schoolnet; Antonella Fresa / Promoter SRL; Hildegard Van Genechten / FARO; Alain Thillay / French Ministry of Education; Stefano Caneva / Wikimedia IT-BE; Fred Truyen / KU Leuven; Milena Popova / Europeana; Lisette Kalshoven / Kennisland; Sarah Whatley / COVUNI and the Europeana Space Pilot and Demonstrators coordinators.

This event was held at the Future Classroom Lab, an inspirational learning environment in Brussels, challenging visitors to rethink the role of pedagogy, technology and design in their classrooms. This was an additional event within the E-Space programme to give pilots the opportunity to showcase the value of their tools and products within an educational context. The educational demonstrators that have been created in the project were also nicely showcased live in this experimental setting.



*Show&Tell&Touch*

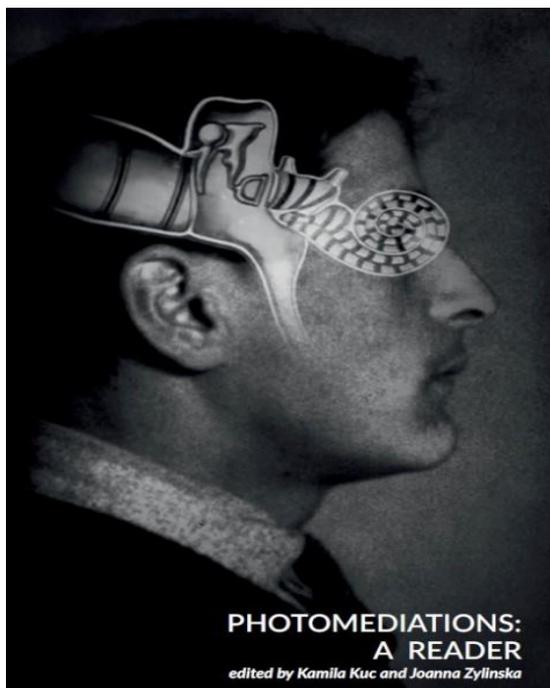
Videos of the speakers at this event are available on the project website

: <http://www.europeana-space.eu/thematic-workshops/13-may-2016-show-tell-touch-digital-culture-and-education/>

### 5.3 OTHER EVENTS

Several evaluation and dissemination events were organised by the partners, focusing on various project outcomes. Pop-Up Museum showcases were also organised on the occasion of some events that the consortium partners were involved in.

#### **Photomediations: a symposium and book launch, 19 February, London**



The Open and Hybrid Publishing Pilot Coordinator Goldsmiths held a symposium to celebrate the launch of *Photomediations: A Reader*, the physical aspect of the Open Book created within the Pilot. The half-day event was designed to discuss the work of the Pilot and to explore the relationship between photography and other media.

On 11 November 2016, *Photomediations: A Reader* was book of the day on the popular Unglue.it website.

<https://unglue.it/work/198666/>

This is the email received from the website's director:

"Every week we pick a few Creative Commons or free licensed ebooks to promote. "Photomediations" is our selection for the day."

#### **Digital Dance Day, 16 March 2016, Coventry**

The COVUNI team organised this event to showcase the tools of the Dance Pilots dance practice and scholarship, through lectures and workshops. The morning session explored the potentials of annotation in studio contexts and participants had the opportunity to experiment with using DancePro in their own practice, and explore the multiple ways that it can be used for research and education. The afternoon session looked at 'remixing' dance, using DanceSpaces to source, learn, re-make, and share online content. The Pilot explored embodied interaction with digital dance, developing new works and collections for submission to an online dance exhibition. A video of the day was realised and is available on the Dance Pilot page of the project website: <http://www.europeana-space.eu/dance-pilot/>

#### **CREATIVE REM!X JAM workshops, 16 March, Coventry**

The hands-on workshop with COVUNI students had the mission to explore, remix, break, mash-up and reconfiguring digital images to enable participants of any experience level to discover, change and openly distribute image content in an informal and encouraging environment. By the end of the session, participants produced at least 1 visual remix to be entered into the Photomediations: Exhibition Space competition and receive feedback from industry professionals.

The CREATIVE REM!X JAM workshop kit was also disseminated to the Europeana community and wider photographic community, with the workshops being then taken up by other institutions (Sheffield, Portsmouth, London, Nottingham, Huddersfield in the UK and Brussels and Gent in Belgium).

**“Repurpose, Experience, Taste and Rethink Culture”, workshop to present WITH software architecture (now rebranded as the E-Space portal)**

On 22 March 2016 in Athens, partner NTUA with support of PostScriptum organised the official presentation of the WITH software and of the related outcomes including the Technical Space. The main aim of the event was to generate new perspectives and facilitate the creative reuse of cultural heritage and associated metadata made available through online digital collections within a framework of creative experimentation and novel dialogue between multidisciplinary sectors, explore the potential of crowdsourcing as a means of promoting increased public participation in core tasks such as collecting, describing, categorising, or curating heritage collections.



*Repurpose, Experience, Taste and Rethink Culture*

**OHP training events, May 2016**

Two training events were held at The Photographers' Gallery in London on hybrid imaging and digital media as preparation for writing the MOOC description and updating the teaching session on the pilot's findings at Goldsmiths.

## **Toolbox presentation**

At the end of May 2016 the Europeana Space Toolbox was presented by Beatrix Lehmann from Museumsmedien in a dedicated event for educators in memorials and museums. The participants came from different institutions in Berlin: German Historical Museum, Topography of Terror, Berlin Cathedral Church, Memorial to the Murdered Jews in Europe, Otto Weidt's Workshop for the Blind and German Resistance Memorial Center.

### **“The Ghent Altarpiece in 100 Billion Pixels”, seminar**

On 29 November, Europeana Space organised a seminar at the imec offices in Brussels. During the seminar, the Europeana Space educational demonstrator “Photographic investigation of artworks” was used for the first time in a real world setting. The seminar was organised for students Art History of the Université Libre de Bruxelles (ULB). The aim of this event was to demonstrate the added value of the demonstrator during a real seminar, compared to traditional presentation tools such as Microsoft PowerPoint and compared to manually navigating a traditional website such as Closer to Van Eyck.

### **Young Art Detectives – students engagement with the Rode Altarpiece Demonstrator, February-March 2016**

The education demonstrator developed by partner EVK was used for an educational programme for children from pre-school to twelve years old. The educational programme is based on scientific studies of the Rode altar retable and primarily showcases interpreting and conceptualising of historical sources to pupils of different ages. The focus and subject of assignments vary for each age group: pre-schoolers, grades 1–3, grades 4–6, grades 7–9 and grades 10–12. Similarly to the various humanitarian and science fields involved in conducting scientific research, the developed study activities integrate different subjects: history, arts, religious studies, Social Studies, native language, mathematics, and chemistry. As an exciting and playful aspect, the children operated as art detectives while solving the assignments.

### **Cultuur in Beeld, 7 December 2016, Rotterdam (The Netherlands)**

Cultuur in Beeld (Culture in Focus) is an annual seminar organised by the Dutch Ministry of Education, Science and Culture, addressing the most relevant themes for the cultural sector. The 2016 edition was focused on diversity, employment and innovation.

In the conference venue, a Pop-Up Museum station was set up by partners Noterik and the Netherlands Institute of Sound and Vision, allowing the conference attendees to explore some of the exhibitions which were realized with this tool: the Dutch Coal Mines, a painting by Hieronymus Bosch, and the exhibition about Cuisine.

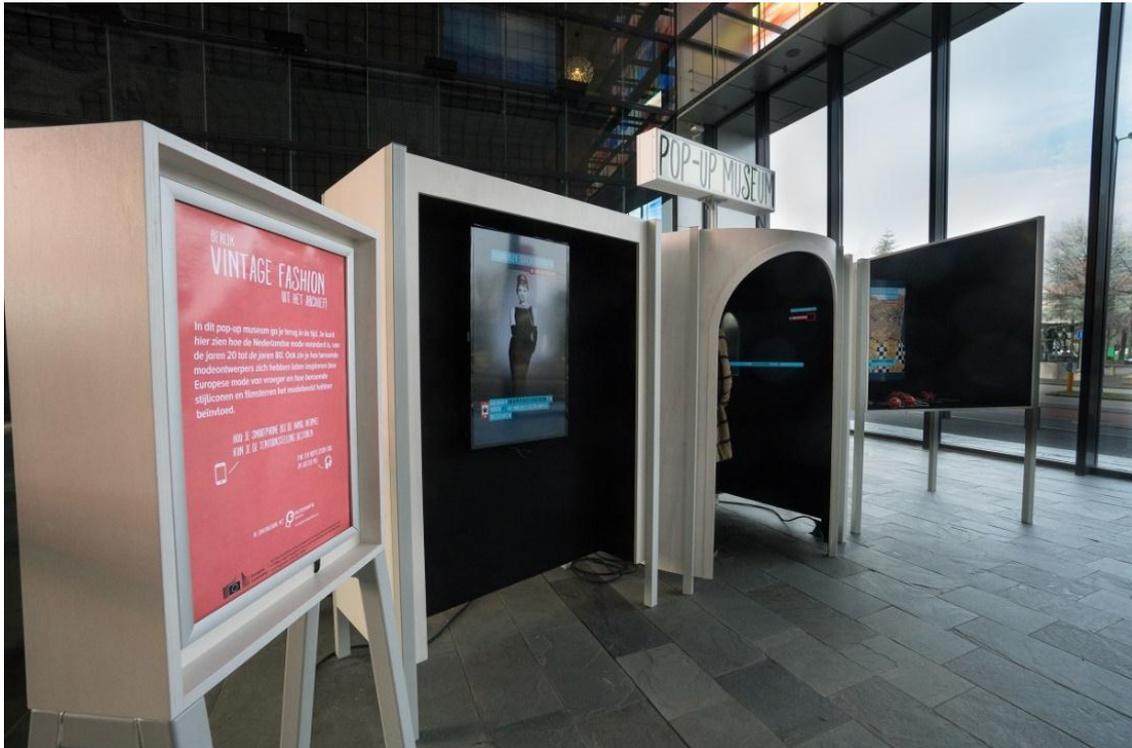
### **C-DARE Un-Symposium, 8-9 December 2016 in Coventry (UK)**

This event is a regular appointment for dance professionals, students and practitioners. Before the opening and during registration to the event, an interactive dance exhibition allowed the audience to explore cultural heritage images while watching live dancing. The Pop-Up Museum included a live dance performance in front of a screen which was controlled by the audience.

Using smartphones and/or any android devices, the audience connected to the screen and controlled what the dancer and other audience members saw. A video of the performance was also realised.

### **Pop-Up Museum with Fashion exhibition at Sound and Vision locations in Hilversum**

To test the Pop-Up Museum with a public audience it has been taken in to regular programming activities at the Sound and Vision museum in Hilversum. In the week 12-19 January the Fashion exhibition was showcased within a customized and modular physical installation, of about 8 meters wide and 2 meters high, and it can be set up in a modular way.



*The installation at NISV*

## 5.4 BERLIN CONFERENCE



*Banner advertising the Berlin conference*

The focus of this conference was set not only to showcasing the project results, but also to discuss new ways of engaging with digital cultural heritage. With the title of **Cultural Heritage: Reuse, Remake, Reimagine**, it addressed both cultural institutions and creative industries.

A programme committee started work in June in order to develop a full and interesting programme, including speakers from different sectors and with different backgrounds. Within the opening session, the EC Project Officer talked of the important role of cultural heritage within the H2020 programme, followed by Nicole McNeilly representing the Europeana Foundation, with insert from Harry Verwayen. Presentations/keynote performances were from Katerina Charatzopoulou, SPK; Joyce Ray, John Hopkins University; Thomas Bremer, HTW Berlin and Cornelia Sollfrank, Art Warez and Michael Freundt, Dachverband Tanz.

The project results were extensively disseminated with relevant presentations: the E-Space portal, the IP tools, the six pilots and the new Pop-Up Museum, with each of the 7 incubated projects invited to give a 5 minute pitch of their business idea, interspersed throughout the first day. A corner of the conference room was dedicated to the Open and Hybrid Publishing Pilot's exhibition and competition entries, and 4 stations were made available to the audience to try the various Pop-Up exhibitions.

The programme which comprised four main thematic sessions - *Using Cultural Heritage in the Digital Era*, *The Spaces of E-Space*, *Boosting Economy with Creative Industries* and *Remediating the Archive* - included discussions and interaction. In addition to the Q&A sessions attached to each presentation, there was a round table held to present the experience of the 7 incubated projects in finding a business model for their creative ideas at the end of the first day, and a panel session on the reuse of digital archives took place the following morning.

Videos were recorded of the conference speakers and are available on the project's YouTube channel: <https://www.youtube.com/channel/UCyxt4BS9fYFGVDAAe-diR5w>



*The Photomediations exhibition (Open and Hybrid Publishing Pilot)*

Conference page with biographies and presentations by the speakers, including a Digital Stage collecting photos and tweets related to the event:

<http://berlinconference2016.europeana-space.eu>.

Project blog: <http://www.digitalmeetsculture.net/article/cultural-heritage-reuse-remake-reimagine/>



The promotional conference postcard



Flyer and agenda

In association with the conference, a networking session of EC-funded project took place in the same venue on the 22nd November afternoon.

Hosted by E-Space, this was the continuation of the concertation meetings series launched by the RICHES project, where EU projects and other similar initiatives in the field of cultural heritage could meet, present and share outcomes and knowledge, and also plan joint actions and initiatives. The Berlin edition was a huge success with 23 projects joining for reflecting and discussing on 3 overarching themes:

**European Cultural Heritage Year 2018:** sharing our common cultural heritage and its potential for identification, participation and development in the light of a heterogeneous European society and against the background of current political and economic challenges.

**The future of coordination activity among projects:** what projects want to do in the future to coordinate among themselves? how can we move forward in terms of networking sessions and synergies for further research and funding application?

**Accessibility and sustainability of projects' results:** what happens to the work that the projects are doing? how can we ensure accessibility and sustainability?

## 6. INCUBATED PROJECTS

Having successfully progressed through the E-Space hackathon and Business Modelling Workshops, the following 7 projects reached the business incubation support phase:

- **NOUS:** the prototype captures brainwaves and processes the data in a Machine Learning environment. The result is the emotional state of the user. The future product will be an API with a simple interface which reports the state of the user emotion and can also be combined with a Virtual Reality device for a total immersive experience.
- **Vivl.io:** the scope is to reinvent and rediscover the classics of literature: by creating the best digital edition available; by offering them a cosy online home that combines a clean and seamless reading experience with unique contextual information; by putting together fine and well-crafted print editions, with attractive new covers and outstanding typography.
- **StoryPix:** the technology is designed for showing artworks on billboards or on large outdoor screens that are becoming more available in beautiful, high quality resolution. It allows art institutions to present their collections in a meaningful way in large public spaces, on large screens that shows the artwork and can be controlled by anyone with a smartphone, for getting detailed information and audio messages.
- **Picasso's Cat:** this project combines people's devotion to cats into an educational game about art that takes few minutes to play, fun, visual and entertaining, allowing to learn about art history and famous paintings.
- **WeMakeKnown:** the semantic search engine which provides easy and inspiring access to digitised archives; both an interface for users to explore archives beyond their existing knowledge in an intuitive and fun way, and a service for the archive holders enabling promotion, analysis and optimisation of their archives with little effort, cost or technical know-how.
- **PostArt:** a web curated gallery store offers users the chance to send high-end art images to anyone that they want to in the form of a postcard. It offers an easy and nicely designed way for creating a unique postcard, and the service is also addressed to art galleries, museums and other content holders for staying in touch with their audience in a new and engaging way.
- **Nora:** a new publication that presents cultural heritage in the language of a young urban female. This new form of presenting heritage and culture allows museums and archives to engage and converse with audiences that otherwise wouldn't set foot near their institute.

As part of the incubation package, each project received support also in terms of branding, image and logo development, text editing for dissemination and marketing purposes, support to the development of a company website etc. These activities were coordinated by partner Remix.

Further, different actions have been put into place by the E-Space dissemination team to increase visibility of the incubated projects via the E-Space channels and network, particularly:

- creation of **pages in the project website** and of **blogs** in the E-Space blog and digitalmeetsculture.net online magazine.
- development of the **E-Space News** second edition, which is for the major part dedicated to the incubated projects. 3,000 copies of the leaflet were produced and widely shared with partners so that it could be distributed.



*E-Space News second issue November 2016*

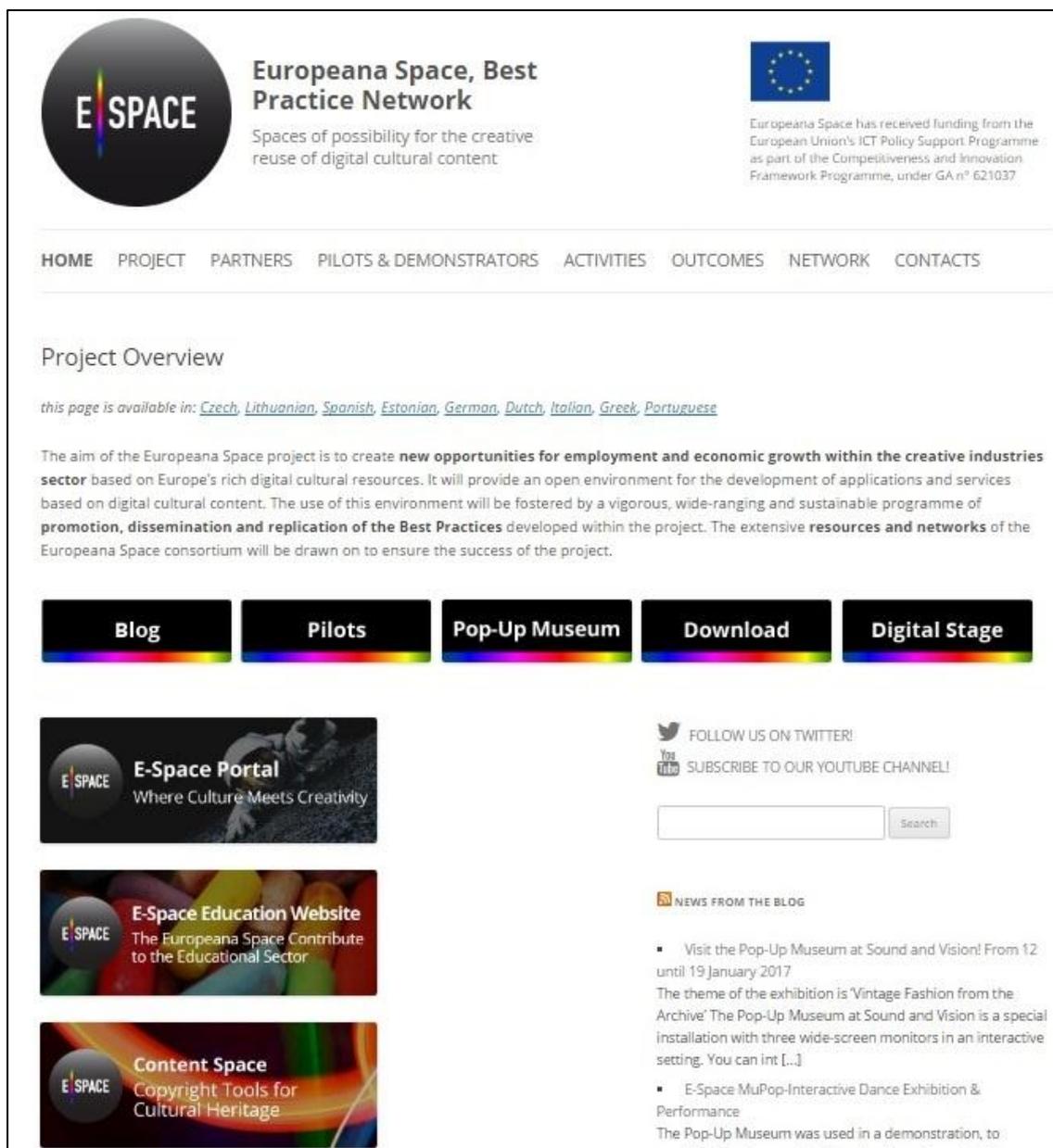
- realisation of an **A5 individual flyer**, to be distributed at the Berlin event. Each flyer was freely designed by the incubated project team, according to their own visual identity; only a footer with E-Space logos and EU emblem was added to the design. 200 copies of each flyer was printed and made available at the Berlin event.
- an invitation to participation within the Berlin conference. The event was also the official introduction of the 7 incubated projects by the “mother” project E-Space. Each team had a **5 minute slot for a pitch** during the first day of the conference, and was invited to participate to a **round table discussion** moderated by WP5 Leader NISV.
- each team had a **desk** within the conference room where dissemination materials could be distributed and the prototype could be showcased to interested audience.

- individual video interviews with incubated project teams were recorded to capture their experience within the E-Space project and the impact that it had on their development, in addition to the recordings of their pitches during the main conference sessions.
- participation to the **Remix event in London**. Partner Remix organises an important annual event in London, in collaboration with major partners such as Google, Bloomberg and Mindshare. The event, that is part of the Remix Summits global series, is focused on cultural entrepreneurship, and attracts a large audience bringing together pioneers from different industries to explore the future of culture, creative cities and the creative economy. The 2017 edition in London offered the incubated project the possibility to present their ideas and experience in a forum where creative leaders from different sectors exchange insights, ideas and work together towards common goals.



*The desk of incubated project Nora at Berlin event*

## 7. WEB PRESENCE



The screenshot shows the home page of the Europeana Space website. At the top left is the E SPACE logo, a circular emblem with a vertical bar of colors. To its right is the text "Europeana Space, Best Practice Network" and the tagline "Spaces of possibility for the creative reuse of digital cultural content." On the top right is the European Union flag and a text box stating: "Europeana Space has received funding from the European Union's ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme, under GA n° 621037". Below the header is a navigation menu with links: HOME, PROJECT, PARTNERS, PILOTS & DEMONSTRATORS, ACTIVITIES, OUTCOMES, NETWORK, CONTACTS. The main content area is titled "Project Overview" and includes a language selection link: "this page is available in: Czech, Lithuanian, Spanish, Estonian, German, Dutch, Italian, Greek, Portuguese". A paragraph describes the project's aim: "The aim of the Europeana Space project is to create new opportunities for employment and economic growth within the creative industries sector based on Europe's rich digital cultural resources. It will provide an open environment for the development of applications and services based on digital cultural content. The use of this environment will be fostered by a vigorous, wide-ranging and sustainable programme of promotion, dissemination and replication of the Best Practices developed within the project. The extensive resources and networks of the Europeana Space consortium will be drawn on to ensure the success of the project." Below this is a row of five buttons: Blog, Pilots, Pop-Up Museum, Download, and Digital Stage. On the left side, there are three featured content boxes: "E-Space Portal: Where Culture Meets Creativity", "E-Space Education Website: The Europeana Space Contribute to the Educational Sector", and "Content Space: Copyright Tools for Cultural Heritage". On the right side, there are social media links for Twitter and YouTube, a search bar, and a "NEWS FROM THE BLOG" section with two entries: "Visit the Pop-Up Museum at Sound and Vision! From 12 until 19 January 2017" and "E-Space MuPop-Interactive Dance Exhibition & Performance".

*The Home Page*

### 7.1 PROJECT WEBSITE

During the third year of the project, the website has been maintained and enhanced to record new activity and results of activity, this includes:

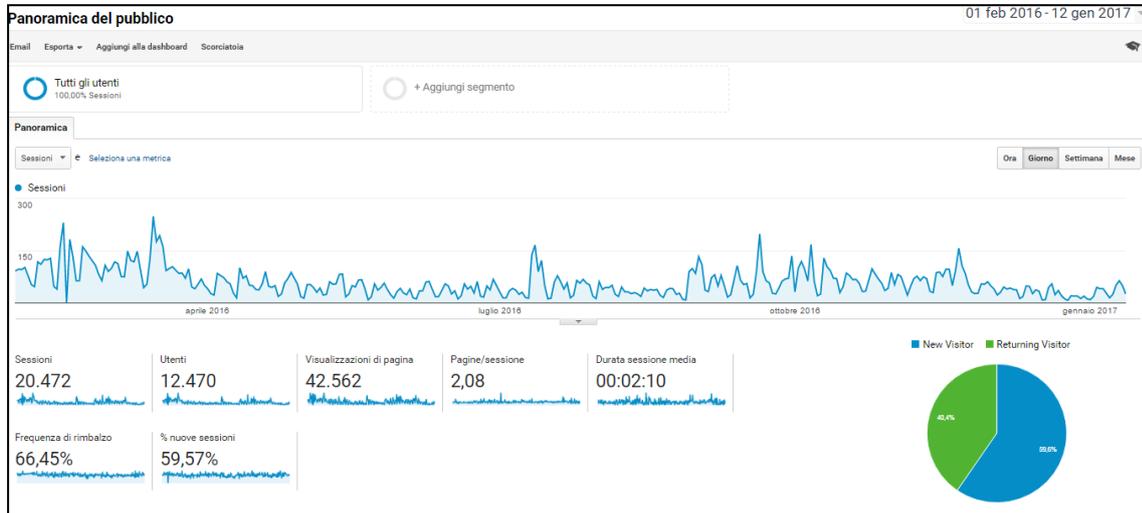
- realisation of a dedicated page (with third level domain <http://berlinconference2016.europeana-space.eu>) for announcing the Berlin conference, allowing registrations, providing all the information and then acting as a follow-up point
- adding reflective content to the hackathon pages after event completion

- creation of general and individual pages for the 7 incubated projects
- development of a dedicated page for the Pop-Up Museum
- refreshment and update for the Pilots and Demonstrator pages
- update of the Content Space and of the access page that drives to the E-Space Portal (Technical Space)
- populating the mini educational website following the workshop and deliverable
- update of the Deliverables pages, as they became available
- maintenance and update of the reserved area (where partners share completed documents)
- adding a download section to the project website's home page

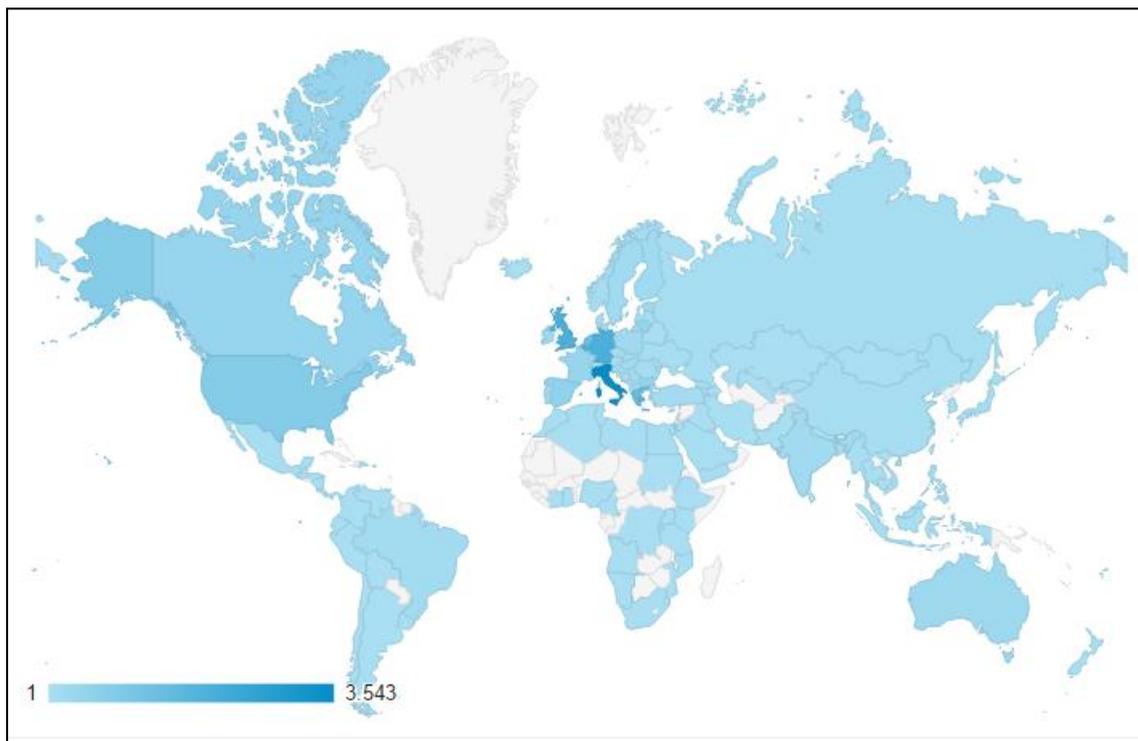
The project website confirms overall a positive performance. The analysis below is undertaken in mid-January, thus doesn't include the effects of the latest newsletter to promote the E-Space Portal and to mark the finishing line of the project.

Users' sessions in the past 12 months exceed 20,000, of which over 12,000 are unique visitors. This means that 40% of users return to the website. The trend is characterised by peaks that can be attributed to the dissemination actions undertaken by the partners. For example, the circulation of project newsletters (e.g. in March and in July) and the promotion of the final conference (between October and November the visits have been more regular and a peak is on the 21 November, the opening day of the conference).

On average, users visit 2 pages and stay for 2 minutes. The overall number of pages visited is ca. 42,500.



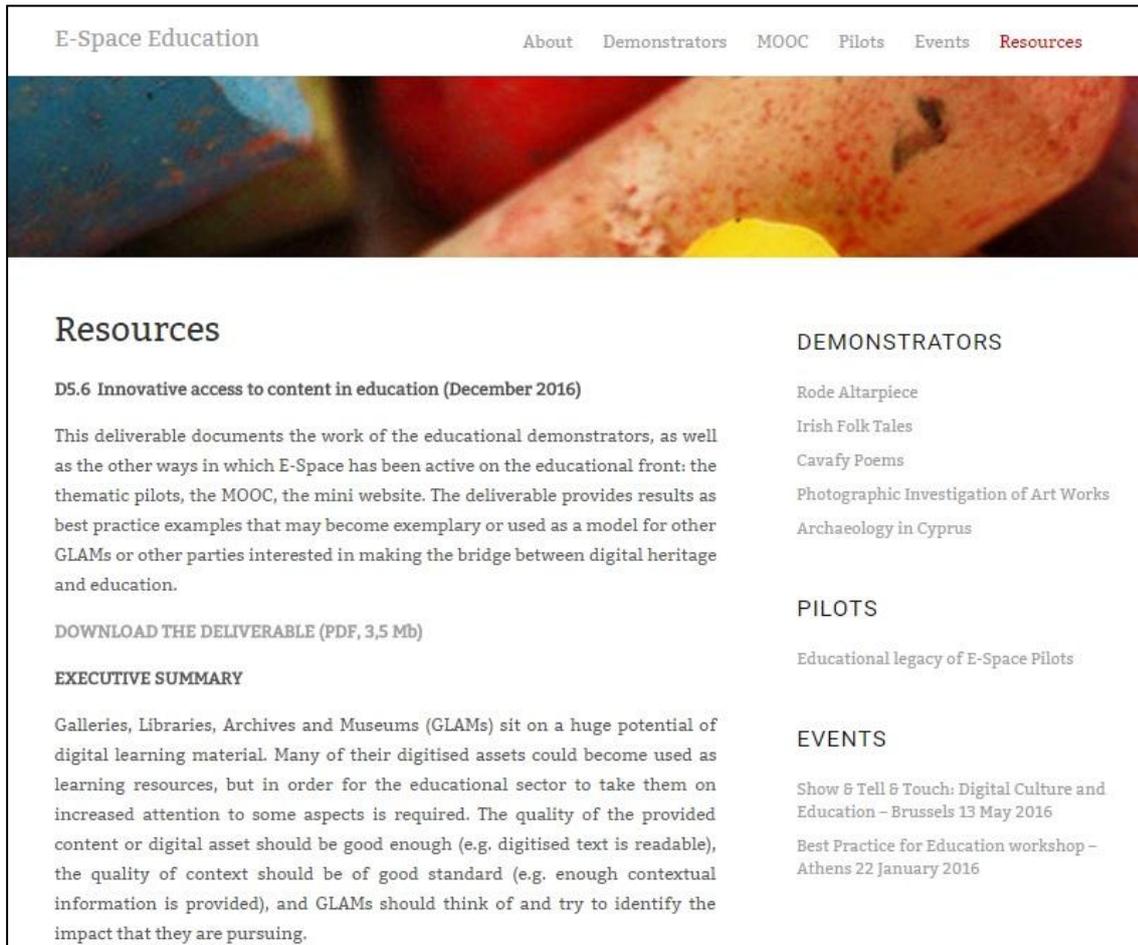
Geographic provenance of the visitors is worldwide but, of course, the main countries are mainly those of the project consortium.



	20.472 % del totale: 100,00% (20.472)
1.  Italy	<b>3.543</b> (17,31%)
2.  Belgium	<b>2.051</b> (10,02%)
3.  Germany	<b>2.038</b> (9,96%)
4.  United Kingdom	<b>1.991</b> (9,73%)
5.  Greece	<b>1.455</b> (7,11%)
6.  Netherlands	<b>1.279</b> (6,25%)
7.  United States	<b>806</b> (3,94%)
8.  Spain	<b>543</b> (2,65%)
9.  Bulgaria	<b>464</b> (2,27%)
10.  Lithuania	<b>445</b> (2,17%)

## 7.2 E-SPACE FOR EDUCATION

The mini-website established to collect all the work that the project has done in the field of education was kept updated with refreshed information about the demonstrators, with reports of the education events and with a new page that shared the relevant D5.6 - *Innovative access to content in education* - released in December 2016. Ideally, extracts can be taken from this deliverable to create one or more factsheets to offer readers an easier and more immediate access to the information.



The screenshot shows the 'Resources' page of the E-Space Education website. The page has a navigation bar with links for 'About', 'Demonstrators', 'MOOC', 'Pilots', 'Events', and 'Resources'. The main content area is titled 'Resources' and features a section for 'D5.6 Innovative access to content in education (December 2016)'. This section includes a brief description of the deliverable, a download link for a PDF (3.5 Mb), and an executive summary. To the right, there are three columns of links: 'DEMONSTRATORS' (Rode Altarpiece, Irish Folk Tales, Cavafy Poems, Photographic Investigation of Art Works, Archaeology in Cyprus), 'PILOTS' (Educational legacy of E-Space Pilots), and 'EVENTS' (Show & Tell & Touch: Digital Culture and Education - Brussels 13 May 2016, Best Practice for Education workshop - Athens 22 January 2016).

### *The new page Resources*

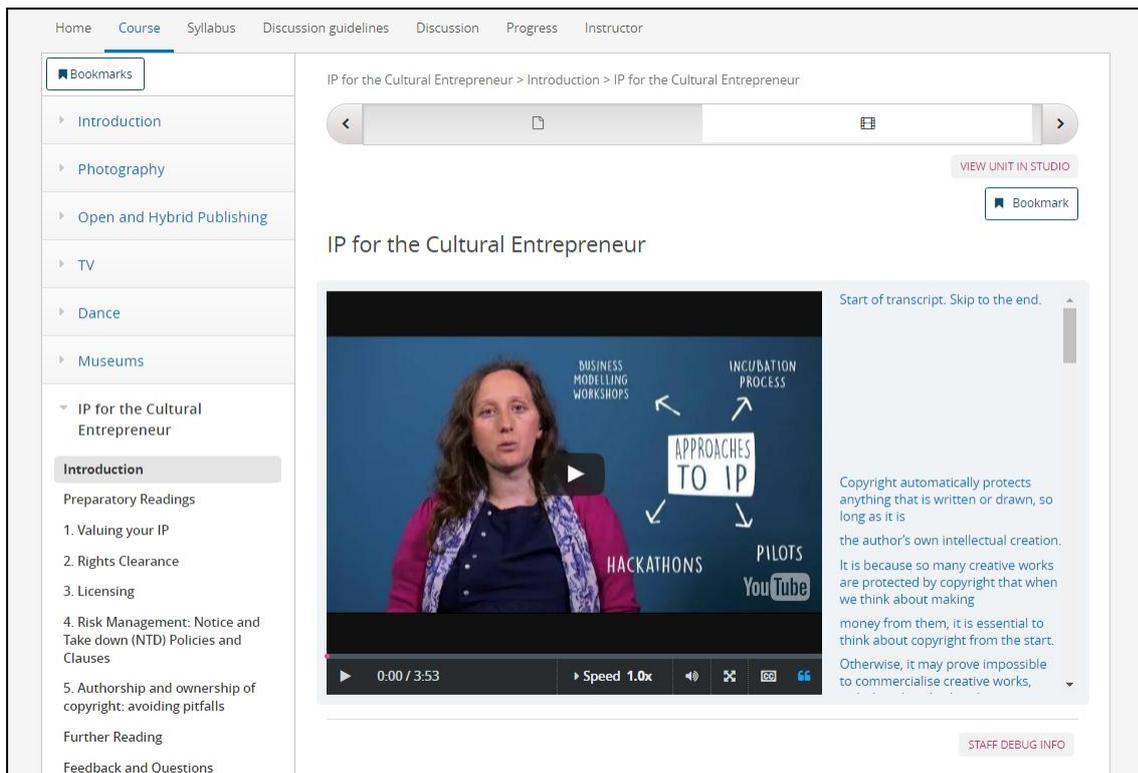
Following the Technical Reviewers' comment about improving multilingualism of the project communication, particularly for the outcomes that are useful for education, an effort was made to enhance multilingualism for the MOOC, which was launched in October 2016. Unfortunately, the EDX platform that is used to host the MOOC doesn't support multilingualism and there was no way to provide multilingual sections to it. Also, there was no budget resource allocated to the partners for translating all the MOOC documents and videos, which would really be a huge task. Despite such constraints, and in order to provide the basic information about the MOOC in different languages, all the partners were asked to translate into their mother tongue the introductory section about the MOOC that was published in the website. The languages available are: Italian, Dutch, Spanish, German, Hungarian, Lithuanian, Estonian, Greek, Spanish and Romanian.

Of course, the most important action for the past year in education was the launch of the MOOC. This was announced largely in advance and the website had a dedicated page to promote the enrolments.

### 7.3 E-SPACE MOOC

The E-Space MOOC (Massive Open Online Course) has been set up by KU Leuven on the edX platform and includes eight modules: Introduction, Photography, Museums, Dance, TV, Open and Hybrid Publishing, IPR and Creative Marketing. The rationale behind the MOOC is to reorganise materials produced by the project into an educational context. It will share lessons learnt during the project in order to demonstrate how people can become creative with Europeana and digital cultural content, as well as what Europeana can bring to the learning community. The educational idea is to lower barriers to the creative reuse of digital cultural content, providing tutorials and trial versions of applications and tools, and to educate people to think about cultural heritage as something that is not only to contemplate, but to be interactive and creative with.

<https://www.edx.org/course/europeana-space-creative-digital-kuleuvenx-eurospacex>



The screenshot displays the edX course interface for 'IP for the Cultural Entrepreneur'. The navigation menu on the left includes: Home, Course, Syllabus, Discussion guidelines, Discussion, Progress, and Instructor. The course content is organized into modules: Introduction, Photography, Open and Hybrid Publishing, TV, Dance, Museums, and IP for the Cultural Entrepreneur. The 'IP for the Cultural Entrepreneur' module is expanded to show 'Introduction', Preparatory Readings, a list of five topics (1. Valuing your IP, 2. Rights Clearance, 3. Licensing, 4. Risk Management: Notice and Take down (NTD) Policies and Clauses, 5. Authorship and ownership of copyright: avoiding pitfalls), Further Reading, and Feedback and Questions. The main content area shows the video player for 'IP for the Cultural Entrepreneur' with a progress bar at 0:00 / 3:53 and a speed of 1.0x. The video content features a woman speaking in front of a blue background with a diagram titled 'APPROACHES TO IP' that includes 'BUSINESS MODELLING WORKSHOPS', 'INCUBATION PROCESS', 'HACKATHONS', and 'PILOTS'. A transcript on the right side of the video player reads: 'Copyright automatically protects anything that is written or drawn, so long as it is the author's own intellectual creation. It is because so many creative works are protected by copyright that when we think about making money from them, it is essential to think about copyright from the start. Otherwise, it may prove impossible to commercialise creative works,'.

*The IPR Scribble video in the MOOC*

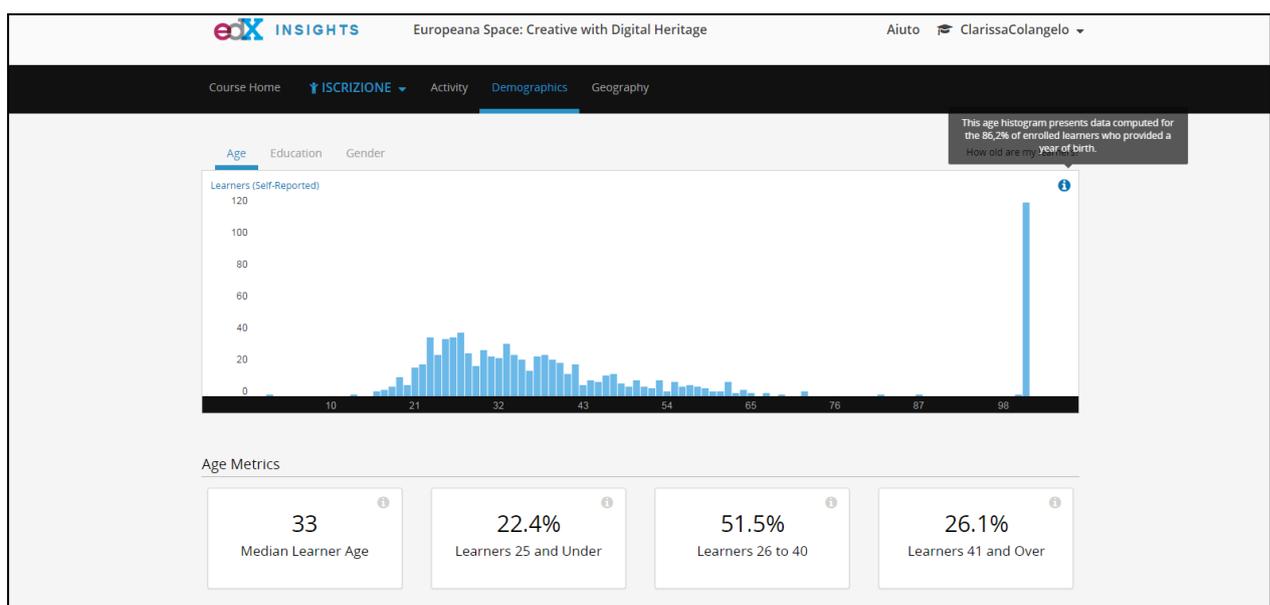
Except for the Introduction, each module of the course contained at least one assignment. This could be a multiple choice or multiple answer problem, a drag and drop exercise, a discussion assignment or a creative assignment to carry out off-platform (and then to discuss in the indicated discussion forum), and it could be split over several exercises. The diversity of assignments depended on what tutors wanted the students to learn, understand and explore for each module.

Grades were not the main focus of the MOOC. What was more important was that students could learn and discover useful information and material derived from partner experiences within the E-Space project, which would allow them to improve and enhance their creative role in relation to the reuse of digital cultural heritage. For this reason, they were not expected to follow all the modules of the course (though they were very welcome to, if they wanted). They could pick a minimum of 4 modules to follow and complete, those that interested them the most.

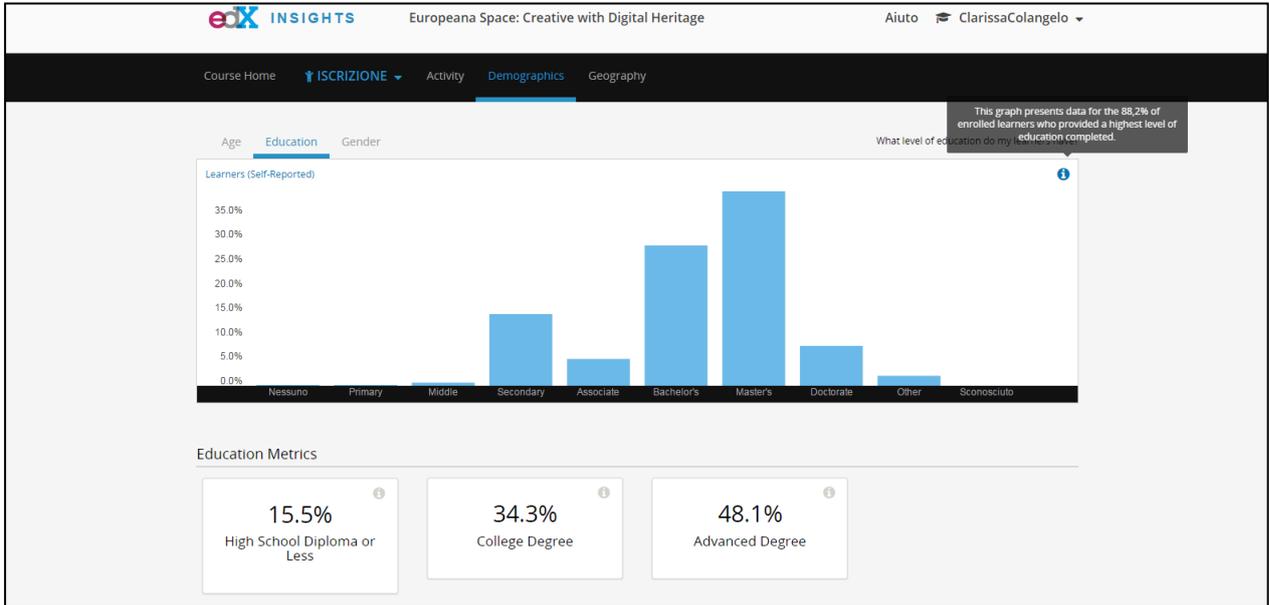
All the modules were more or less evenly followed by the students, showing that all the topics presented have been found interesting. The learners' level of experience and background varied greatly, so it is not surprising that each of them picked and followed certain specific modules over others. The students were GLAM professionals, teachers, developers, students, journalists, people working in the communication field, graphic artists, designers and cultural heritage lovers. Their reasons for following the course were varied, but upon being asked the question, the most popular answer was 'professional interest', closely followed by 'learn something new' and 'personal interest'; the fourth position was occupied by 'update in your discipline'.

Students found out about this MOOC mainly through the edX homepage, but also through social media, direct recommendation and search engines. Apart from a few technical difficulties encountered throughout the course – ranging from linked websites down for maintenance to internal limitations of the edX platform – the course raised positive reactions among the learners. Not only the content has been praised, but also the self-paced nature of the MOOC, the freedom in choosing the preferred four modules to follow, and the even mix of tests and discussion assignments have been considered big assets of this course. It can be concluded that, overall, the course met the expectations of the students. With some minor adjustments, the course will soon be relaunched, with confidence of receiving the same positive reaction.

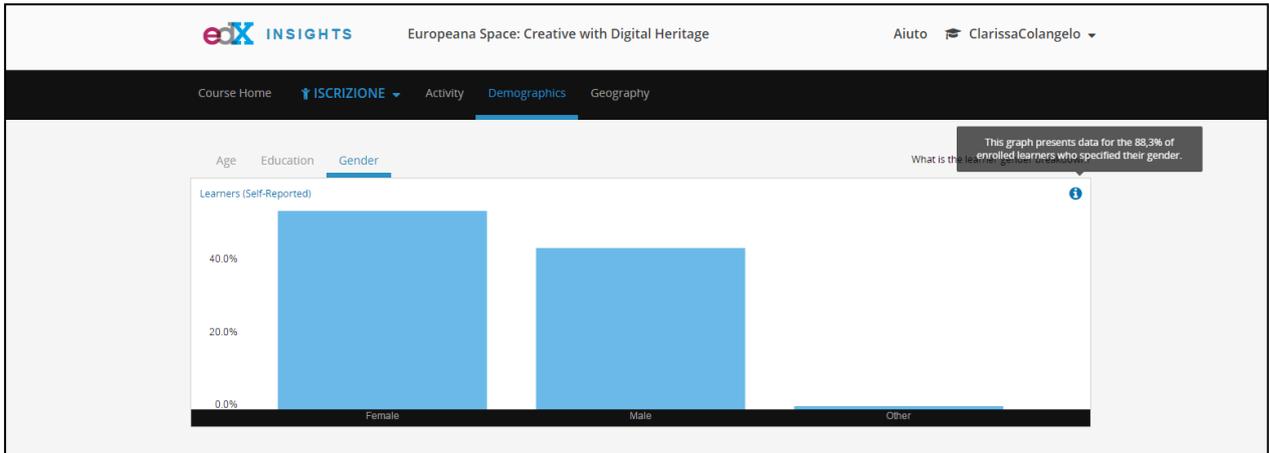
On 10 January, 2017, the MOOC *Europeana Space: Creative with Digital Heritage* ended. The course ran for three months, since 10 October 2016, and welcomed a total of 983 students. The demographics of the enrolled group can be summarised as follows:



- Age: the median learner age was 33. 51.5% of the learners were between 26 and 40 years old; 26.1% were 41 and over; 22.4% were 25 and under.
- Education: 15.5% had a high school diploma or less; 34.3% had a college degree; 48.1% had an advanced degree.



- Gender: 54.7 of the learners were female, while 44.4 were male.



In the course there were a total of 90 countries or regions represented. The first 10 countries represented by amount of students were:

- United States: 9.1% with 81 students
- Greece: 6.3% with 56 students
- India: 5.9% with 52 students
- Spain: 5.7% with 51 students
- United Kingdom: 5.6% with 50 students
- Belgium: 5.5% with 49 students
- Netherlands: 3.9% with 35 students
- Germany: 3.5% with 31 students
- France: 2.9% with 26 students
- Italy: 2.7% with 24 students



## 7.4 E-SPACE PORTAL

As the URL [www.espaceportal.eu](http://www.espaceportal.eu) was purchased in January 2017, it hasn't been possible to set Google analytics on the portal yet. Some feedback can anyway be provided, based on the database and servers log statistics.

Registered users: 625

Logins last month: 130

Collections created: 2.911

Items collected: 772.205

Most popular items:

- <http://withculture.eu/#/item/56cd978875fe2461e0894c06>
- <http://withculture.eu/#/item/576a959e713f2148f56d1c13>
- <http://withculture.eu/#/item/56f259b74c74794324db8f29>
- <http://withculture.eu/#/item/576a959d713f2148f56d1c0e>

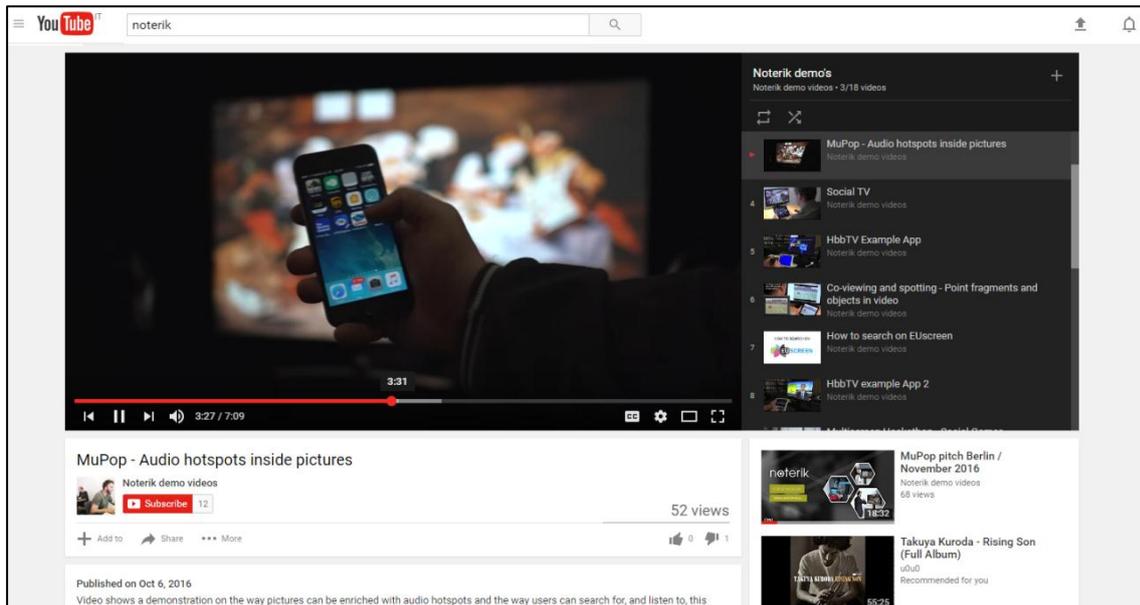
It is expected that with an awareness-raising campaign the number of registered users will grow and interactions on the portal will thus multiply.

## 7.5 POP-UP MUSEUM WEBSITE

As described in chapter 4, a mini-website for Pop-Up Museum was initiated by partner Noterik in collaboration with E-Space dissemination team.

The mini-website was online in late December 2016 thus no relevant performance of the website can be analysed at this stage.

Independent from the website, Noterik has creating a series of preview demo videos to explain the functionality of the MultiScreen Toolkit that backends the Pop-Up Museum, for prospective users. Several of these are already available on Noterik's YouTube channel.



*A video about Pop-Up Museum's audio functionality by Noterik*

<https://www.youtube.com/channel/UCTsG8Hq3jT7ONdvaHltcPyq>

## 7.6 VIRTUAL EXHIBITIONS

The Pilots which expressed a will to create a virtual exhibition to showcase an example of content reuse in an engaging way were:

**Open and Hybrid Publishing:** the pilot created an interactive exhibition where users can access, remix and reuse content of their interest. This is the 8<sup>th</sup> chapter of the "Photomediations: An Open Book" developed in the course of the pilot.

The Book is accessible from here: <http://www.europeana-space.eu/photomediations-an-open-book/>

**Photography:** the pilot's Storytelling Website includes 27 examples of virtual mini-exhibitions reusing vintage photographs sourced from Europeana.

The Storytelling Website is accessible from here:

<http://www.europeana-space.eu/storytelling/>

**Dance:** after discussions on the best tools to be used for creating a virtual exhibition about dance, the final agreement was to move it into the E-Space Portal by creating the Dance Gateway.

## 7.7 SOCIAL MEDIA



Social networks activity was undertaken to support the dissemination of the project. Tweets and **Facebook** posts are published for each blog appearing on the project blog. The project doesn't have a Facebook page but it has a **Twitter** account (@Europeanaspace), with over 500 followers. Partners are encouraged to share and like and use their own social media profiles to support dissemination.

On the occasion of the Berlin conference, the dedicated hashtag **#espaceberlin2016** was launched and used to mark the event.

Partners used their own social accounts to disseminate actions of the project that considered relevant for their activity, for example partner FST announced the Museum hackathon on Facebook FST official account (Over 1600 fans) and shared the event on different thematic FB pages: <https://www.facebook.com/tuomuseo/?fref=ts> (page with over 3000 likes) <https://www.facebook.com/invasionidigitali/?fref=ts> (page with over 23000 likes)

In addition, a **YouTube** channel was created in 2015 to collect project videos. These are mainly the recordings of the speeches at project events, but it is worth noting the completion and publication of the IPR Scribble video, that was used in the MOOC and is published in the Content Space.

Other videos created within the past 12 months include:

- the Museums Pilot Toolbox video
- the Dance Pilot's Dance Pro tool
- a video summary of Pilots' Year 2 activity (for the Technical Review and modified for the Europeana AGM)
- an overview of the MOOC
- video recording of sessions at the Show & Tell & Touch: Digital Culture and Education workshop in Brussels
- video recording of the sessions of Berlin conference.

Partners also created particular videos and used to upload them on their own channels e.g. the Dance Pilot on Vimeo, NISV on the same platform, Noterik on their YouTube channel.

E-Space YouTube channel: <https://www.youtube.com/channel/UCyxt4BS9fYFGVDAAe-dir5w>

## 7.8 E-NEWSLETTERS

E-Newsletters have been sent to project stakeholders that had previously expressed an interest in the project, to advertise the major project events:

- Hacking the Museum Experience (15 February 2016)
- Announcing the Berlin conference (11 July 2016)
- Registrations open for Berlin conference (30 September 2016)
- Presenting E-Space Portal and the E-Space MoU (27 January 2017)

The newsletters are also available for download at the portal in the “Press room” area.

A more general newsletter by Digitalmeetsculture on 30 October 2016 included information on the Berlin conference.

Partner Packed in various newsletters, also in Dutch:

- March, announcing the Show&Tell&Touch event:  
<http://packed.fb.email.addemar.com/c119/e111382/h0027c/t0/s0/index.html>
- April, announcing the Show&Tell&Touch event:  
<http://packed.fb.email.addemar.com/c120/e113041/h14e58/t0/s0/index.html>
- June, including the report of the Show & Tell & Touch conference and the announcement of Reuse, Remake, Reimagine conference:  
<http://packed.fb.email.addemar.com/c125/e120076/hfaf28/t0/s0/index.html>
- August, about the MOOC and the IPR video:  
<http://packed.fb.email.addemar.com/c126/e122731/h9e097/t0/s0/index.html>

The articles are also available as separate blogs on website packed.be

The collaboration with Europeana was maintained and E-Space events were advertised in the Europeana newsletter, on the events section of the Europeana Pro blog and on the events section of Europeana Labs.

## 7.9 DIGITALMEETSCULTURE.NET: OFFICIAL MEDIA PARTNER

News about the project activities, press releases and other news of interest related to the themes of Europeana Space are published on the project blog, hosted on the portal of media partner Digitalmeetsculture.net. An RSS feed from the project blog also appears on the project website's homepage.

The editorial team at Promoter produced most of the blog posts, independently or by basing articles on outlines from partners. Additionally, partners wrote articles for the project blog that were published under their own name.

**Articles about Europeana Space (n. 53 articles):**

- <http://www.digitalmeetsculture.net/article/e-space-mooc-a-successful-first-run/>
- <http://www.digitalmeetsculture.net/article/e-space-initiative-where-culture-meets-creativity/>

- <http://www.digitalmeetsculture.net/article/content-space-and-ip-tools-for-creative-reuse-of-digital-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/presenting-the-e-space-portal-where-culture-meets-creativity/>
- <http://www.digitalmeetsculture.net/article/visit-the-pop-up-museum-at-sound-and-vision-from-12-until-19-january-2017/>
- <http://www.digitalmeetsculture.net/article/e-space-mupop-interactive-dance-exhibition-performance/>
- <http://www.digitalmeetsculture.net/article/another-exhibition-popped-up/>
- <http://www.digitalmeetsculture.net/article/europeana-space-tests-educational-demonstrator-during-seminar-the-ghent-altarpiece-in-100-billion-pixels/>
- <http://www.digitalmeetsculture.net/article/dance-pilot-and-e-space-colleagues-at-dancehe-event-sustaining-the-discipline/>
- <http://www.digitalmeetsculture.net/article/crea-summer-academies-and-europeana-space-collaboration/>
- <http://www.digitalmeetsculture.net/article/cultural-heritage-reuse-remake-reimagine/>
- <http://www.digitalmeetsculture.net/article/pop-up-museum-ready-steady-go/>
- <http://www.digitalmeetsculture.net/article/e-space-agm/>
- <http://www.digitalmeetsculture.net/article/photomediations-for-the-open-access-week-video-interview/>
- <http://www.digitalmeetsculture.net/article/what-can-europeana-bring-to-open-education/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-nous/>
- <http://www.digitalmeetsculture.net/article/e-space-at-filming-the-arts-international-workshop-in-florence/>
- <http://www.digitalmeetsculture.net/article/e-space-goes-to-derry-at-upcycle-digital-heritage-workshop/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-storypix/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-nora/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-vivl-io/>
- <http://www.digitalmeetsculture.net/article/creative-with-digital-heritage-e-space-mooc-is-accepting-enrollments-right-now/>
- <http://www.digitalmeetsculture.net/article/winners-of-open-hybrid-publishing-pilot-competition-photomediations/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-picasso-cat/>
- <http://www.digitalmeetsculture.net/article/e-space-presents-we-make-known/>
- <http://www.digitalmeetsculture.net/article/reusing-digital-cultural-heritage-boosting-education-audience-engagement-business-creation/>
- <http://www.digitalmeetsculture.net/article/e-space-is-developing-a-new-pilot-the-pop-up-museum/>
- <http://www.digitalmeetsculture.net/article/e-space-at-edulearn16-in-barcelona/>
- <http://www.digitalmeetsculture.net/article/ps-value-talks-event-cultural-policy-and-local-growth/>
- <http://www.digitalmeetsculture.net/article/freeze-challenge-the-hierarchy-researcher-artist-user-e-space-dance-pilot-in-copenhagen/>
- <http://www.digitalmeetsculture.net/article/preparing-the-exhibition-of-open-hybrid-publishing-pilot/>

- <http://www.digitalmeetsculture.net/article/latest-dissemination-activities-by-spk/>
- <http://www.digitalmeetsculture.net/article/and-the-winner-is-e-space-incubated-projects/>
- <http://www.digitalmeetsculture.net/article/europeana-space-toolbox-a-flexible-solution-for-museums-educators/>
- <http://www.digitalmeetsculture.net/article/reliving-the-past-and-revisiting-the-present-through-photographic-heritage/>
- <http://www.digitalmeetsculture.net/article/show-tell-touch-digital-culture-and-education/>
- <http://www.digitalmeetsculture.net/article/e-space-for-education-launching-a-mocc-creative-with-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/art-games-hackathon/>
- <http://www.digitalmeetsculture.net/article/repurpose-experience-taste-and-rethink-culture-event-to-present-the-with-platform/>
- <http://www.digitalmeetsculture.net/article/e-space-digital-dance-day-in-coventry/>
- <http://www.digitalmeetsculture.net/article/digital-echoes-symposium-2016-dance-pilot-and-games-pilot-on-show/>
- <http://www.digitalmeetsculture.net/article/e-space-at-inted-2016/>
- <http://www.digitalmeetsculture.net/article/e-space-network-enlarges-welcome-to-rokiskis-regional-museum/>
- <http://www.digitalmeetsculture.net/article/the-future-museum-challenge-e-space-hackathon-in-venice/>
- <http://www.digitalmeetsculture.net/article/europeana-sounds-europeana-space/>
- <http://www.digitalmeetsculture.net/article/e-space-photography-hackathon/>
- <http://www.digitalmeetsculture.net/article/new-case-study-by-openglam-think-big-start-small-move-fast/>
- <http://www.digitalmeetsculture.net/article/young-art-detectives/>
- <http://www.digitalmeetsculture.net/article/europeana-food-and-drink-europeana-space/>
- <http://www.digitalmeetsculture.net/article/hack-the-book-festival-celebrating-the-future-of-the-book-and-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/e-space-for-education-stories-from-the-athens-workshop/>
- <http://www.digitalmeetsculture.net/article/e-space-games-pilot-user-testing/>
- <http://www.digitalmeetsculture.net/article/hack-the-book-festival/>

**Articles relevant for the project and published in the project's blog (90):**

- <http://www.digitalmeetsculture.net/article/international-workshop-on-cinema-and-landscape/>
- <http://www.digitalmeetsculture.net/article/international-workshop-heritagebot-2017-call-for-papers-open-until-1-april-2017/>
- <http://www.digitalmeetsculture.net/article/15th-kui-conference-culture-and-computer-science-call-for-papers-open-until-16th-january/>
- <http://www.digitalmeetsculture.net/article/uncovering-ethnomusicology-on-europeana-music-collections/>
- <http://www.digitalmeetsculture.net/article/call-for-papers-for-upcoming-seminar-in-paris-1968-in-the-media/>

- <http://www.digitalmeetsculture.net/article/ict-research-and-innovation-for-creative-industries-and-cultural-heritage-horizon-2020-information-and-networking-day/>
- <http://www.digitalmeetsculture.net/article/museumnext-europe-call-for-speakers-rotterdam-the-netherlands-26-28-june-2017/>
- <http://www.digitalmeetsculture.net/article/linked-open-data-in-libraries-archives-and-museums-2017-summit-applications-open/>
- <http://www.digitalmeetsculture.net/article/image-and-research-conference-2016-report/>
- <http://www.digitalmeetsculture.net/article/rethinking-research-and-policy-agendas-on-cultural-heritage-and-european-identities-policy-workshop/>
- <http://www.digitalmeetsculture.net/article/unlocking-the-potential-of-digital-archaeological-data-ariadne-final-conference/>
- <http://www.digitalmeetsculture.net/article/discover-the-story-of-leonardos-colossus-in-the-new-europeana-virtual-exhibition/>
- <http://www.digitalmeetsculture.net/article/digital-past-2017/>
- <http://www.digitalmeetsculture.net/article/forward-final-conference-digitisation-of-heritage-and-orphan-works/>
- <http://www.digitalmeetsculture.net/article/europeana-launches-crowd-source-campaign-to-decipher-unique-first-world-war-testimonies/>
- <http://www.digitalmeetsculture.net/article/remix-london-summit-on-culture-technology-and-entrepreneurship/>
- <http://www.digitalmeetsculture.net/article/cloud-forward-2016-the-proceedings/>
- <http://www.digitalmeetsculture.net/article/out-of-the-box-museums-tales/>
- <http://www.digitalmeetsculture.net/article/shaping-access-more-responsibility-for-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/ojoo-minigames-hackathon/>
- <http://www.digitalmeetsculture.net/article/neon-digital-arts-festival-2016-the-spaces-were-in/>
- <http://www.digitalmeetsculture.net/article/hack-the-brain-prague/>
- <http://www.digitalmeetsculture.net/article/euromed-2016-get-involved-in-one-of-the-milestone-events-on-cultural-heritage-research/>
- <http://www.digitalmeetsculture.net/article/world-day-for-audiovisual-heritage-lets-celebrate/>
- <http://www.digitalmeetsculture.net/article/acm-tvx-conference-for-online-video-and-user-experience-call-for-papers/>
- <http://www.digitalmeetsculture.net/article/paul-the-robot-who-can-draw-as-a-human-artist/>
- <http://www.digitalmeetsculture.net/article/call-for-papers-open-until-21-november-for-the-guide-conference-on-distance-learning/>
- <http://www.digitalmeetsculture.net/article/upcycle-digital-heritage-workshop-in-derry/>
- <http://www.digitalmeetsculture.net/article/rijksstudio-award-now-open-deadline-15-january-2017/>
- <http://www.digitalmeetsculture.net/article/europeana-dsi-2-kick-off-in-vienna/>
- <http://www.digitalmeetsculture.net/article/online-learning-in-the-21st-century-practice-problems-and-prospects/>
- <http://www.digitalmeetsculture.net/article/the-creative-museum-project-the-brighton-digital-festival/>

- <http://www.digitalmeetsculture.net/article/unlocking-sound-collections-europeana-sounds-second-international-conference/>
- <http://www.digitalmeetsculture.net/article/culture-4d-digitization-data-disruptions-diversity-3rd-council-of-europe-platform-exchange-on-culture-and-digitisation/>
- <http://www.digitalmeetsculture.net/article/beijing-media-art-biennale-2016-is-opening-in-september/>
- <http://www.digitalmeetsculture.net/article/european-congress-of-qualitative-inquiry-call-for-abstract-closes-159/>
- <http://www.digitalmeetsculture.net/article/ku-leuvens-portable-light-dome-a-new-way-of-looking-at-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/new-calls-for-contributions-in-the-area-of-dance-research/>
- <http://www.digitalmeetsculture.net/article/the-best-in-heritage-video-promo/>
- <http://www.digitalmeetsculture.net/article/boosting-smes-in-the-cultural-and-creative-sectors-european-commission-and-eif-launch-a-new-guarantee-scheme/>
- <http://www.digitalmeetsculture.net/article/rethinking-data-protection-and-privacy-in-europe-shaping-the-european-digital-future/>
- <http://www.digitalmeetsculture.net/article/museum-vision-2026-interesting-workshop-in-turin/>
- <http://www.digitalmeetsculture.net/article/creative-artist-coder-to-join-a-transdisciplinary-dance-research-project/>
- <http://www.digitalmeetsculture.net/article/finding-the-public-domain-toolkit-identifying-items-not-subject-to-copyright/>
- <http://www.digitalmeetsculture.net/article/open-preservation-foundation-publishes-annual-report/>
- <http://www.digitalmeetsculture.net/article/museum-next-conference-in-nyc-november-2016-call-for-papers/>
- <http://www.digitalmeetsculture.net/article/museum-next-conference-in-nyc-november-2016-call-for-papers/>
- <http://www.digitalmeetsculture.net/article/euromed-2016-call-for-papers/>
- <http://www.digitalmeetsculture.net/article/heritage-content-how-to-address-the-new-digital-challenges/>
- <http://www.digitalmeetsculture.net/article/4th-international-festival-of-nanoart-call-for-artworks-open-until-15-july-2016/>
- <http://www.digitalmeetsculture.net/article/call-for-papers-intersectionality-in-dh/>
- <http://www.digitalmeetsculture.net/article/visions-in-the-nunnery-2016/>
- <http://www.digitalmeetsculture.net/article/icpt2016/>
- <http://www.digitalmeetsculture.net/article/dcdc2016-conference-collections-connections-collaborations-from-potential-to-impact/>
- <http://www.digitalmeetsculture.net/article/urban-layers-new-paths-in-photography/>
- <http://www.digitalmeetsculture.net/article/21st-international-conference-on-cultural-heritage-and-new-technologies-chnt-21-2016/>
- <http://www.digitalmeetsculture.net/article/tpdl-2016-20th-international-conference-on-theory-and-practice-of-digital-libraries/>
- <http://www.digitalmeetsculture.net/article/europeana-network-annual-general-meeting-2016/>
- <http://www.digitalmeetsculture.net/article/the-best-in-heritage-global-annual-survey-of-award-winning-museum-heritage-and-conservation-projects/>

- <http://www.digitalmeetsculture.net/article/cultural-heritage-in-a-changing-world-the-riches-book/>
- <http://www.digitalmeetsculture.net/article/insight-multi-sensory-art-installation-by-joshua-cesa-dedicated-to-the-experiential-perception-of-the-great-war/>
- <http://www.digitalmeetsculture.net/article/bodyspaceobjectmemoryidentity-symposium/>
- <http://www.digitalmeetsculture.net/article/datech-2016-conference-digitisation-days/>
- <http://www.digitalmeetsculture.net/article/new-horizons-for-cultural-heritage/>
- <http://www.digitalmeetsculture.net/article/riches-think-papers-series-now-completed/>
- <http://www.digitalmeetsculture.net/article/virtual-museums-and-photographic-heritage-seminar-in-pisa/>
- <http://www.digitalmeetsculture.net/article/bigartride-from-april-to-june-2016/>
- <http://www.digitalmeetsculture.net/article/future-technologies-conference-2016-ftc-2016/>
- <http://www.digitalmeetsculture.net/article/collecting-and-conserving-performance-art-symposium/>
- <http://www.digitalmeetsculture.net/article/heritage-documentation-accessing-and-understanding-through-an-inclusive-approach-for-3d-reconstruction/>
- <http://www.digitalmeetsculture.net/article/europeana-aligns-with-the-international-image-interoperability-framework-iiif/>
- <http://www.digitalmeetsculture.net/article/e-learning-2016-new-strategies-and-trends/>
- <http://www.digitalmeetsculture.net/article/digital-echoes-symposium-2016-recollecting-the-past-remaking-the-future-call-for-proposals-open-until-22-january-2016/>
- <http://www.digitalmeetsculture.net/article/euscreenxl-invites-you-to-its-online-video-competition/>
- <http://www.digitalmeetsculture.net/article/starts-prize-2016-deadline-4-march-2016-science-technology-and-the-arts/>
- <http://www.digitalmeetsculture.net/article/identity-matters-enriching-heritage-to-meet-a-new-era-riches-final-conference/>
- <http://www.digitalmeetsculture.net/article/erc-supports-oopen-library-for-open-access-books/>
- <http://www.digitalmeetsculture.net/article/erc-supports-oopen-library-for-open-access-books/>
- <http://www.digitalmeetsculture.net/article/join-the-europeana-labs-challenge-and-win-up-to-e25000-funding-for-your-project/>
- <http://www.digitalmeetsculture.net/article/nesta-report-on-how-digital-technology-change-arts-and-cultural-institutions/>
- <http://www.digitalmeetsculture.net/article/cre-am-final-event-ict-creative-industries-in-europe-current-trends-and-future-policies/>
- <http://www.digitalmeetsculture.net/article/immersive-and-emotional-museum-design-workshop/>

In addition, partners are always encouraged to produce and publish blog posts on their websites, also in their mother tongue. Below is a selection of the most relevant articles and social media actions:

- <https://espacephotography.com/2017/01/25/e-space-mooc-a-successful-first-run/>
- <http://www.beeldengeluid.nl/en/blogs/research-amp-development-en/201611/pop-exhibition-take-place-sound-and-vision>
- <https://espacephotography.com/2016/02/10/guest-speaker-and-jury-member-simon-cronshaw/>
- <https://espacephotography.com/2016/02/15/2-hackathon-guest-speaker-jan-baetens/>
- <https://espacephotography.com/2016/02/16/3-hackathon-guest-speaker-fred-truyen/>
- <https://espacephotography.com/2016/02/17/4-hackathon-guest-speaker-frederik-temmermans/>
- <https://espacephotography.com/2016/02/18/5-hackathon-guest-speaker-yannick-hmadoun/>
- <https://espacephotography.com/2016/02/19/6-hackathon-guest-speaker-ides-bauwens/>
- <https://espacephotography.com/2016/02/20/7-hackathon-guest-speakers-stefano-caneva-and-derek-v-giroulle/>
- <https://espacephotography.com/2016/02/26/e-space-photo-hack-leuven-kick-off/>
- <https://espacephotography.com/2016/02/27/hack-your-photo-heritage-day-2/>
- <https://espacephotography.com/2016/03/01/hack-your-photo-heritage-day-3/>
- <https://espacephotography.com/2016/03/16/e-space-at-inted-2016/>
- <https://espacephotography.com/2016/04/27/the-storytelling-website-a-positive-evaluation/>
- <https://espacephotography.com/2016/06/06/through-the-looking-glass/>
- <https://espacephotography.com/2016/11/08/europeana-space-creative-with-digital-heritage/>
- <http://www.fondazioneisistematoscana.it/future-museum-challenge/>
- <http://popaganda.gr/hackathon-stegi/>
- <http://www.artmag.gr/news/art-news/item/7353-hack-the-book>
- <http://photomediationsmachine.net/2016/07/19/winners-of-the-photomediations-competition-announced/>
- <http://photomediationsmachine.net/2016/07/19/a-guide-to-open-and-hybrid-publishing/>

## 8. DISSEMINATION ACTIVITIES AND EVENTS

### 8.1 NEW DISSEMINATION MATERIALS

During the past year of the project, a significant effort was made to showcase the project results and to share lessons learnt and best practices. Thus, new dissemination materials were produced with collaboration of all the partners under the coordination of E-Space WP6 dissemination team. The materials are all available for download in PDF format on the project website and some of them were also printed.

Website: <http://www.europeana-space.eu/downloads/>

#### 8.1.1 E-Space News

E-Space News took the format of an A3 folded leaflet in the style of a newspaper. Two editions were written: one in April and one in November.

- The April edition was mainly focused on the hackathons, and also provided a summary of the various project activities and other outcomes including the Content Space, the ideas around the Technical Space, the market analysis and the project's educational dimension.
- The November edition was mainly dedicated to the incubated projects, with further information on the E-Space portal, the Pop-Up Museum and the 5 educational demonstrators.

3,000 copies of each issue were printed and widely distributed to partners and at events.



*Two issues of E-Space News*

### 8.1.2 Pilots leaflet

A 16 pages A4 brochure was designed to tell the stories and experience of the 6 pilots, outlining the products and apps that had been created as examples of new technologies for cultural engagement. (Details of these were presented the WP4 deliverables D4.4-9.)

Again, 3,000 copies were printed and widely distributed.



*The Pilots' results brochure*

### 8.1.3 IPR Toolkit



The materials of the IPR Toolkit (15 different A4 factsheets extracted from the WP3 deliverable) are available on the Content Space webpage.

On the occasion of the Technical Review, the documents were restyled and also printed and packaged with a dedicated folder.

### 8.1.4 IPR case studies booklet

WP3 also produced 6 case studies about IPR related to the Pilots and hackathons, illustrating the copyright and IP issues that arose and were solved during the process. The case studies sum up what was learned from this experience and is intended to support the work of the digital heritage community and Europeana who may wish to follow in the footsteps of the project.

The 6 case studies are available as individual sheets on the project website but were also collected in a comprehensive publication, an A5 format booklet of 98 pages that is available on the project website: [http://www.europeana-space.eu/wp-content/uploads/2016/01/spa\\_cspace\\_booklet\\_A5\\_pages\\_exe.pdf](http://www.europeana-space.eu/wp-content/uploads/2016/01/spa_cspace_booklet_A5_pages_exe.pdf)

An ISBN number was requested from the Belgium National Library. 500 copies of the book were printed and sent via post to the partners for distribution, as well as to the affiliate partners and other relevant contacts of the project.

### 8.1.5 Hackathons booklet

An online publication was produced by partner Waag entitled “A how to guide for hackathons in the cultural sector”. Based upon their prior experience and the lessons learned within the project, with reflection upon the TV hackathon and the IP guidance tools developed, this is an essential tool for anyone considering organising a cultural heritage related hackathons. It includes a detailed list of things to consider at the planning stage to optimise the experience and achieve designated objectives. The publication will be available as PDF on project’s and Waag’s channels in the next period.

### 8.1.6 Event specific dissemination materials

As explained above in chapter 5, the Berlin conference was disseminated with dedicated materials: postcards, flyers, banners, printed agenda, and other printed materials for use at the venue.

Flyers were also put together for the Museums hackathon and for advertising the technical platform, later renamed E-Space Portal. As explained above, flyers were printed for the incubated projects (on their design but with project logos). NISV produced a postcard to advertise the Pop-Up station at Cultuur and Beeld event. Open and Hybrid Publishing pilot realised a set of “Photomediations playing cards” to be used at their creative events.



*Overview of other dissemination materials printed for the project*

The German partners developed several illustrative materials, also in German, for the Toolbox and the Blinkster app within the Museums Pilot. In particular, SPK has developed a brochure converting the lessons learnt when implementing an app in a museum environment into handy guidelines. The brochure is available in German and English and will guarantee that valuable E-Space knowledge and expertise is sustained after the end of the project. Together with Deliverable 4.9 – *Outcome of the Museums Pilot* - this brochure will be of help for all museums wishing to enrich the museum experience with an app.



1. **Technical requirements of the app**
  - Is the app native, web-based or hybrid?
    - Native: Visitors download the app & install it on their mobile devices
      - + fast, responsive
      - + local storage
      - + more features
      - tied to terms & conditions of app stores
    - Web-based: Visitors access the app online & use it immediately
      - + real-time updates
      - + not tied to conditions of app stores
      - limited access to hardware features
  - Can I offer free WLAN to visitors or do they have to use their own mobile internet?
    - Consider: Quality of mobile internet connection may vary significantly. Foreign tourists may not have mobile internet.
    - It is advisable to offer free WIFI to museum visitors to guarantee an easy & smooth use of your service.
  - For which operating systems will the app be available? (iOS / Android / Windows, etc.)
  - Can I provide an alternative offer for visitors without smartphone? (e.g. mobile devices for borrowing)
2. **Cooperation with app developer & rights clearance**
  - Which services are included in the contract?
    - > app testing
    - > enhancements
    - > maintenance
  - Are IPR and usage rights of the app clarified?
    - > Limited or unlimited period of usage?
    - > Who holds the rights for the app technology/content?

3. **Concept, content & target audience of the app**
  - a) **Concept**
    - What is the aim of the app? (education, entertainment, edutainment)
    - Is the app tied to an exhibition? If so which objects do I want to accentuate? (highlights, hidden gems, topics, etc.)
    - How is the app integrated into the exhibition? (labels, marks on the floor, etc.)
    - Do I want to offer:
      - > additional information
      - > content in multiple languages?
      - > thematic tours?
      - > quests?
  - b) **Content**
    - What content do I want to feature in the app? (text, image, video, audio, etc.)
    - Do I need to produce additional material?
    - Have I checked the availability, quality, format and copyright of the material I want to use?
    - Do I need extra context information? (e.g. writing texts for app, producing introduction videos, etc.)
    - How is the content inserted into the app's CMS?
  - c) **Target audience**
    - Who is my target audience? (content, usability & design have to meet users' demands)
    - What is my pedagogical approach?
    - Which dissemination strategy fits my target audience? Where do I want to disseminate information about the visitor app?

Front and back of the brochure produced by SPK

## 8.2 PROJECT'S PRESENTATIONS DURING RELEVANT EVENTS

### **"Tools to make your collection widely visible" workshop, 15 February 2016, Berlin**

Sarah Wassermann from SPK spoke about E-Space in the presentation "Things to check when implementing an App in a museum", presenting guiding questions and things that should be considered when preparing an app for a museum – referring to the example of the development of the Blinkster App and presenting the lessons learnt by the Museums Pilot.

### **Engagement Event for Europeana Food and Drink, 26 February 2016, Greece**

The event aimed at bringing together representatives from the world of culture, wine industry, tourism, media and creative industries in order to exchange, learn and use content related to food and drink and to create dialogue on prospects and potential partnerships that may arise on the occasion of the project. Europeana Space was presented by PostScriptum as an associated project with Europeana Food and Drink and another successful story of reuse of cultural content.

### **"(Re)Collecting the Past:(Re)Making the Future", Digital Echoes Symposium, 4 March 2016, Coventry**

This annual event, organised by COVUNI, welcomed a number of experts in dance, arts and humanities, and saw a range of practitioners who are critically engaging with archival material. The event focused on participation as one of the most prominent legacies of the digital, in particular how it invokes processes of collectivity, democratisation and decentering. The Pilots under COVUNI's coordination (Dance and Games) set up their applications and allowed delegates to engage with the tools. The two applications DanceSpaces and DancePro were on display as well as the Games Pilot's casual, educational and social games. The Europeana Space corner was frequented throughout the day and many participants spoke with the Pilot coordinators to gain further knowledge on Europeana, Europeana Space and its various activities. The tools were a great asset to the day as they allowed users to see how the reuse of digital content can be (re)worked to support new ways of (re)making the future.

### **INTED 2016 conference, 7-9 March 2016, Valencia**

Fred Truyen presented E-Space in Education and MOOC. A paper "*Moocs and Online Learning: The Contribution of Europeana to Education*", Fred Truyen, is published in INTED2016 Conference Proceedings.

### **"Charisma of the Book: Global Perspectives for the 21<sup>st</sup> Century", 14 March 2016, Abu Dhabi**

Presentation delivered by Goldsmiths and COVUNI following the recent launch of the Photomediations Open Book and Reader developed within the Open and Hybrid Publishing Pilot

### **Centre for Contemporary Photography, 23 March 2016, Melbourne.**

COVUNI publicised the Open and Hybrid Publishing Pilot's outcomes, its call for creative works and the pilot video.

**“Identity matters”, final conference of RICHES project, 14-15 April 2016, Amsterdam**

E-Space was disseminated with promotional materials at the RICHES final event in Amsterdam, organised by partner WAAG. Several partners involved in both projects attended the event.

**Photoconsortium seminar “Virtual Museums and Photographic Heritage”, 4 May 2016, Pisa**

On the occasion of Photoconsortium general assembly, a public seminar was organized on the theme of “Virtual Museums and Photographic Heritage”. Fred Truyen presented the Photography pilot and interesting consideration about photography and digitization.

**Frühjahrstagung Fachgruppe Dokumentation (Spring Conference of Professional Group Documentation), 11 May 2016, Berlin**

Monika Hagedorn-Saupe from SPK disseminated about E-Space project and the Museums Pilot within the attendees including professionals from the Cultural Heritage & technology field, e.g. Museums, Libraries and Universities, also distributing the E-Space pilots’ leaflet and networking with experts in the Cultural Heritage sector.

**PS Value Talk Event “Cultural Policy and Local Growth”, 20 May 2016, Thessaloniki**

During the event, partner PostScriptum disseminated Europeana Space project with a presentation, particularly showcasing the value of content reuse and the value of hackathons to engage communities. Dissemination materials were also distributed. Attendees were Greek representatives of the culture and academic sectors, ICT Industry, and policy makers.



*E-Space booklets available next to other projects’ dissemination materials during an event*

**“Recalibrating relationships: bringing cultural heritage and people together in a changing Europe”, 23 May 2016, Brussels**

E-Space participated to the Second Policy Seminar organised by the RICHES project. The event aimed to provide ‘joined-up’ policy recommendations to be used in the definition of the H2020 work programme for 2018-2020. Also, the seminar started with a pre-event consisting in a networking session of EC Projects, and a Digital Posters Exhibition of the involved projects was also published.

**72<sup>nd</sup> JPEG Meeting, 29 May – 03 June 2016, Geneva**

Imec presented a working draft and proposed to use the API software from the Photography Pilot as reference software of the JPSearch API within the JPEG committee (ISO/IEC JTC1/SC29/WG1). The API provides access to variations of static images. For example, various resolutions, different quality versions or regions of interest of an image can be requested. In addition, repositories of images can be queried. Via simple parameters in the URL, the retrieved images can be filtered on size, creation date, location, colour etc. The code will be available as open source once the amendment is officially published.

**“Freeze! Challenge the Hierarchy: Researcher, Artist, User!” conference, 31 May – 3 June 2016 at the Royal Library in Copenhagen.**

The Dance Pilot presented a panel with 3 papers:

- *Exhibitions and Engagement- Educational Processes*, By Rosemary Kostic Cisneros
- *Animating the archives: re-mediating and re-embodying digital records of dance*, By Sarah Whatley
- *Reusing and Remixing Dance*, By Hetty Blades

**EDULEARN 2016 conference 4-6 July 2016, Barcelona**

Fred Truyen presented E-Space in Education and MOOC. A paper *“Getting Creative with Europeana: Innovative Strategies & New Tools for Education”*, Fred Truyen, Clarissa Colangelo, Sofie Taes and Roxanne Wyns, is published in EDULEARN16 Conference Proceedings.

**“Filming the Arts” international workshop, 6-7 October 2016, Florence**

The Workshop organized by the University of Florence, SAGAS department, included international experts from all over Europe discussing how digital cultural heritage (both digitised and born-digital) forms the backbone for a modern European cultural identity.

Antonella Fresa was invited at the workshop, together with other E-Space partners: the project coordinator Sarah Whatley, Marco Rendina from Istituto Luce and Lizzy Komen from NISV.

**“Upcycle Digital Heritage” workshop, 12 October 2016 in Derry**

Antonella Fresa presented outcomes and achievements of Europeana Space in a talk *“How can we ensure that our digital heritage is exploited by new sectors and industries?”* showcasing lessons learnt and experiences and fostering discussion on two overarching themes:

- Digitisation, rights and new business models for content providers
- Cooperation between research, private and public sectors

**Interview to OHP pilot coordinator during The Open Access Week, 24-30 October 2016**

This is a global annual event that promotes Open Access as the new default in scholarship and research. Joanna Zylinska was interviewed for the occasion and the video was shared on the project channels. The video contains a few general remarks about open access but mainly concentrates on the outcome of the Open and Hybrid Publishing Pilot, and nice screenshots of the Photomediations book are in the video. Available on project blog: <http://www.digitalmeetsculture.net/article/photomediations-for-the-open-access-week-video-interview/>

### OOFHEC2016 - Online Open and Flexible Higher Education Conference, 19-21 October 2016 in Rome

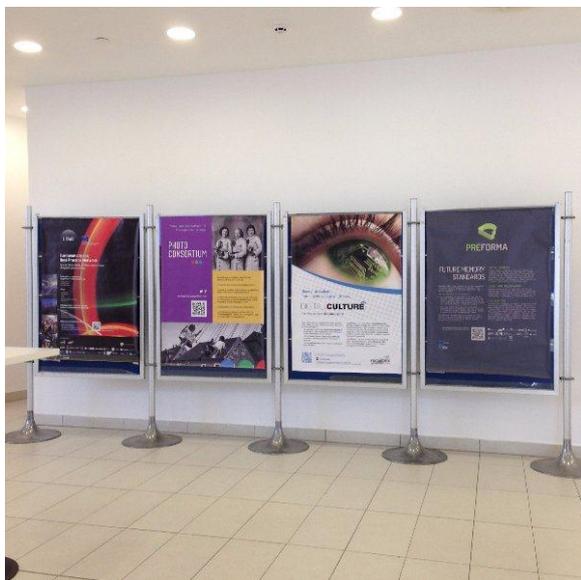
Fred Truyen presented E-Space in Education and MOOC. A paper *“What can Europeana bring to Open Education?”* by Fred Truyen, Clarissa Colangelo, Sofie Taes, is published in OOFHEC2016 Conference Proceedings.

### “DanceHE Sustaining the Discipline” 28-29 October 2016 at the University of Leeds

A team from Coventry University participated to the event with a presentation of the Dance Pilot as part of C-DaRE Intangible Cultural Heritage Panel.



### EUROMED conference, 31 October – 5 November 2016, Nicosia



Europeana Space organized a panel entitled **“Reusing Digital Cultural Heritage: Boosting Education, Audience Engagement, Business Creation”** involving the most notable EU projects and initiatives dealing with digitized cultural heritage, intended to showcase different approaches, examples and best practice of reuse for digital cultural data, and to assess their impact in terms of enlarging citizen participation, developing advanced tools and resources for educational purposes, and for creating new businesses and job opportunities.

Next to the panel, presentations by Sarah Whatley (COVUNI, about the Dance pilot); Antonella Fresa (Promoter, about photography and the Photography pilot) and Pavlos Chatzigrigorius (CUT, about the Cyprus educational demonstrator) were delivered during the various sessions of the event. A Poster session was also on display.



**Europeana AGM 2016, 8-9 November 2016 in Riga**

E-Space was presented with an Ignite Talk focused on the project core action for creative reuse of digital cultural heritage. Technical Coordinator Antonella delivered the talk by combining a few slides with a trailer video of the 6 E-Space pilots.



**“Reflecting Research” conference, 18-19 November 2016, Dessau (Germany)**

Kamila Kuc presented a talk '*Photomeditations: An Open Book: Remediating a traditional design of the coffee-table book*', with Michael Wamposzyc.

### 8.3 PHOTOMEDIATIONS: CALL FOR CREATIVE WORKS

During the opening weeks of Year 3, the Open and Hybrid Publishing Pilot launched a call for creative works, to collect materials for the planned exhibition (virtual and physical).

This is the text of the call, which was published on project blog and in the Photomediations website:

“We were looking for **still and/or moving image works** (as well as **post-digital collages, installations and sculptures**), that creatively reuse – in the form of mash-ups, collages, montages, tributes or pastiches – one or more original image files taken from the [Europeana](#) repository of cultural artefacts. Europeana contains millions of items from a range of Europe’s leading galleries, libraries, archives and museums: books and manuscripts, photos and paintings, television and film, sculpture and crafts, diaries and maps, sheet music and recordings. Renowned names such as the British Library in London, the Rijksmuseum in Amsterdam and the Louvre in Paris are featured alongside smaller organisations across Europe. Whether you find a celebrated piece or a lesser-known work, Europeana connects you directly to the original source material.”



The graphic features a vibrant, abstract background with purple, green, and blue hues. In the top left corner, the Europeana logo is displayed next to the text 'Photomediations exhibition space'. The central text reads '#photomediations' in a large, bold font, followed by 'share your open image remixes by 31<sup>st</sup> March for the chance to win photobook prizes and have your work exhibited internationally!'. Below this, it says 'visit [www.photomediations.disruptivemedia.org/submit](http://www.photomediations.disruptivemedia.org/submit) for full details'. At the bottom, there is a row of logos for Media Partner DIGITAL CULTURE, Coventry University, Co-funded by the European Union, Working in association with the European Foundation, E|SPACE, and Goldsmiths University of London. A vertical credit line on the right side reads 'Image: Posa Merkmán CC BY-NC 2.0'.

*Call for creative works, as published in the project blog and Photomediations channels*

The competition was a success, as over 500 people engaged with the website and 300 of those submitted entries. This was a way of promoting both the creative reuse of Europeana content and the work of the Open and Hybrid Publishing Pilot's work.

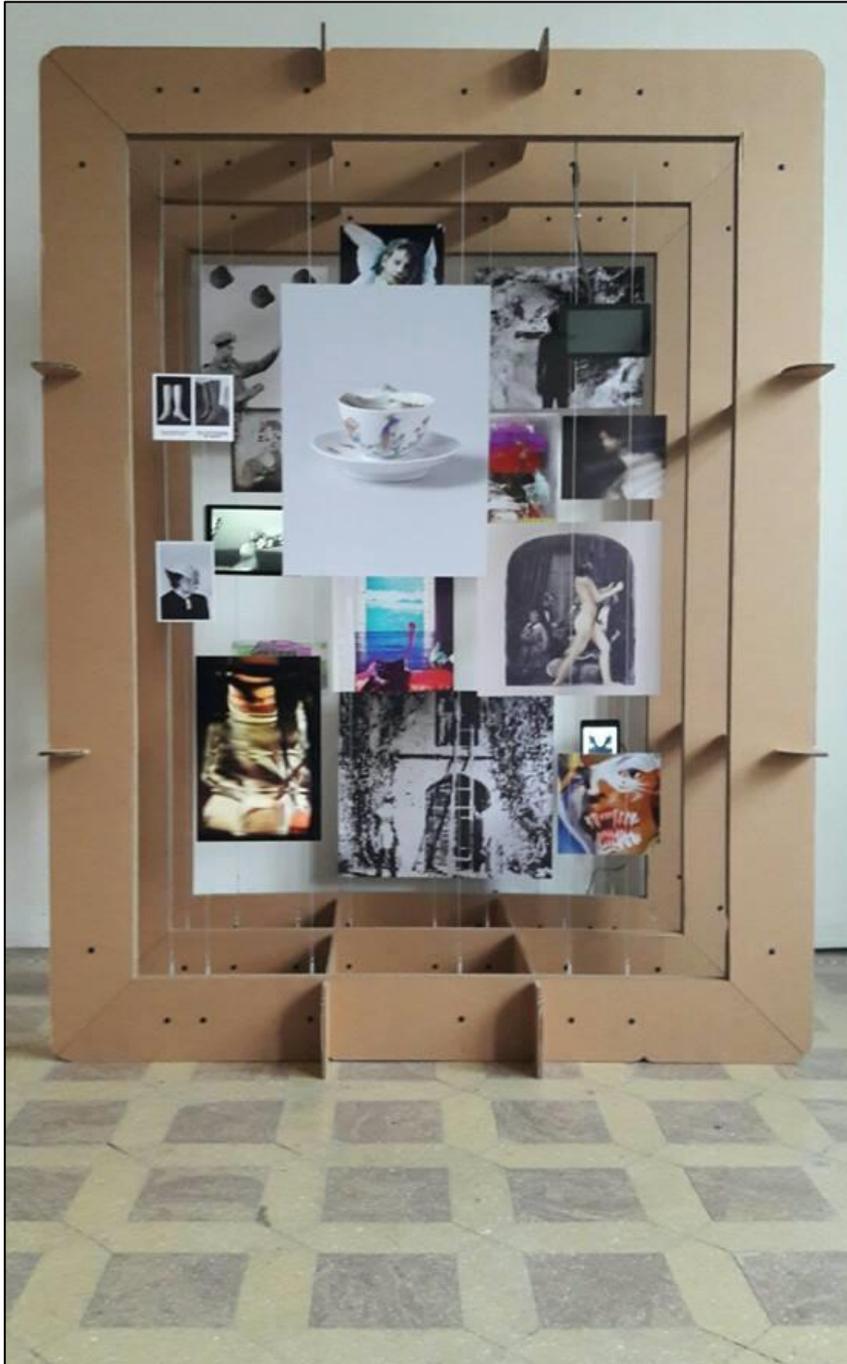
The overall winner of the competition is:



**Mark Murphy, Storm in a Teacup (CC BY-NC-SA)**

The judge's comment: *"By deftly selecting and splicing together two remarkably different images, Mark asks us to imaginatively ponder the physical impossibility of a 'storm in a teacup'". (Katrina Sluis)*

The exhibition premiered with an innovative set up at Berlin conference.



*The Photomediations exhibition in Berlin*

#### **8.4 PROJECT GENERAL ASSEMBLY AND REVIEW**

Two General Assembly meetings took place in Year 3:

- in Brussels on 12 May, associated with the Business Modelling Workshop for partners and the Show&Tell&Touch education event;
- in Berlin on 23 November, after the conference.

Minutes of these meetings are available in the project's repository (reserved area of the Europeana Space website, accessible by the partners).

The review meeting for Year 2 took place in Brussels on the 30<sup>th</sup> April 2016 and the next and final one is scheduled on 17<sup>th</sup> March 2017.

#### **8.5 WP-SPECIFIC, PILOT-SPECIFIC & TASK-SPECIFIC MEETINGS**

During the period, partners organised internal meetings to discuss the progress of tasks, and/or the progress of WPs, and also to discuss specific themes. Several meetings in particular took place for the development of the Pop-Up Museum and one was organized in Coventry in September 2016 to discuss about sustainability.

Regular monthly Skype calls have taken place between partners to discuss work package activity and earlier in the year for the organisation of the final hackathons.

## 9. THE E-SPACE BEST PRACTICE NETWORK

The network of people and organisations that were in touch with the project comprises:

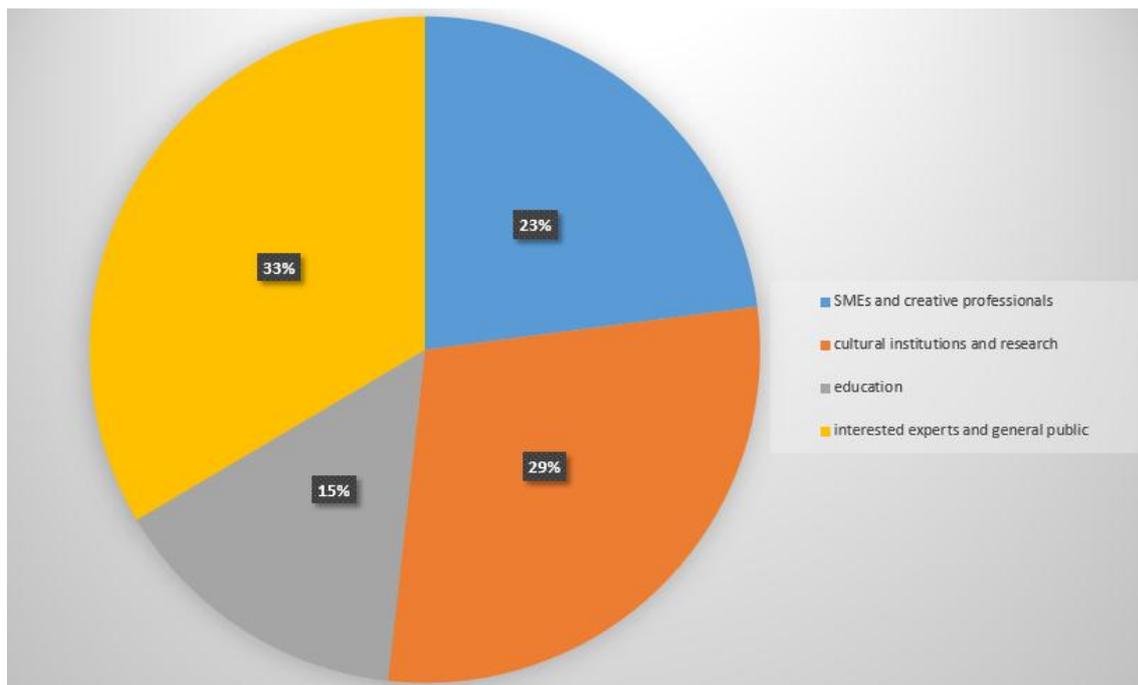
- contacts established at project events, hackathons and conferences etc.
- cooperation agreements signed with other projects and organisations
- Advisory board
- users who provided their email address via the project website dedicated box

These represent the project Stakeholders Group, and they are included in a dedicated mailing list counting 340 members.

A rough analysis of the email addresses that are included in the stakeholders’ mailing list details the proportion of represented sectors, as it follows:

SMEs and creative professionals	78
Cultural institutions and research	98
Education	50
Interested experts and general public	114
total	340

This performance is in line with the two previous years: an almost equal representation of our main target audience (creative industry and cultural institution), a strong representation from the education sector, and a notable presence of interested people, although not easily recognised as belonging to the above mentioned sectors.



In addition to these contacts, we take advantage of the general database of contacts from digitalmeetsculture.net in order to enlarge the base of receivers for the project newsletters.

In the course of the project, the following cooperation agreements were signed with other projects and institutions. Museum Pilot's partners were particularly active in seeking for other institutions willing to test Blinkster and the Toolbox, as it is witnessed by the notable presence in the E-Space network of museums and cultural institutions.

### **Institutions and Companies**

- BOCCONI University of Milan – ASK Research Center (Italy)
- CRDI – Ayuntamiento de Girona (Spain)
- Memorial to the Murdered Jews of Europe (Germany)
- Museums Association of Saarland (Germany)
- NALIS (Bulgaria)
- PHOTOCONSORTIUM International Consortium for Photographic Heritage (Italy)
- RFSAT Ltd (UK)
- Scientific Park of the University of Valladolid (Spain)
- Topography of Terror (Germany)
- Museum Otto Weidt's Workshop for the Blind (Germany)
- Rokiskis museum (Lithuania)
- University of Padua (Italy)
- The Leipzig Memorial for Forced Labour during National Socialism (Germany)
- CreaNext (Spain)
- DiCultHer (Italy)

### **Other EU Projects**

- CIVIC EPISTEMOLOGIES
- CRe-AM
- EAGLE
- ECLAP
- ECULTVALUE
- EUROPEANA PHOTOGRAPHY
- EUSCREEN
- RICHES
- LoCloud
- PREFORMA
- EUROPEANA FOOD AND DRINK
- EUROPEANA SOUNDS
- CREA Summer Academy

All these affiliate partners were kept informed of the development of the project, received the new printed materials (E-Space News, Pilots leaflets, IP Case Studies booklet) via postal mail, and are now invited to maintain contacts with the E-Space network, irrespective of their wish to sign the MoU (cfr. D6.6 - *Sustainability Plan*).

## 10. CONCLUSION

The objectives of the E-Space project were to encourage the creative reuse of digitised cultural heritage content and to raise awareness of Europeana. The three year Best Practice Network (BPN) project approached this task in a number of ways, by experimenting and creating multiple products, apps, guides and toolkits, and learning important lessons along the way. However, it would need a well thought out communication and dissemination strategy to maximise the reach of these project results, make a real difference and fully achieve these objectives. D6.1 outlined the need to reach the creative industries, cultural Institutions, members of the general public and the wider education sector. Two subsequent *Communication, Dissemination and Networking Reports* provided a broad base of evidence to demonstrate the success of the approach taken and this final iteration, at the time when ultimate project results are available, has completed the story.

This has been a significant year for the E-Space project, building on the accomplishments of Years 1 and 2. 5 public events were held by the project, (3 hackathons, a workshop, and a conference) to share the work of E-Space, enabling people to find information (including an introduction to Europeana) or interact directly in the creative reuse of content. This activity has been spread geographically across Europe with events in Leuven, Venice, Nottingham, Brussels and Berlin, with partners holding further local events and making presentations in other fora to raise awareness even further.

As a BPN, it was important for the project to share its work and identify lessons learned that would be beneficial to others that may wish to undertake similar activity. As with all strands of the project's work, this was undertaken in several ways, with guide documents produced such as the Museums Pilot's lessons in how to photograph their collections for a Blinkster type app, with important considerations of light reflections of glass that could change the appearance of an image. The MOOC was a significant platform for Pilots, IPR and marketing teams to share knowledge directly with interested parties, mostly heritage professionals, who could learn directly from the E-Space experience (and from Europeana). A further example is the honest IP case studies booklet that considered what worked and what (originally) didn't for the thematic Pilots as they developed their main activities and organised hackathons. This booklet is supplemented by the Content Space tools, comprising a bank of guidance documentation covering rights clearance and IP for prospective reusers of cultural heritage content.

As the year progressed, the website was further enhanced, with links provided to enable access to products, apps, guides and videos, as well as through virtual exhibitions for Photography, Open and Hybrid Publishing and Dance and mini-websites for education and also the Pop-Up Museum, as well as highlighting the fledgling businesses that were being supported through their incubation phase. This is complimented by the E-Space Portal that provides a community environment for searching and re-using digitised cultural heritage content by content holders, aggregators, heritage professionals and creative industries.

Social media and blog posts have been used, both through official project channels and directly by partners to share messages both to the network of associate partners, interested stakeholders and the wider public, such as the Photomediations competition to reuse images from Europeana.

As well as referring to the website, links can be made to the project's YouTube channel that includes both summary videos e.g. from hackathons, the Museums Pilot Toolbox or for raising IP awareness, and sessions from project conferences and workshops as a record of project and guest speakers. A range of booklets have been written, not just to describe the IP cases, but also the results of the Pilots' work, a 'how to organise a hackathon within the cultural sector' guide, two editions of E-Space News, as well as flyers to promote events and also the incubated businesses.

From the initial actions to make stakeholders aware of E-Space, interest has steadily grown, with people signing up to the project's distribution list to receive the latest news, others (both individuals and organisations) choosing to sign more formal Cooperation Agreements and related projects signing Memoranda of Understanding to work more closely with project partners for mutual benefit. Having built these relationships, measured the traffic on the project's media outlets, spoken directly to stakeholders at project and other cultural heritage related events, it is clear that E-Space has reached its target groups and influenced their thinking, methodology and practice.

Even though the E-Space project has officially concluded, partners will have the scope to attend and present at events to showcase final products, to distribute guidance materials, case studies and lessons learned and direct interested parties to the website, MOOC and the E-Space portal. It is also likely that the vibrant E-Space network will lead to new collaborative work that will build upon the activity and the lessons that the project has left behind.

The objectives of the E-Space project were to encourage the creative reuse of digitised cultural heritage content and to raise awareness of Europeana. Through the hard work of partners and the implementation of an effective communication, dissemination and networking strategy, the project has effectively reached its stakeholders and achieved its objectives.