



## D2.2 Users Engagement Report

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<sup>1</sup> **R**=Document, report; **DEM**=Demonstrator, pilot, prototype; **DEC**=website, patent fillings, videos, etc.; **OTHER**=other

<sup>2</sup> **PU**=Public, **CO**=Confidential, only for members of the consortium (including the Commission Services), **CI**=Classified, as referred to in Commission Decision 2001/844/EC

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## EXECUTIVE SUMMARY

This is the **Deliverable D2.2 “Users Engagement Report”**, marking the completion of the Task 2.2 “Users engagement”, which focused on the design of the collaboration scheme between the users of the platform and the design of the crowdsourcing campaign.

The purpose of this deliverable is to analyse projects related to the field of cultural heritage and extrapolate the techniques they used for user’s engagement. In order to create an efficient connection between the users and the platform, the application of a good user’s engagement techniques is essential. With a good plan the platform and its related applications will be able to engage and entertain the users, which in turn will increase the chance of success of the project. Users engagement is a vast topic and as such, there are many different interpretations of it, for this reason a great number of projects were analysed in order to provide a concrete answer to this challenge.

Within the Task 2.2 were analysed various projects from Europeana and also from other sources such as museums or external independent organisations, and a comprehensive study was made about the user’s engagement technique they adopted. All the relevant information extrapolated from this study will be then listed as key learning points.

Projects outside of Europeana were also analysed and they provided us with more results, as most of those were more recent and as such more relevant to PLUGGY. Most of them were able to create a game that would somehow help their purpose, something that PLUGGY is also attempting to do, so seeing how they implemented their game, with which features and unique and interesting ideas was very informative and helped listing down the key learning points of this deliverable.

Some of those games used elements that would be hard to replicate, but nonetheless useful learning lessons that can still contribute to the successful progress of the project. While other projects used more simple and basic features, but in an interesting and unique way that would make those basic elements appear much more appealing.

The key learning points and the comparison between the different projects can be found in the main body of the deliverables, while the full list of the projects analysed can be found in the annex of the deliverable.

# 1 Introduction

## 1.1 PURPOSE OF THE DOCUMENT

The aim of this document is to review the best practices in the area of engagement in order to find the key learning points that can help in addressing the challenges of PLUGGY, particularly as regards the end-user engagement.

After an initial section presenting the approach we used (Section 2, Approach), the document will provide some background notes and definitions of the user engagement (Section 3, User engagement on Faro convention) and will present an analysis of existing European initiatives (Section 4, Analysis of existing European Initiatives), as distilled by a literature review surveying the work of various authors.

Section 5, Key learning points summarizes the key learning points emerging from these best practices.

## 1.2 INTENDED READERSHIP

This deliverable will be distributed to the various partners involved in the PLUGGY project. For this reason, it is expected that the reader would be able to understand most of the content in this deliverable without external explanations. While some other topics that are more specific and technical will have the necessary information explained to the reader in the document.

The language that is used on this deliverable tries not to be too technical as that would impede the understanding of the deliverable.

## 1.3 RELATION WITH OTHER PLUGGY DELIVERABLES

D2.2 “Users Engagement Report”, provides high level requirements to D2.3 and D2.4 “Social Platform and Curatorial Tool Implementation”. Specifically, the key learning points, presented in Chapter 5, have been translated into functional requirements and will be implemented. D2.2 is also receiving input from D8.1 “Market Analysis”, where the main competitors are being analysed. D2.2 is received the list of competitors and performed its methodology on these products too. Finally, the learning points of D2.2 will also be fed into D4.5 “Guideline and Instructions for PLUGGY Apps” to be used by external developers as best practises for developing their apps through the app challenge taking place towards the end of the project.

## 1.4 ACRONYMS AND ABBREVIATIONS

Abbreviation	Description
WP	Work Package
M	month, as in M18

D	deliverable, as in D6.1
EU	European Union, as in EU-funded
T	task, as in T2.2
DSI	Digital Service Infrastructures
CC0	Creative Commons
App	Application
CEF	Connecting Europe Facility
PR	Public Relations
BioCASE	Biological Collection Access Service
GBIF	Global Biodiversity Information Facility
IPR	Intellectual Property Rights
ICT PSP ICT Programme	Policy Support Programme
SMEs	Small and medium-sized enterprises
3D	Three-dimensional
UNESCO	United Nations Educational, Scientific and Cultural Organisation
PDA	Personal Digital Assistant
YUMA Suite	The YUMA suite of tools can currently be used for image, map, audio and video annotation
OCR	Optical Character Recognition
OLR	Online registration
NER	Named Entity Recognition
EDM	Europeana Data Model
WWI	First World War
2D	Two-dimensional
API	Application Programming Interface
BHL	Biodiversity Heritage Library
QR Code	Quick Response Code
PDA	Public Development Authority
CCE	Cultural Children of Europe
DCH	Digital Cultural Heritage

HTML	HyperText Markup Language
Windows	Windows is the operating system of Microsoft
Mac OS	Mac OS (Macintosh) is the operating system of Apple
Linux	Linux is the operating system of Unix
Android	Google's operating system for pc and mobile devices
SMA	The Seoul Museum Association

## 2 Approach

This document stemmed from the activities carried out in the Task 2.2 “User engagement”.

The section containing the analysed projects resulted from the following procedure:

- We looked at the list of Europeana Initiatives and selected the projects that were most relevant to PLUGGY by looking at their description and purpose
- We further analysed these selected projects by looking at the deliverable delivered by these projects, focusing mostly on the usage of user engagement or any similar intervention that may serve the same purpose.
- We did not focus solely on the Europeana Initiatives, but also looked at other projects that are not from Europeana. We searched on the internet for interesting projects, initiatives or collaborations that had some connection to the theme of cultural heritage.
- From the list of initiatives we found online, we then searched for more specific information for each project individually, focusing on the result of said project, the way they applied the concept of users engagement.
- Before finalizing this work with these projects, we listed them all and allowed the various partners to share their opinion and comments on them, allowing them also to insert their own ideas and projects they managed to find. We then repeated the above process with the projects they found.
- After finishing the analysis of all the projects, we extrapolated some key learning points from them that would be helpful to PLUGGY.

During this research, the focus was mostly on games or at least somewhat related to computer technologies, such as smartphones, tablets, virtual reality or augmented reality. For this reason, projects that had a focus on other fields were not taken into consideration.

### 3 User Engagement on Faro Convention

The Faro Convention recognises the importance of the Cultural Heritage, the need of putting the human values at the centre of it, and the potential of cultural heritage as a resource for a sustainable development.

One of the core point of the Faro Convention is:

*“Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966)”.*

The Faro Convention guarantees the freedom of everyone when engaging with cultural heritage, and as such, it does not promote the user engagement itself. The Faro Convention protects the right to engage, but it does not intervene in how to engage neither does it promote engagement. As the Faro Convention is just a framework, a guideline on how to behave and act towards cultural heritage, the Convention has no specific mention regarding users engagement.

## 4 Analysis of existing European Initiatives

### 4.1 DEFINITION OF USERS ENGAGEMENT

The concept of users engagement is a vast subject, with a definition that is hard to grasp. For this reason, the various partners of PLUGGY shared their thoughts regarding this subject and gave an evaluation of the many Europeana and non Europeana initiatives, looking at their approach on users engagement. Their opinions were collected and it was evident that because the meaning of users engagement is so vast, the opinions of the various partners were diverse: some focused on the dissemination factor of those projects, while others focused on the core of project itself. The emphasis of the latter group was on how much users engagement could be produced by the result product of the project itself, with engagement intended as interaction with the end user. If an Europeana project's aim was to create a vast collections of media, such as a gallery of pictures or videos, or if the project developed an application that had many interactions with the users, it was classified as having high users engagement.

The product generated by the project can create a large degree of users engagement, but others judged that since that engagement was produced by the core of the project itself, that engagement should be something within the expected result for their project, and that they should look for users engagement that was generated by additional activities, an added value on top of what the project already asked for. For this reason other partners paid more attention to additional elements that can inspire users engagement, for example the dissemination element. Events, workshops, conferences and other similar events that can directly create users engagement on a personal level was more their definition of users engagement. Dissemination action that can create awareness and visibility were rated higher and were taken into more consideration.

Other partners also looked not only at the dissemination element, but also at the quality and quantity of the media available, with those projects having more appealing media being rated as having more worth for PLUGGY regarding users engagement.

The opinion of another partner was to look at those projects from a more abstract perspective, where instead of looking at what that project had done, they paid more attention to the potential that project had, with how much engagement potential the theme of that project had.

This is evident proof that the concept of users engagement can vary between individuals, but some elements remain constant in all these interpretations, and that is the interest in the users. What can be agreed between all partners is that the focal point of users engagement is the ability to catch the interest of the users, in one form or another. Be it by informing the people, creating dissemination and awareness in a interesting way that will remain memorable in the people's mind, or by having a large amount of media at disposal showing the users all the various aspects of the work done, or focusing on the result of the work itself, with an interesting final product capable of creating an innovative



and unique way to interact with the users. All of these are various interpretations of users engagement and in the following reviews, our interpretation of users engagement is used to evaluate those projects.

## 4.2 LIST OF ANALYSED PROJECTS

Europeana Projects	Description
Europeana DSI-2	Interesting app that allows you to find a historic item. Many exhibitions, which frequently changes theme
Europeana Sounds	Produced a teaser video
Europeana DSI	Specific targeting, giving the right information to the right user
Europeana Creative	Production of pilots aimed at schools
Europeana Awareness	Many PR events
Presto4U	Website, newsletter, magazine, workshop
PRELIDA	Summer schools with experts as trainers
Openup!	Website, newsletter, workshop
Linked Heritage	Paper and digital dissemination
MIMO	Large online gallery
meSch	Exhibitions and workshops
3D-ICONS	Showreel video and large usage of social media
APENET	Website and paper dissemination
PATHS	Massive user interactions thanks to the user generated content. Personal workspace for the users
EuropeanaLocal	Website, newsletter, workshop
EuropeanaPhotography	Website, blog, paper dissemination, with multilanguage support
Judaica Europeana	Large archive of related content

LoCloud	Website, newsletter, videos
EuropeanaConnect	Multi-language support. Possibility of manually correcting the translation. Browser tool that allows to make annotations
Europeana Space	Multiple interesting pilots
Europeana Newspapers	Website
Europeana Libraries	Virtual exhibitions
Europeana Inside	Website , blog, newsletter
Europeana Collections 1914-1918	Exhibition, website, paper dissemination
EFG1914	Virtual exhibition, website, trailer
EAGLE	Workshops in schools involving students. Multi-language web portal. Image searches of monuments mobile app
Digitising Contemporary Art	Website, press conference, paper dissemination
Digitised Manuscripts to Europeana	Large number of workshops
Daguerreobase	Website, social media
CARARE	Website
BHL-Europe	Website, virtual exhibition
ATHENA	Paper dissemination, gadgets
ASSETS	Paper dissemination, videos
AthenaPlus	Multiple apps, with games and maps
Non Europeana Projects	
4Culture	Website, newsletters
Cultural Children of Europe	Website, newsletters

ITN-DCH	Multiple events, newsletters
Division of Historical and Cultural Affairs	Website, blog
Tobunken	Website, blog, publications, multilanguage
Kawaida's Journey	Colourful website, videos
Smithsonian National Museum of Natural History	Impactful website, many virtual exhibitions
Vatican Museums	Website, unique sections
Father and Son	Interesting storytelling, unique art style and memorable soundtrack
Phylo Card Game	Good card game with depth
SEOUL MUSEUM WEEK	Unique usage of gamification technique
Hellenic Cosmos / THOLOS	Unique building offering an unique experience found nowhere else
ChatBot Game	An interesting way of using a new technology as a gameplay function
Trivial Pursuit Live!	A new way of discovering something traditional and making it modern
BeApp	A new way of discovering something traditional and making it modern
GuidiGo	Interesting use of geolocation
Minube	Nothing stands out
SMARTIFY	Allows the creation of personal galleries
KNIGHT LAB	No engagement
3D WAREHOUSE	No engagement
Historypin	Allows the sharing of local history
Memoro	Nothing stands out

Izitavel	Has audio guides
Curarium	Good use of crowdsourcing
Library of Congress Flickr Commons	No engagement
Pelagios	No engagement

## 5 Key Learning Points

In this section, we list some of the some key learning points extracted from the analysed initiatives, which can also be applied to PLUGGY.

Learning points:

- A. One main element that all of the analysed initiatives had that was also a main focus of their users engagement strategy is the website. Many had websites with interesting sections regarding their theme, with the possibility of interacting using social media functions, or chat/forum sections. As PLUGGY is going to be a social network platform, the way the site is going to be designed should take into account ways to allows the users to interact with each other, or with the content provided in the site. As a social network, PLUGGY will require a list of basic functions, such as chat functionality or chat rooms, or at least a way to start private and public conversation with other users. While not required it could also be helpful to implement a function similar to Facebook's friend, Twitter's follow and YouTube's subscription, a function that allows the user to be always notified when the person of interest creates something new.
- B. In most sites there is a comment section available for the users to interact and communicate with each other, but some have a very unique way of displaying this function. The most famous example would be the video streaming site NicoNico Douga. It's a site not dissimilar to YouTube, but while the comment section of YouTube is of classical design, the one present in NicoNico is quite unique. When the user adds a comment to the video, the comment will not be displayed in a dedicated comment section below the video, but instead it will be displayed over the video as if it were a subtitle. When these comments are added, a timestamp is also needed, this way the comment will appear at the desired time, scrolling on video right at the time the action is taking place.
- C. An Europeana project called Europeana DSI makes use of special communication channels to interact with its users. These channels are specialized in the information they transmit, so only the users interested in a certain topic will be connected to that specific channel and this allows the users to find only the information they have interest in, without losing time in browsing through topics they don't hold any interest in. This is a technique that more than one project adopted, others for example, used this technique for their newsletters, changing the focus of the newsletter depending on the target groups.
- D. The Europeana initiatives made extensive use of social media to create dissemination and engagement. As social media is now part of everyone's daily life, it is appropriate that to this section should be given particular attention. While it is not correlated to cultural heritage, it is worth mentioning an example of user engagement that happens on Twitter. It is about a fast food restaurant chain called Wendy's and their Twitter account. This event is about how the Twitter account of

Wendy's replied in a very bold and sarcastic way to users asking question about them and their competitors. This is a very good example of users engagement, as those replies were honestly funny, it attracted even more people who would then interact with their Twitter account. The uniqueness and attractiveness of this event is that usually representatives of large companies and similar, would interact with customers with politeness and moderate friendliness, but in this case, it is completely the opposite, where the replies are completely out of character for a food chain, with provocative replies, bordering on the insulting, filled with sarcasm and irony. Of course this is a very risky thing to try for PLUGGY, but it shows that it is important to communicate with the users in a human way. A formal and professional approach is the safe option of interaction, but it is also a cold and machine like way, while a warmer and more humane approach can be good to create a good relationship with the users. Something similar to this also happened to museums. Two museums, the Natural History Museum and the Science Museum of London have engaged in what has been dubbed the "Museum War". Both museums started tweeting each other displaying their pieces and trying to show off as the best. That was really an enjoyable and amazing scene to witness and probably benefited both museums by creating awareness and engagement.

- E. One of the initiatives that was analysed (Vatican Museum), had a unique theme, which is that of the Church. They used this attribute to create a special section in their website dedicated to something that is specific to their subject, that of prayers. They created a unique section in their website called Prayers, in which the users could share their prayers with the other users. The section itself was not anything special, it has very similar functions as other more famous social and discussion websites such as reddit. But what it made it unique is not how it was implemented, but the content of said section. PLUGGY also has a similarly unique theme, so a similar section could be implemented in the PLUGGY website to attract a very specific group of users, those interested in cultural heritage. As an example this section could be used to create shout out about cultural locations, building, or items in need of attention.
- F. The Europeana project EFG1914 made a trailer video about their work. While this may not be something that can be applied to PLUGGY itself, it can be applied on the pilots of PLUGGY. A trailer of a videogame is not uncommon and it can be a great way of attracting users and generating engagement through the comment section of the video. The video could show high points in the game while also displaying how the game links to the theme of the project, which is the cultural heritage, and the PLUGGY site. It could highlight the functions of PLUGGY and this could attract interested people.
- G. Other than its main focus, the PLUGGY website could also offer an online gallery, with pictures and clips. A repository where the relevant media can be collected together and freely browsed by the users. Something that can be linked to the idea of online gallery is the usage of crowdsourcing for that gallery. Users could be encouraged to search and include into the repository images of items or places

that have yet to be included. This can be a great way of creating engagement and at the same time increasing the size of the online gallery, especially if the users are encouraged to do so, by for example implementing a bounty system. This system is about rewarding the users, by giving points, karma or something of similar value by uploading images of high value. For example the reward system could be based on the rarity of the location or item, which means that pictures of said place or thing is scarce, so highly sought. Another way is to implement it as an actual bounty, by having the user who put the bounty, give as reward part of their own points. In this case, the sought after item doesn't need to be rare or anything, but just something that the user wanted, and because of that, the bounty. The points should also be worth something for the users, for example they can be used as a ranking of sort or to unlock features in the platform.

- H. Another thing regarding the construction of galleries and collections, is the search system. The users will want to find what they are looking for as fast as possible, so, like Europeana DSI-2 did, PLUGGY should have a filter option that allows the users to filter through all the search results. But for that to work efficiently, the tag system must also be equally efficient. The media in PLUGGY must all be tagged correctly, otherwise the results of the search function will be a total mess. User can be encouraged to tag the images by using a system that rewards that action.
- I. Regarding the game Father and Son, it is probably the one of the few, if not the only one in the list that is actually a proper game with an actual entertaining story. That is the main focus of the game, an engaging story to attract the player into playing it. While sometimes this element is underestimated, the story is a very important factor in modern games, in fact the quality of the story can separate a successful game from a disappointing one. Another quality element in the game is the art style and the music directing. Both are very good, with the art giving an unique feeling and atmosphere to the entire game and the city of Naples, and the music being a lyrical song with and Opera like style, gives depth to the title. Just simply by releasing a trailer that encompass these elements can generate some good users engagement because it will immediately demonstrate that the product is of good quality, and with a good story, that will cemented into fact.
- J. The idea that the Seoul Museum Association got is a great example of what should be done to engage the users. The quest, or mission system is a basic concept that is used in many games because it, because it is an effective way of giving the player an objective to follow and strife for and then giving them an appropriate reward when they manage to achieve said objective. It's a very simple concept, yet is it widely used, and PLUGGY should also follow this trend. The type of reward should be something that is at least somewhat interesting or something that can catch the curiosity of the user, but this is not essential. The reward is nothing more that an incentive to encourage the users to at least try to complete the quest. So long as the objectives are not too troublesome to follow, the users will try to complete them if they can. A good way is to give a difficulty scaling with the quests, giving the users extremely simple quest at the beginning, and then slowly increasing the

difficulty as they progress. This gives them challenge and an a sense of accomplishment when they manage to complete their objective. For example the first quest can be given to the user when they get inside the museum with the objective reaching any room in the museum. In other words, this quest will be automatically completed if the visitor is interested at all in going in the museum. With an simple yet intriguing reward, the users will be more inclined to complete the following quests, which can be that of visiting other areas of the museum or reaching a specific artefact.

- K. Something similar to the previous point is the treasure hunt, which a type of game that is widely known and does not need any explanation on how it works. There are many groups that created treasure hunts as event, such as a city municipality or museums, but it is hard to verify if such events have been successful or not. Even if they were not unsuccessful, they are not being talk much, so it is hard to know what the final users thought of them. There are certainly a very devoted group of fans of this type of game, but they are not widespread, in other words a very specific and small target group. PLUGGY should think very carefully regarding the implementation of a treasure hunt game if that idea is taken into consideration.

## 6 Suitable Target Groups

The target audiences presented below are directly taken from D7.1 “Communication & Dissemination Strategy”. In the following table an analysis is done about the impact level of the engagement strategy presented in this deliverable, the main outcomes of PLUGGY contributing to the impact and a rational for our thinking.

Target audience	Impact of Engagement Strategy	Means	Justification
The general public;	High	Interaction through the social platform, the authoring tool and the apps	The general public is always in need for a user-friendly, interesting and engaging interface.
Internal stakeholders, i.e. institutional partners who are part of PLUGGY's consortium and projects associated to the project;	Low		The partners of PLUGGY will work with the tools anyway and nevertheless they are a small part of



			the whole target audience
Museums, Galleries and Institutions that collect, preserve, interpret and display items of artistic, cultural or scientific significance for the education of the public;	High	Interaction through the social platform and the authoring tool	People working at these institutions are usually not technical people. Therefore a good engagement strategy and useful interface will have a big impact.
Socio-Cultural Foundations, Initiatives, Non-governmental organisations and SMEs that operate in the areas of arts and culture;	High	Interaction through the social platform, the authoring tool and the apps	People working at these initiatives are usually not technical people. Therefore a good engagement strategy and useful interface will have a big impact. They can also utilize the apps to engage their audiences.
Art and Culture Professionals, i.e. Archaeologists, Museologists, Art Curators, Historians, Art Collectors, Artists, Architects, Administrators or Managers around arts or cultural organisations;	Medium	Interaction through the social platform and the authoring tool	Usually professionals working at cultural heritage are accustomed to operate non-intuitive tools. So, a good engagement strategy will have a medium impact.
Cultural Organisations, Groups and Associations for the preservation of local cultural heritage assets;	High	Interaction through the social platform, the authoring tool and the apps	People working at these initiatives are usually not technical people. Therefore a good engagement strategy and useful interface will have a big impact. They can also utilize the apps

			to engage their audiences.
Tourism professionals, i.e. Cultural Tourism professionals, Guides, Travel Bloggers, etc.;	High	Interaction through the social platform, the authoring tool and the apps	Professional working at tourism can be very technical and familiar with IT tools. However, having a good engagement strategy will benefit them and also their customers.
Scientific community;	Low		The scientific community will be mostly interested in analysis of the actual content and the actual interaction between the member of PLUGGY, than the interaction itself.
Educators and students at varying levels in the subject areas covered by PLUGGY;	High	Interaction through the social platform, the authoring tool and the apps	Educators will be very interested in having tools with high engagement, as this will help them with their teaching and will also make the lessons more attractive to the students.
Relevant politicians and policy makers;	Low		
Developers;	Low		The developers with the api and not really interested at the frontend of the social platform.

The Media	Low		The media will be interested in the press releases covering aspects of PLUGGY, than using the actual tools themselves.
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## 7 Conclusions

The result produced by this analysis is that in order to earn and maintain users engagement from the user base, an innovative and unique idea is necessary. What most of the Europeana projects did was the creation of a website, with a portal, newsletters and access to their archives with documents and media gallery. Few others provided virtual tours and a few number of events. This is probably not the kind of users engagement PLUGGY is looking for as it will probably not be very effective today as compared to few years back, when most of those Europeana projects took place.

Projects outside of Europeana were also analysed and that provided more results, as most of those were more recent and as such more relevant to PLUGGY. Most of them were able to create a game that would somehow help their purpose, something that PLUGGY is also attempting to do, so seeing how they implemented their game, with which features and unique and interesting ideas was very informative and helped listing down the key learning points of this deliverable.

Some of those games used elements that would be hard to replicate, but nonetheless useful learning lessons that can still contribute to the successful progress of the project. While other projects used more simple and basic features, but in an interesting and unique way that would make those basic elements appear much more appealing.

## 8 References

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<https://pro.europeana.eu/projects/europeana-sounds>  
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<https://pro.europeana.eu/projects/europeana-cloud>  
<https://pro.europeana.eu/projects/europeana-creative-project>  
<https://pro.europeana.eu/projects/enumerate>  
<https://pro.europeana.eu/projects/europeana-v30>  
<https://pro.europeana.eu/projects/europeana-awareness>  
<https://pro.europeana.eu/projects/europeana-fashion>  
<https://pro.europeana.eu/projects/europeana-food-and-drink>  
<https://pro.europeana.eu/projects/presto4u>  
<https://pro.europeana.eu/projects/prelida>  
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<https://pro.europeana.eu/projects/apps4europe>  
<https://pro.europeana.eu/projects/openup>  
<https://pro.europeana.eu/projects/natural-europe>  
<https://pro.europeana.eu/projects/linked-heritage>  
<https://pro.europeana.eu/projects/eu-heritage-tour>  
<https://pro.europeana.eu/projects/europeana-1989>  
<https://pro.europeana.eu/projects/europeana1914-1918>  
<https://pro.europeana.eu/projects/mimo>  
<https://pro.europeana.eu/projects/mesch>  
<https://pro.europeana.eu/projects/forward>  
<https://pro.europeana.eu/projects/partage-plus>  
<https://pro.europeana.eu/projects/3d-icons>  
<https://pro.europeana.eu/projects/apenet>  
<https://pro.europeana.eu/projects/paths>  
<https://pro.europeana.eu/projects/prestoprime>  
<https://pro.europeana.eu/projects/europeanalocal>  
<https://pro.europeana.eu/projects/europeanaphotography>  
<https://pro.europeana.eu/projects/europeanatravel>  
<https://pro.europeana.eu/projects/hope>  
<https://pro.europeana.eu/projects/judaica-europeana>  
<https://pro.europeana.eu/projects/loccloud>  
<https://pro.europeana.eu/projects/europeanaconnect>  
<https://pro.europeana.eu/projects/thinkmotion>  
<https://pro.europeana.eu/projects/apex>  
<https://pro.europeana.eu/projects/europeana-v20>  
<https://pro.europeana.eu/projects/europeana-v10>

<https://pro.europeana.eu/projects/europeana-space>  
<https://pro.europeana.eu/projects/europeana-regia>  
<https://pro.europeana.eu/projects/europeana-newspapers>  
<https://pro.europeana.eu/projects/europeana-libraries>  
<https://pro.europeana.eu/projects/europeana-inside>  
<https://pro.europeana.eu/projects/europeana-collections-1914-1918>  
<https://pro.europeana.eu/projects/euro-photo>  
<https://pro.europeana.eu/projects/euscreenxl>  
<https://pro.europeana.eu/projects/euscreen>  
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<https://pro.europeana.eu/projects/efg>  
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<https://pro.europeana.eu/projects/eagle>  
<https://pro.europeana.eu/projects/dca>  
<https://pro.europeana.eu/projects/dm2e>  
<https://pro.europeana.eu/projects/daguerreobase>  
<https://pro.europeana.eu/projects/carare>  
<https://pro.europeana.eu/projects/bhl-europe>  
<https://pro.europeana.eu/projects/athena>  
<https://pro.europeana.eu/projects/assets>  
<https://pro.europeana.eu/projects/athenaplus>  
<https://pro.europeana.eu/projects/arrow-plus>  
<https://pro.europeana.eu/projects/arrow>  
<https://www.4culture.org/>  
<http://www.culturalchildrenofeurope.com/>  
<http://www.itn-dch.eu/>  
<http://history.delaware.gov/index.shtml>  
<http://www.tobunken.go.jp/>  
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<http://www.invisiblestudio.it/new/portfolio/chatbot-game/>  
<https://www.ubisoft.com/en-us/game/trivial-pursuit/>  
<https://play.google.com/store/apps/details?id=com.enjinia.beapplite&hl=it>  
<http://www.nicovideo.jp/>  
<https://www.boredpanda.com/funny-wendy-jokes/>  
<http://www.dailymail.co.uk/sciencetech/article-4928370/Two-London-s-biggest-museums-engage-epic-Twitter-war.html>  
<https://www.guidigo.com>  
<http://www.minube.com>

<http://smartify.org.uk>  
<https://knightlab.northwestern.edu/projects>  
<https://3dwarehouse.sketchup.com>  
<https://www.historypin.org/el>  
<http://www.memoro.org>  
<https://www.izi.travel/en>  
[Curarium.com](http://www.loc.gov/rr/print/flickr_pilot.html)  
[https://www.loc.gov/rr/print/flickr\\_pilot.html](http://www.loc.gov/rr/print/flickr_pilot.html)  
<http://commons.pelagios.org/>

## 9 Appendix 1 - Complete list of projects analysed during T2.2

Europeana Projects	Link
Europeana DSI-2	<a href="https://pro.europeana.eu/projects/europeana-dsi-2">https://pro.europeana.eu/projects/europeana-dsi-2</a>
Europeana Sounds	<a href="https://pro.europeana.eu/projects/europeana-sounds">https://pro.europeana.eu/projects/europeana-sounds</a>
Europeana DSI	<a href="https://pro.europeana.eu/projects/europeana-dsi">https://pro.europeana.eu/projects/europeana-dsi</a>
Europeana Cloud	<a href="https://pro.europeana.eu/projects/europeana-cloud">https://pro.europeana.eu/projects/europeana-cloud</a>
Europeana Creative	<a href="https://pro.europeana.eu/projects/europeana-creative-project">https://pro.europeana.eu/projects/europeana-creative-project</a>
ENUMERATE	<a href="https://pro.europeana.eu/projects/enumerate">https://pro.europeana.eu/projects/enumerate</a>
Europeana V3.0	<a href="https://pro.europeana.eu/projects/europeana-v30">https://pro.europeana.eu/projects/europeana-v30</a>
Europeana Awareness	<a href="https://pro.europeana.eu/projects/europeana-awareness">https://pro.europeana.eu/projects/europeana-awareness</a>
Europeana Fashion	<a href="https://pro.europeana.eu/projects/europeana-fashion">https://pro.europeana.eu/projects/europeana-fashion</a>
Europeana Food and Drink	<a href="https://pro.europeana.eu/projects/europeana-food-and-drink">https://pro.europeana.eu/projects/europeana-food-and-drink</a>
Presto4U	<a href="https://pro.europeana.eu/projects/presto4u">https://pro.europeana.eu/projects/presto4u</a>
PRELIDA	<a href="https://pro.europeana.eu/projects/prelida">https://pro.europeana.eu/projects/prelida</a>
COMMIT	<a href="https://pro.europeana.eu/projects/commit">https://pro.europeana.eu/projects/commit</a>
Apps4Europe	<a href="https://pro.europeana.eu/projects/apps4europe">https://pro.europeana.eu/projects/apps4europe</a>
Openup!	<a href="https://pro.europeana.eu/projects/openup">https://pro.europeana.eu/projects/openup</a>
Natural Europe	<a href="https://pro.europeana.eu/projects/natural-europe">https://pro.europeana.eu/projects/natural-europe</a>
Linked Heritage	<a href="https://pro.europeana.eu/projects/linked-heritage">https://pro.europeana.eu/projects/linked-heritage</a>
EU Heritage Tour	<a href="https://pro.europeana.eu/projects/eu-heritage-tour">https://pro.europeana.eu/projects/eu-heritage-tour</a>
Europeana 1989	<a href="https://pro.europeana.eu/projects/europeana-1989">https://pro.europeana.eu/projects/europeana-1989</a>
Europeana 1914-1918	<a href="https://pro.europeana.eu/projects/europeana1914-1918">https://pro.europeana.eu/projects/europeana1914-1918</a>
MIMO	<a href="https://pro.europeana.eu/projects/mimo">https://pro.europeana.eu/projects/mimo</a>
meSch	<a href="https://pro.europeana.eu/projects/mesch">https://pro.europeana.eu/projects/mesch</a>



FORWARD	<a href="https://pro.europeana.eu/projects/forward">https://pro.europeana.eu/projects/forward</a>
Partage Plus	<a href="https://pro.europeana.eu/projects/partage-plus">https://pro.europeana.eu/projects/partage-plus</a>
3D-ICONS	<a href="https://pro.europeana.eu/projects/3d-icons">https://pro.europeana.eu/projects/3d-icons</a>
APENET	<a href="https://pro.europeana.eu/projects/apenet">https://pro.europeana.eu/projects/apenet</a>
PATHS	<a href="https://pro.europeana.eu/projects/paths">https://pro.europeana.eu/projects/paths</a>
PrestoPRIME	<a href="https://pro.europeana.eu/projects/prestoprime">https://pro.europeana.eu/projects/prestoprime</a>
EuropeanaLocal	<a href="https://pro.europeana.eu/projects/europeanalocal">https://pro.europeana.eu/projects/europeanalocal</a>
EuropeanaPhotography	<a href="https://pro.europeana.eu/projects/europeanaphotography">https://pro.europeana.eu/projects/europeanaphotography</a>
EuropeanaTravel	<a href="https://pro.europeana.eu/projects/europeanatravel">https://pro.europeana.eu/projects/europeanatravel</a>
HOPE	<a href="https://pro.europeana.eu/projects/hope">https://pro.europeana.eu/projects/hope</a>
Judaica Europeana	<a href="https://pro.europeana.eu/projects/judaica-europeana">https://pro.europeana.eu/projects/judaica-europeana</a>
LoCloud	<a href="https://pro.europeana.eu/projects/locloud">https://pro.europeana.eu/projects/locloud</a>
EuropeanaConnect	<a href="https://pro.europeana.eu/projects/europeanaconnect">https://pro.europeana.eu/projects/europeanaconnect</a>
thinkMOTION	<a href="https://pro.europeana.eu/projects/thinkmotion">https://pro.europeana.eu/projects/thinkmotion</a>
APEX	<a href="https://pro.europeana.eu/projects/apex">https://pro.europeana.eu/projects/apex</a>
Europeana V2.0	<a href="https://pro.europeana.eu/projects/europeana-v20">https://pro.europeana.eu/projects/europeana-v20</a>
Europeana V1.0	<a href="https://pro.europeana.eu/projects/europeana-v10">https://pro.europeana.eu/projects/europeana-v10</a>
Europeana Space	<a href="https://pro.europeana.eu/projects/europeana-space">https://pro.europeana.eu/projects/europeana-space</a>
Europeana Regia	<a href="https://pro.europeana.eu/projects/europeana-regia">https://pro.europeana.eu/projects/europeana-regia</a>
Europeana Newspapers	<a href="https://pro.europeana.eu/projects/europeana-newspapers">https://pro.europeana.eu/projects/europeana-newspapers</a>
Europeana Libraries	<a href="https://pro.europeana.eu/projects/europeana-libraries">https://pro.europeana.eu/projects/europeana-libraries</a>
Europeana Inside	<a href="https://pro.europeana.eu/projects/europeana-inside">https://pro.europeana.eu/projects/europeana-inside</a>
Europeana Collections 1914-1918	<a href="https://pro.europeana.eu/projects/europeana-collections-1914-1918">https://pro.europeana.eu/projects/europeana-collections-1914-1918</a>
EURO-Photo	<a href="https://pro.europeana.eu/projects/euro-photo">https://pro.europeana.eu/projects/euro-photo</a>
EUScreenXL	<a href="https://pro.europeana.eu/projects/euscreenxl">https://pro.europeana.eu/projects/euscreenxl</a>
EUScreen	<a href="https://pro.europeana.eu/projects/euscreen">https://pro.europeana.eu/projects/euscreen</a>

EFG1914	<a href="https://pro.europeana.eu/projects/efg1914">https://pro.europeana.eu/projects/efg1914</a>
EFG	<a href="https://pro.europeana.eu/projects/efg">https://pro.europeana.eu/projects/efg</a>
ECLAP	<a href="https://pro.europeana.eu/projects/eclap">https://pro.europeana.eu/projects/eclap</a>
EAGLE	<a href="https://pro.europeana.eu/projects/eagle">https://pro.europeana.eu/projects/eagle</a>
Digitising Contemporary Art	<a href="https://pro.europeana.eu/projects/dca">https://pro.europeana.eu/projects/dca</a>
Digitised Manuscripts to Europeana	<a href="https://pro.europeana.eu/projects/dm2e">https://pro.europeana.eu/projects/dm2e</a>
Daguerreobase	<a href="https://pro.europeana.eu/projects/daguerreobase">https://pro.europeana.eu/projects/daguerreobase</a>
CARARE	<a href="https://pro.europeana.eu/projects/carare">https://pro.europeana.eu/projects/carare</a>
BHL-Europe	<a href="https://pro.europeana.eu/projects/bhl-europe">https://pro.europeana.eu/projects/bhl-europe</a>
ATHENA	<a href="https://pro.europeana.eu/projects/athena">https://pro.europeana.eu/projects/athena</a>
ASSETS	<a href="https://pro.europeana.eu/projects/assets">https://pro.europeana.eu/projects/assets</a>
AthenaPlus	<a href="https://pro.europeana.eu/projects/athenaplus">https://pro.europeana.eu/projects/athenaplus</a>
ARROW Plus	<a href="https://pro.europeana.eu/projects/arrow-plus">https://pro.europeana.eu/projects/arrow-plus</a>
ARROW	<a href="https://pro.europeana.eu/projects/arrow">https://pro.europeana.eu/projects/arrow</a>
<b>Non Europeana Projects</b>	
4Culture	<a href="http://www.4culture.org/">http://www.4culture.org/</a>
Cultural Children of Europe	<a href="http://www.culturalchildrenofeurope.com/">http://www.culturalchildrenofeurope.com/</a>
ITN-DCH	<a href="http://www.itn-dch.eu/">http://www.itn-dch.eu/</a>
Division of Historical and Cultural Affairs	<a href="http://history.delaware.gov/index.shtml">http://history.delaware.gov/index.shtml</a>
Tobunken	<a href="http://www.tobunken.go.jp">http://www.tobunken.go.jp</a>
Scapes	<a href="http://blog.culture-to-go.com/2010/10/22/scapesmobile-audio-installation-decordova-sculpture-park-halsey-burgund/">http://blog.culture-to-go.com/2010/10/22/scapesmobile-audio-installation-decordova-sculpture-park-halsey-burgund/</a>
City of Memory	<a href="http://docubase.mit.edu/project/city-of-memory/">http://docubase.mit.edu/project/city-of-memory/</a>
Father and Son	<a href="http://www.fatherandsongame.com/">http://www.fatherandsongame.com/</a>
MicroRangers - American Museum of	<a href="http://www.amnh.org/learn-teach/families/microrangers">http://www.amnh.org/learn-teach/families/microrangers</a>

Natural History	
Italian Videogame Program	<a href="http://ivipro.it/en/home-en/">http://ivipro.it/en/home-en/</a>
Kawaida's Journey	<a href="http://www.kawaidasjourney.de/">http://www.kawaidasjourney.de/</a>
VRSEUM	<a href="http://www.augmenta.it/">http://www.augmenta.it/</a>
Slovakiana	<a href="https://www.slovakiana.sk/">https://www.slovakiana.sk/</a>
Memory Bank	<a href="http://www.memoro.org/">http://www.memoro.org/</a>
Karavan project	<a href="http://www.caravanproject.org/en/category/stories/">http://www.caravanproject.org/en/category/stories/</a>
Medea electronique / Soundscapes Landscapes	<a href="http://www.sgt.gr/eng/SPG731/">http://www.sgt.gr/eng/SPG731/</a> <a href="http://medeaelectronique.com/portfolio/soundscapes-landscapes-rhizome-1/">http://medeaelectronique.com/portfolio/soundscapes-landscapes-rhizome-1/</a> <a href="http://medeaelectronique.com/2016/05/18/soundscapes-landscapes-open-call/">http://medeaelectronique.com/2016/05/18/soundscapes-landscapes-open-call/</a>
Digital Collections of the Ministry of Culture and Sports	<a href="http://collections.culture.gr/DefaultEN.aspx">http://collections.culture.gr/DefaultEN.aspx</a>
RNHM - Romanian National History Museum	<a href="http://www.muzeulvirtual.ro/">http://www.muzeulvirtual.ro/</a>
The Global Prehistory Consortium at EURO INNOVANET	<a href="http://www.prehistory.it/">http://www.prehistory.it/</a>
Smithsonian National Museum of Natural History	<a href="http://naturalhistory.si.edu/VT3/">http://naturalhistory.si.edu/VT3/</a>
European Virtual Museum	<a href="http://www.europeanvirtualmuseum.it/virtuale.htm">http://www.europeanvirtualmuseum.it/virtuale.htm</a>
Louvre	<a href="http://www.louvre.fr/en/visites-en-ligne">http://www.louvre.fr/en/visites-en-ligne</a>
Vatican Museums	<a href="http://vatican.com/tour">http://vatican.com/tour</a>
Virtual Museum Transnational Network	<a href="http://www.v-must.net/virtual-museums/all">http://www.v-must.net/virtual-museums/all</a>
Keys to Rome	<a href="http://keys2rome.eu/">http://keys2rome.eu/</a>
Virtual MultiModal	<a href="http://www.vi-mm.eu/">http://www.vi-mm.eu/</a>

Museum	
Hellenic Cosmos / THOLOS	<a href="http://www.tholos254.gr/en/index.html">http://www.tholos254.gr/en/index.html</a>
Phylo Card Game	<a href="https://phylogame.org/">https://phylogame.org/</a>
SEOUL MUSEUM WEEK	<a href="http://mwa2013.museumsandtheweb.com/paper/seoul-museum-week-2013-collaboration-using-gamification/">http://mwa2013.museumsandtheweb.com/paper/seoul-museum-week-2013-collaboration-using-gamification/</a>
ChatBot Game	<a href="http://www.invisiblestudio.it/new/portfolio/chatbot-game/">http://www.invisiblestudio.it/new/portfolio/chatbot-game/</a>
Trivial Pursuit Live!	<a href="https://www.ubisoft.com/en-us/game/trivial-pursuit/">https://www.ubisoft.com/en-us/game/trivial-pursuit/</a>
BeApp	<a href="https://play.google.com/store/apps/details?id=com.enjinia.beapplite&amp;hl=it">https://play.google.com/store/apps/details?id=com.enjinia.beapplite&amp;hl=it</a>
GuidiGo	<a href="https://www.guidigo.com">https://www.guidigo.com</a>
Minube	<a href="http://www.minube.com">http://www.minube.com</a>
SMARTIFY	<a href="http://smartify.org.uk">http://smartify.org.uk</a>
KNIGHT LAB	<a href="https://knightlab.northwestern.edu/projects">https://knightlab.northwestern.edu/projects</a>
3D WAREHOUSE	<a href="https://3dwarehouse.sketchup.com">https://3dwarehouse.sketchup.com</a>
Historypin	<a href="https://www.historypin.org/el">https://www.historypin.org/el</a>
Memoro	<a href="http://www.memoro.org">http://www.memoro.org</a>
Izittravel	<a href="https://www.izi.travel/en">https://www.izi.travel/en</a>
Curarium	<a href="http://curarium.com">http://curarium.com</a>
Library of Congress Flickr Commons	<a href="https://www.loc.gov/rr/print/flickr_pilot.html">https://www.loc.gov/rr/print/flickr_pilot.html</a>
Pelagios	<a href="http://commons.pelagios.org/">http://commons.pelagios.org/</a>

## 10 Appendix 2- List of Projects Analysed

Europeana Projects	Link
Europeana DSI-2	<a href="https://pro.europeana.eu/projects/europeana-dsi-2">https://pro.europeana.eu/projects/europeana-dsi-2</a>
Europeana Sounds	<a href="https://pro.europeana.eu/projects/europeana-sounds">https://pro.europeana.eu/projects/europeana-sounds</a>
Europeana DSI	<a href="https://pro.europeana.eu/projects/europeana-dsi">https://pro.europeana.eu/projects/europeana-dsi</a>
Europeana Creative	<a href="https://pro.europeana.eu/projects/europeana-creative-project">https://pro.europeana.eu/projects/europeana-creative-project</a>
Europeana Awareness	<a href="https://pro.europeana.eu/projects/europeana-awareness">https://pro.europeana.eu/projects/europeana-awareness</a>
Presto4U	<a href="https://pro.europeana.eu/projects/presto4u">https://pro.europeana.eu/projects/presto4u</a>
PRELIDA	<a href="https://pro.europeana.eu/projects/prelida">https://pro.europeana.eu/projects/prelida</a>
Openup!	<a href="https://pro.europeana.eu/projects/openup">https://pro.europeana.eu/projects/openup</a>
Linked Heritage	<a href="https://pro.europeana.eu/projects/linked-heritage">https://pro.europeana.eu/projects/linked-heritage</a>
MIMO	<a href="https://pro.europeana.eu/projects/mimo">https://pro.europeana.eu/projects/mimo</a>
meSch	<a href="https://pro.europeana.eu/projects/mesch">https://pro.europeana.eu/projects/mesch</a>
3D-ICONS	<a href="https://pro.europeana.eu/projects/3d-icons">https://pro.europeana.eu/projects/3d-icons</a>
APENET	<a href="https://pro.europeana.eu/projects/apenet">https://pro.europeana.eu/projects/apenet</a>
PATHS	<a href="https://pro.europeana.eu/projects/paths">https://pro.europeana.eu/projects/paths</a>
EuropeanaLocal	<a href="https://pro.europeana.eu/projects/europeanalocal">https://pro.europeana.eu/projects/europeanalocal</a>
EuropeanaPhotography	<a href="https://pro.europeana.eu/projects/europeanaphotography">https://pro.europeana.eu/projects/europeanaphotography</a>
Judaica Europeana	<a href="https://pro.europeana.eu/projects/judaica-europeana">https://pro.europeana.eu/projects/judaica-europeana</a>
LoCloud	<a href="https://pro.europeana.eu/projects/locloud">https://pro.europeana.eu/projects/locloud</a>
EuropeanaConnect	<a href="https://pro.europeana.eu/projects/europeanaconnect">https://pro.europeana.eu/projects/europeanaconnect</a>
Europeana Space	<a href="https://pro.europeana.eu/projects/europeana-space">https://pro.europeana.eu/projects/europeana-space</a>
Europeana Newspapers	<a href="https://pro.europeana.eu/projects/europeana-newspapers">https://pro.europeana.eu/projects/europeana-newspapers</a>

	<a href="#">newspapers</a>
Europeana Libraries	<a href="https://pro.europeana.eu/projects/europeana-libraries">https://pro.europeana.eu/projects/europeana-libraries</a>
Europeana Inside	<a href="https://pro.europeana.eu/projects/europeana-inside">https://pro.europeana.eu/projects/europeana-inside</a>
Europeana Collections 1914-1918	<a href="https://pro.europeana.eu/projects/europeana-collections-1914-1918">https://pro.europeana.eu/projects/europeana-collections-1914-1918</a>
EFG1914	<a href="https://pro.europeana.eu/projects/efg1914">https://pro.europeana.eu/projects/efg1914</a>
EAGLE	<a href="https://pro.europeana.eu/projects/eagle">https://pro.europeana.eu/projects/eagle</a>
Digitising Contemporary Art	<a href="https://pro.europeana.eu/projects/dca">https://pro.europeana.eu/projects/dca</a>
Digitised Manuscripts to Europeana	<a href="https://pro.europeana.eu/projects/dm2e">https://pro.europeana.eu/projects/dm2e</a>
Daguerreobase	<a href="https://pro.europeana.eu/projects/daguerreobase">https://pro.europeana.eu/projects/daguerreobase</a>
CARARE	<a href="https://pro.europeana.eu/projects/carare">https://pro.europeana.eu/projects/carare</a>
BHL-Europe	<a href="https://pro.europeana.eu/projects/bhl-europe">https://pro.europeana.eu/projects/bhl-europe</a>
ATHENA	<a href="https://pro.europeana.eu/projects/athena">https://pro.europeana.eu/projects/athena</a>
ASSETS	<a href="https://pro.europeana.eu/projects/assets">https://pro.europeana.eu/projects/assets</a>
AthenaPlus	<a href="https://pro.europeana.eu/projects/athenaplus">https://pro.europeana.eu/projects/athenaplus</a>
<b>Non Europeana Projects</b>	
4Culture	<a href="https://www.4culture.org/">https://www.4culture.org/</a>
Cultural Children of Europe	<a href="http://www.culturalchildrenofeurope.com/">http://www.culturalchildrenofeurope.com/</a>
ITN-DCH	<a href="http://www.itn-dch.eu/">http://www.itn-dch.eu/</a>
Division of Historical and Cultural Affairs	<a href="http://history.delaware.gov/index.shtml">http://history.delaware.gov/index.shtml</a>
Tobunken	<a href="http://www.tobunken.go.jp">http://www.tobunken.go.jp</a>
Kawaida's Journey	<a href="http://www.kawaidasjourney.de/">http://www.kawaidasjourney.de/</a>
Smithsonian National Museum of Natural History	<a href="http://naturalhistory.si.edu/VT3/">http://naturalhistory.si.edu/VT3/</a>
Vatican Museums	<a href="http://vatican.com/">http://vatican.com/</a>
Father and Son	<a href="http://www.fatherandsongame.com/">http://www.fatherandsongame.com/</a>
Phylo Card Game	<a href="https://phylogame.org/">https://phylogame.org/</a>

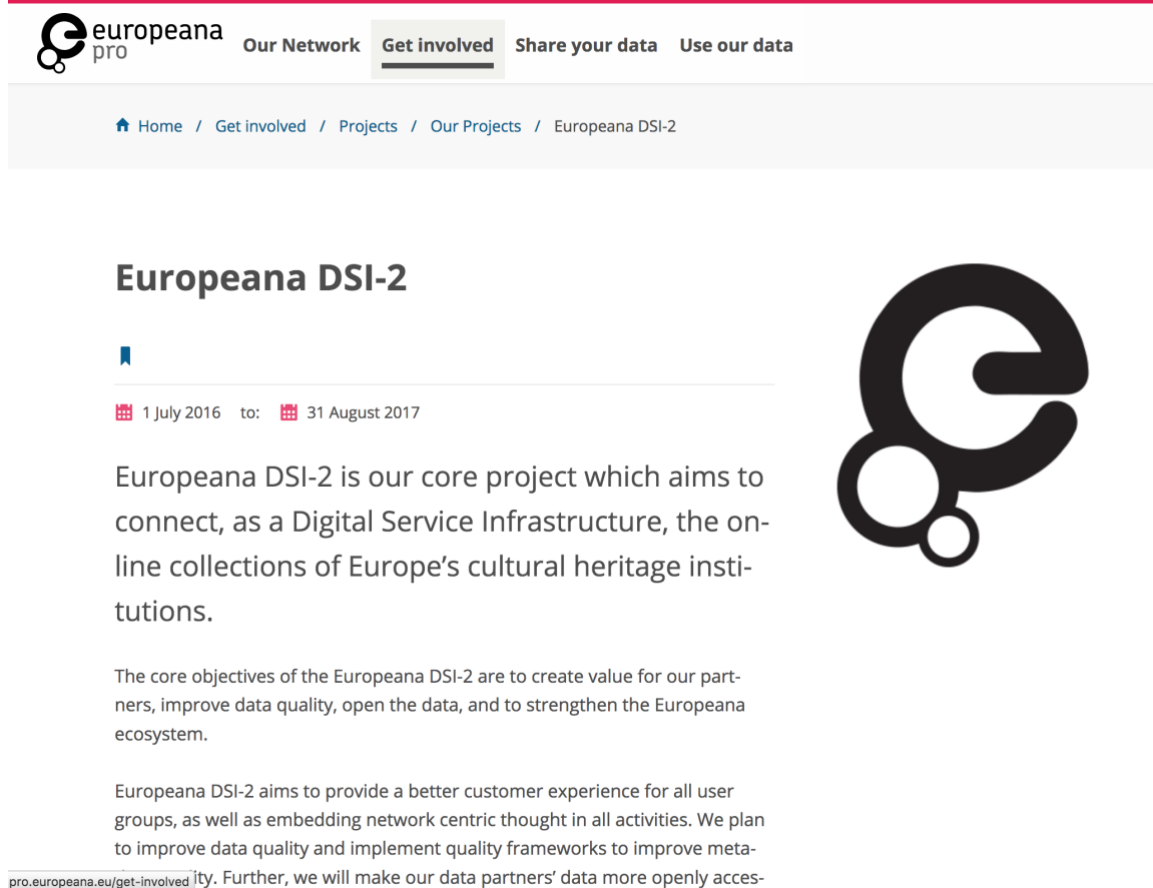
SEOUL MUSEUM WEEK	<a href="http://mwa2013.museumsandtheweb.com/paper/seoul-museum-week-2013-collaboration-using-gamification/">http://mwa2013.museumsandtheweb.com/paper/seoul-museum-week-2013-collaboration-using-gamification/</a>
Hellenic Cosmos / THOLOS	<a href="http://www.tholos254.gr/en/index.html">http://www.tholos254.gr/en/index.html</a>
ChatBot Game	<a href="http://www.invisiblestudio.it/new/portfolio/chatbot-game/">http://www.invisiblestudio.it/new/portfolio/chatbot-game/</a>
Trivial Pursuit Live!	<a href="https://www.ubisoft.com/en-us/game/trivial-pursuit/">https://www.ubisoft.com/en-us/game/trivial-pursuit/</a>
BeApp	<a href="https://play.google.com/store/apps/details?id=com.enjinia.beapplite&amp;hl=it">https://play.google.com/store/apps/details?id=com.enjinia.beapplite&amp;hl=it</a>
GuidiGo	<a href="https://www.guidigo.com">https://www.guidigo.com</a>
Minube	<a href="http://www.minube.com">http://www.minube.com</a>
SMARTIFY	<a href="http://smartify.org.uk">http://smartify.org.uk</a>
KNIGHT LAB	<a href="https://knightlab.northwestern.edu/projects">https://knightlab.northwestern.edu/projects</a>
3D WAREHOUSE	<a href="https://3dwarehouse.sketchup.com">https://3dwarehouse.sketchup.com</a>
Historypin	<a href="https://www.historypin.org/el">https://www.historypin.org/el</a>
Memoro	<a href="http://www.memoro.org">http://www.memoro.org</a>
Izitavel	<a href="https://www.izi.travel/en">https://www.izi.travel/en</a>
Curarium	<a href="http://curarium.com">http://curarium.com</a>
Library of Congress Flickr Commons	<a href="https://www.loc.gov/rr/print/flickr_pilot.html">https://www.loc.gov/rr/print/flickr_pilot.html</a>
Pelagios	<a href="http://commons.pelagios.org/">http://commons.pelagios.org/</a>

## 11 Appendix 3- Europeana Projects

In this section we analyse the user engagement implemented by already existing European Initiatives, and use them as reference points in the user engagement adopted in PLUGGY:

### 11.1.1 Europeana DSI-2

URL: <https://pro.europeana.eu/project/europeana-dsi-2>



**Europeana DSI-2**

1 July 2016 to: 31 August 2017

Europeana DSI-2 is our core project which aims to connect, as a Digital Service Infrastructure, the on-line collections of Europe's cultural heritage institutions.

The core objectives of the Europeana DSI-2 are to create value for our partners, improve data quality, open the data, and to strengthen the Europeana ecosystem.

Europeana DSI-2 aims to provide a better customer experience for all user groups, as well as embedding network centric thought in all activities. We plan to improve data quality and implement quality frameworks to improve metadata quality. Further, we will make our data partners' data more openly accessible.

Figure 1 Screenshot of the website of Europeana DSI-2 (courtesy of pro.europeana.eu)

**Project duration:** 1 July 2016 to 31 August 2017

#### Description from the official site:

Europeana DSI-2 is our core project which aims to connect, as a Digital Service Infrastructure, the online collections of Europe's cultural heritage institutions. The core objectives of the Europeana DSI-2 are to create value for our partners, improve data quality, open the data, and to strengthen the Europeana ecosystem. Europeana DSI-2 aims to provide a better customer experience for all user groups, as well as embedding network centric thought in all activities. We plan to improve data quality and implement quality frameworks to improve metadata quality. Further, we will make our data partners' data more openly accessible so that it may be viewed and reused within its copyright. We aim to develop community-segmented services and champion interoperability. Finally, we



intent to make the best use of the Europeana ecosystem, including the Europeana Network Association, the member states, the European Commission, Europeana Foundation and our consortium. The EU's Digital Agenda aims to improve the digital availability and online accessibility of Europe's cultural memory. The innovative Europeana DSI-2 helps achieve this by making sure that Europe's businesses and citizens reap the full benefits of the technological revolution in digital services in culture.

**Evaluation:**

Europeana DSI-2 can boast a large number of activities aimed at user engagement. These can range from exhibition to blogs, and websites to campaigns and other promotional activities.

For the exhibitions, already existing old exhibitions from other platforms were migrated to the new ones, in addition, over the period of the project, new exhibition were being added, each related to a thematic collection, making it quite a rich collection.

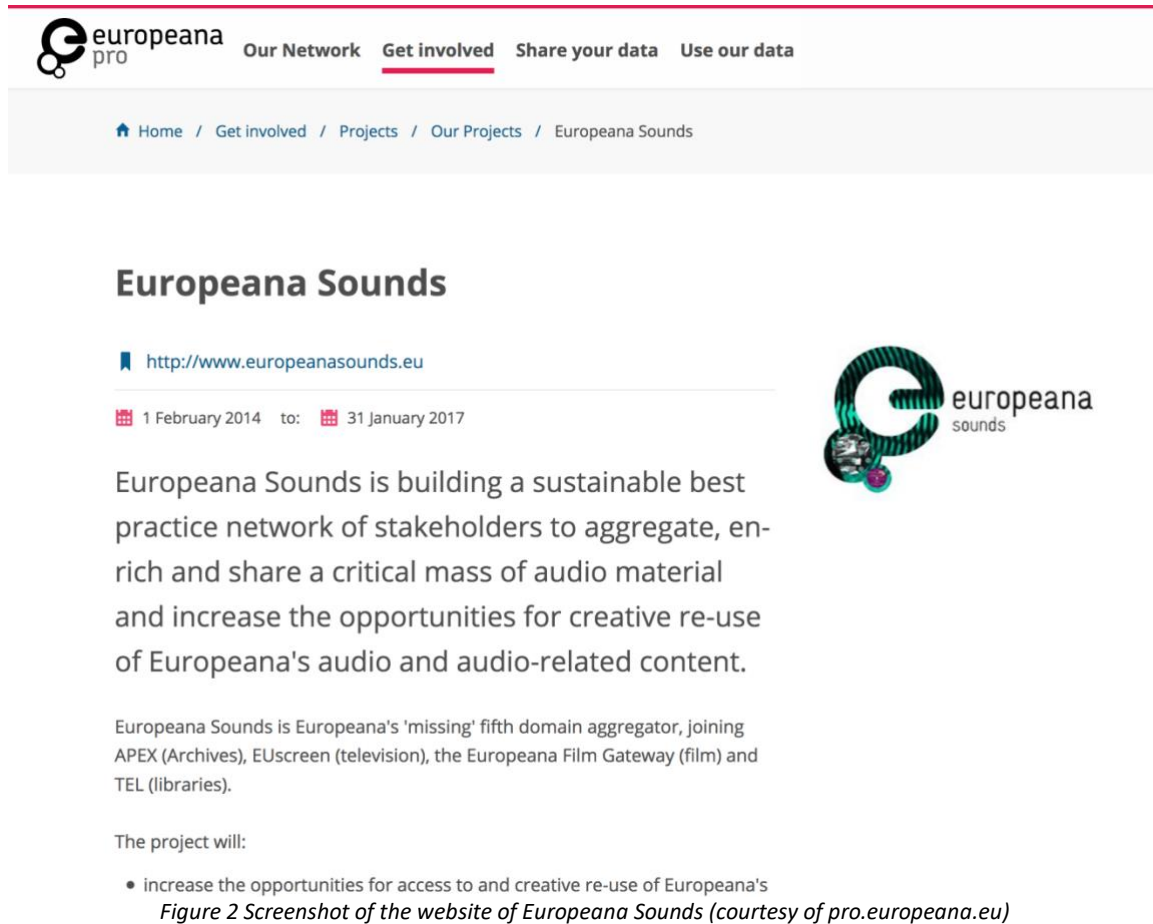
The blog is updated frequently based on a selected theme which changes every month. The posts on the blog would be influenced by the theme of the month, which was a successful approach to the users.

With daily activities from social media like Facebook and Twitter, the project gained a lot of attention, enough to gather more than 50,000 subscribers for their newsletter, which is a remarkable feat.

Particularly is an engagement activity named "Meet your perfect match", an application that allows the users to find a historical figure with a very similar face to their own. This kind of application can be very interesting to the general public.

### **11.1.2 Europeana Sounds**

**URL:** <https://pro.europeana.eu/projects/europeana-sounds>



**Project duration:** 1 February 2014 to 31 January 2017

### Description from the official site:

Europeana Sounds is building a sustainable best practice network of stakeholders to aggregate, enrich and share a critical mass of audio material and increase the opportunities for creative reuse of Europeana's audio and audio-related content. Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana Film Gateway (film) and TEL (libraries). The project will:

- increase the opportunities for access to and creative reuse of Europeana's audio and audio-related content
- build a sustainable best practice network of stakeholders to aggregate, enrich and share a critical mass of audio for public audiences, the creative industries (notably publishers) and researchers.

The consortium of 24 partners from 12 countries will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with

- widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory, and languages and dialects.
- Enrich metadata for 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
  - Develop and validate audience-specific sound channels and a distributed crowdsourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience.
  - Engage music publishers and rights-holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unavailable (i.e. out-of-commerce) content.
  - These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues and software development. The network will expand to include other content-providers and mainstream distribution platforms (Historypin, Spotify, Soundcloud) to ensure widest possible availability of their content.

**Evaluation:**

Europeana Sounds has a website which focuses on users engagement and becomes the centre of attention to the users during events and activities.

As this project is about sounds, various recordings were uploaded on an online platform used to reproduce audio, like SoundCloud, which means that users can access these audio files anytime they want.

This project also created an online newspaper called PaperLi, in which they publish all the information on the project. This newspaper is issued every week and to make it easily accessible, users can subscribe to it and receive it by email.

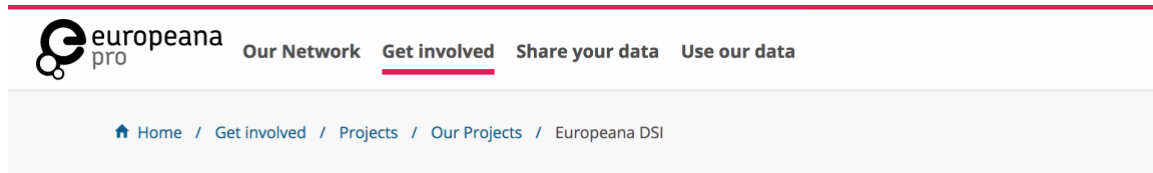
Other activities were done in other to increase the visibility of the project, including factsheets, leaflets and poster.

An interesting item is a teaser video that was produced and was widely spread on the internet, with the purpose to present the project and instigate some interest from the public.

The project was also shown to potential stakeholders and end users in many events held around Europe and some non-EU countries, with these events mostly being conferences and workshops.

**11.1.3 Europeana DSI**

URL: <https://pro.europeana.eu/projects/europeana-dsi>



## Europeana DSI



📅 1 April 2015 to: 📅 30 June 2016

As a Digital Service Infrastructure, Europeana will continue to connect the online collections of Europe's cultural heritage institutions. Europeana DSI is funded by the Connecting Europe Facility (CEF) Trans-European Telecommunications Networks Work Progr

The core objectives of the Europeana DSI are to innovate the aggregation infrastructure, boost the distribution infrastructure and work towards long-term financial stability through business model innovation.

To create a complete, cohesive and integrated Digital Service Infrastructure,  
*Figure 3 Screenshot of the website of Europeana DSI (courtesy of pro.europeana.eu)*



**Project duration:** 1 April 2015 to 30 June 2016

### Description from the official site:

As a Digital Service Infrastructure, Europeana will continue to connect the online collections of Europe's cultural heritage institutions. Europeana DSI is funded by the Connecting Europe Facility (CEF) Trans-European Telecommunications Networks Work Program.

The core objectives of the Europeana DSI are to innovate the aggregation infrastructure, boost the distribution infrastructure and work towards long-term financial stability through business model innovation. To create a complete, cohesive and integrated Digital Service Infrastructure, Europeana relies on its partnerships with domain and national aggregating partners. The EU's Digital Agenda aims to improve the digital availability and online accessibility of Europe's cultural memory. The innovative Europeana DSI helps achieve this by making sure that Europe's businesses and citizens reap the full benefits of the technological revolution in digital services in culture.

### Evaluation:

Europeana makes use of channels when communicating and delivering messages to the audience, this makes it easier for the users to find high quality content, or more simply

the content they were looking for. These channels are a great tool that can connect the user communities directly to their interest, they are also specialised to have a specific target audience, so that promotions are targeting the right users. This can be very useful as this will avoid messages sent to people who are not interested in that specific subject.

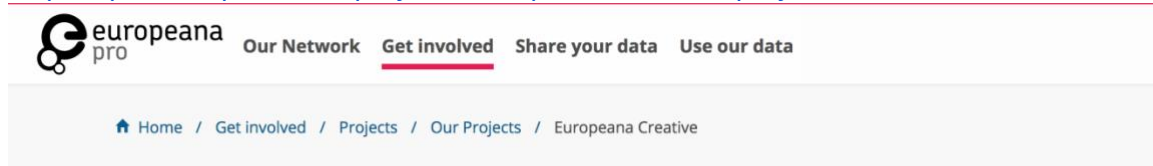
This project also has prepared a virtual exhibition which is a great tool as it allows the users to have an interactive experience by browsing the vast collection of media present and engage in entertaining elements incorporated into the experience.

A special section reserved to schools, specifically teachers and students, is present in the form of educational tools that the interested parties can access and use as teaching tools and educational experiences.

#### 11.1.4 Europeana Creative

URL:

<https://pro.europeana.eu/projects/europeana-creative-project>



### Europeana Creative

<http://pro.europeana.eu/europeana-creative>

1 February 2013 to: 31 July 2015

Europeana Creative is a European project which enables and promotes greater re-use of cultural heritage resources by creative industries.



Figure 4 Screenshot of the website of Europeana Creative (courtesy of pro.europeana.eu)

**Project duration:** 1 February 2013 to 31 July 2015

**Description from the official site:**

Europeana Creative is a European project which enables and promotes greater reuse of cultural heritage resources by creative industries.

The project was launched at the end of February 2013 at the Austrian National Library in Vienna and will run for 30 months. 26 partners from 14 European countries with diverse backgrounds are contributing to the project. These include content providing institutions with world famous collections, creative industry hubs and organisations, the tourism and education sectors, living labs, software developers and multimedia experts, as well as think tanks.

The project sets out to demonstrate that Europeana, the online portal providing access to more than 30 million digitised cultural heritage objects from Europe's libraries, museums, archives and audiovisual collections, can facilitate the creative re-use of digital cultural heritage content and associated metadata. Partners will develop a number of pilot applications focused on design, tourism, education and social networks. Building on these pilots, a series of open innovation challenges will be launched with entrepreneurs from the creative industries to identify, incubate and spin-off more viable projects into the commercial sector.

The project goals will be supported by an open laboratory network (the Europeana Labs), an on- and offline environment for experimentation with content, tools and business services, and a licensing framework where content holders can specify the re-use conditions for their material. The project will be supported by continuous evaluation and business modelling development.

Why now?

The re-use of digital content is an essential part of the Digital Agenda for Europe. Several activities are already stimulating the re-use of cultural heritage in order to demonstrate the social and economic value of cultural content. With the publication of the Europeana metadata under the terms of the Creative Commons Public Domain Dedication (CC0) in September 2012, further development of innovative applications based on this metadata is now possible. Europeana Creative takes this a step further by facilitating re-use of the digital objects themselves.

### **Evaluation:**

In this project, as a form of engagement, various pilots were developed as an educational and learning tool, each with a different theme.

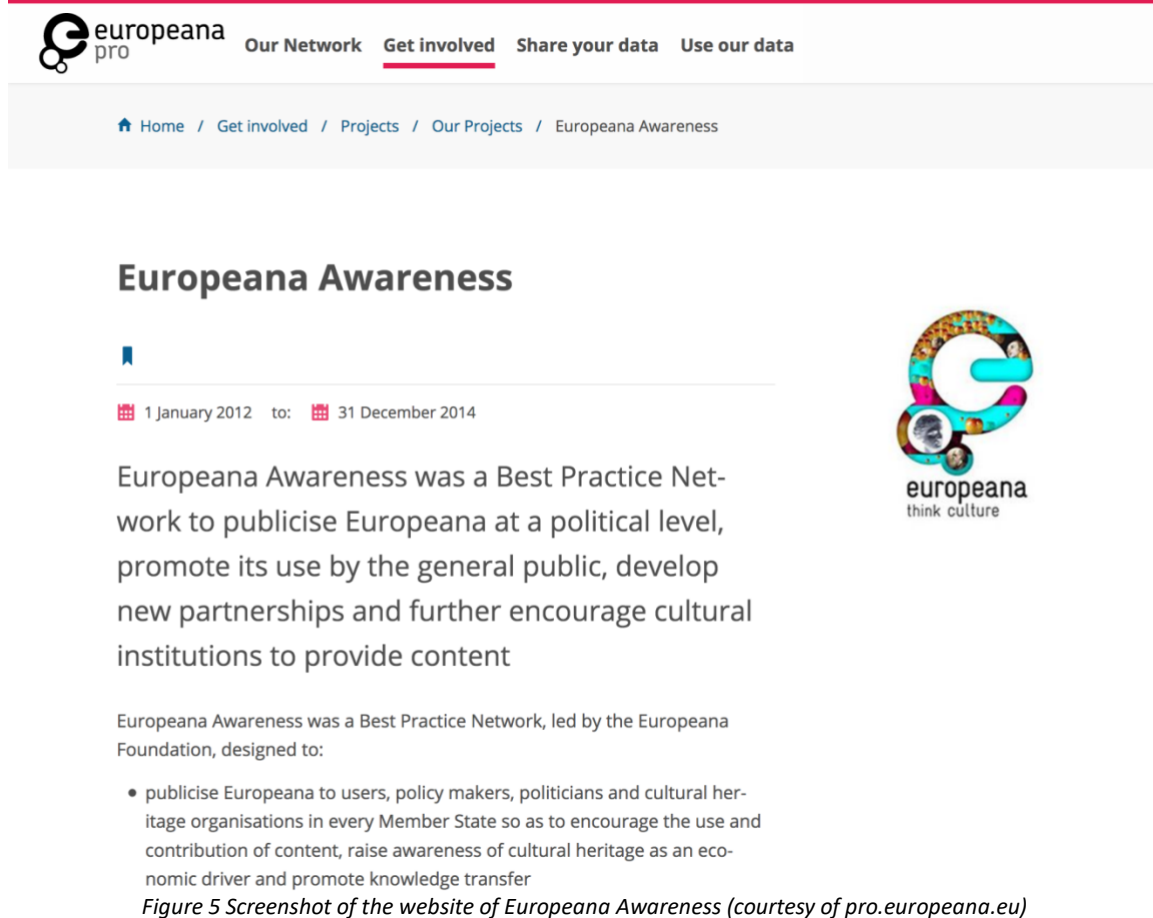
The pilot developed by Historiana is an interesting tool aimed at students in order to allow them to have a broader perspective on historical sources. It's a tool that allows educational resources to be easily found stimulating thinking in the users. Educators can also use the tool to create activities that can be shared online, so this Historiana App is an useful app to both the students and teachers.

Interestingly, for the Natural History Education theme, two pilots were made, with both of them being games. The first one is an educational game with elements of both a memory game and a quiz. The second one is an adventure game, covering multiple topics ranging from zoology to geology. Both these games have an educational purpose, aimed at young students and teachers, and they are the perfect example of how games can be used as an educational tool and a source of engagement.

Another interesting pilot was the web application developed for the tourism theme. It's an app that allows the users to recreate famous paintings and then share the final work with everyone, a great way to engage the audience and connect them with each other.

### 11.1.5 Europeana Awareness

URL: <https://pro.europeana.eu/projects/europeana-awareness>



The screenshot shows the 'Europeana Awareness' project page. At the top, there's a navigation bar with 'Our Network', 'Get involved' (highlighted), 'Share your data', and 'Use our data'. Below this is a breadcrumb trail: 'Home / Get involved / Projects / Our Projects / Europeana Awareness'. The main heading is 'Europeana Awareness'. A date range '1 January 2012 to: 31 December 2014' is displayed. The text describes the project as a Best Practice Network to publicise Europeana at a political level, promote its use by the general public, develop new partnerships and further encourage cultural institutions to provide content. A list of objectives is provided, and the page is credited to pro.europeana.eu.

**Europeana Awareness**

1 January 2012 to: 31 December 2014

Europeana Awareness was a Best Practice Network to publicise Europeana at a political level, promote its use by the general public, develop new partnerships and further encourage cultural institutions to provide content

Europeana Awareness was a Best Practice Network, led by the Europeana Foundation, designed to:

- publicise Europeana to users, policy makers, politicians and cultural heritage organisations in every Member State so as to encourage the use and contribution of content, raise awareness of cultural heritage as an economic driver and promote knowledge transfer

*Figure 5 Screenshot of the website of Europeana Awareness (courtesy of pro.europeana.eu)*

**Project duration:** 1 January 2012 to 31 December 2014

#### Description from the official site:

Europeana Awareness was a Best Practice Network to publicise Europeana at a political level, promote its use by the general public, develop new partnerships and further encourage cultural institutions to provide content.

Europeana Awareness was a Best Practice Network, led by the Europeana Foundation, designed to:

- publicise Europeana to users, policy makers, politicians and cultural heritage organisations in every Member State so as to encourage the use and contribution of content, raise awareness of cultural heritage as an economic driver and promote knowledge transfer

- promote its use by a broad public for a variety of purposes including recreation and hobbies, research, learning, genealogy and tourism – engaging users via user generation of content, creation of digital stories and social networking
- develop new partnerships with 4 key sectors which are currently underexploited by Europeana: public libraries; local archival groups; broadcast organisations and open culture re-users (programmers, developers, researchers and activists)
- put in place new distribution channels for Europeana content working with the tourism sector
- further encourage cultural institutions to continue to provide content in particular by: raising awareness of the opportunities provided by the new Europeana Licensing framework; developing mechanisms for collective rights management; and increasing the amount of content in Europeana that can be freely re-used. A wide variety of media and channels, both online and offline, will be used to ensure promotion of appropriate and consistent messages to different stakeholder groups.

The 48 partner consortium brought together leading players with strong track records in the Europeana network in the areas of work that was undertaken, as well as some new players with specific expertise in areas such as PR, User Generated Content and cultural tourism. Every Member State was represented by a Country Partner with a key role in continuing the PR work kicked off by the Awareness campaigns.

**Evaluation:**

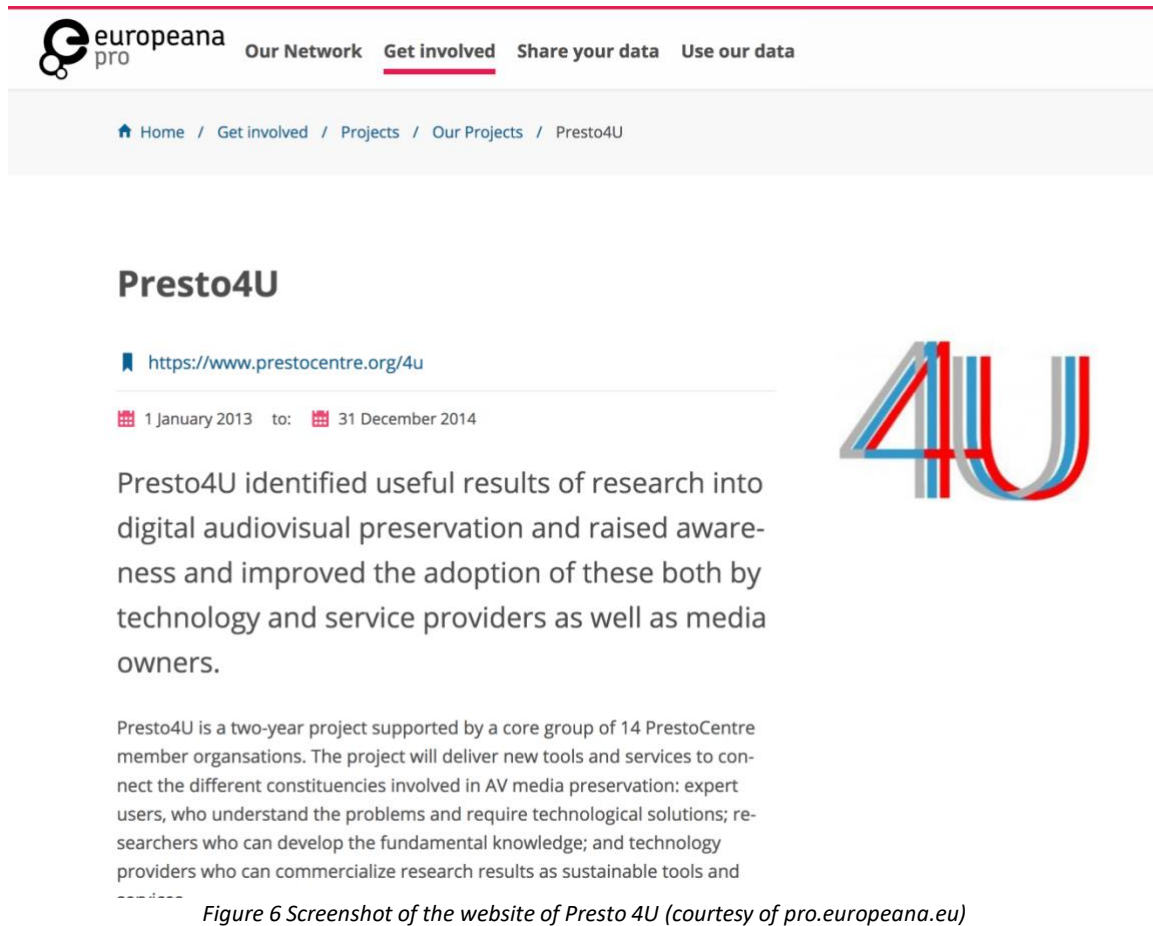
Europeana Awareness planned and performed a large number of PR campaigns, events and other promotional activities, which raised the awareness of the project. They did a great job, as they adopted the tactics of delivering clear and consistent messages and using mainly online and digital mean to communicate with people.

Another engagement tool is their website, which targets a variety of audiences and is set up to develop further promotional campaigns.

**11.1.6 Presto4U**

URL: <https://pro.europeana.eu/projects/presto4u>





**Project duration:** 1 January 2013 to 31 December 2014

#### Description from the official site:

Presto4U identified useful results of research into digital audiovisual preservation and raised awareness and improved the adoption of these both by technology and service providers as well as media owners. Presto4U is a two-year project supported by a core group of 14 PrestoCentre member organisations. The project will deliver new tools and services to connect the different constituencies involved in AV media preservation: expert users, who understand the problems and require technological solutions; researchers who can develop the fundamental knowledge; and technology providers who can commercialize research results as sustainable tools and services. The project helps PrestoCentre to put a special emphasis on meeting the needs of smaller collections, private sector media owners and new stakeholders. The project will establish nine communities of practice in AV digital preservation, each based on a shared concern, a shared set of problems and a common pursuit of technological solutions related to the particular custodial practices and preservation challenges in a principal sub-sector of AV media. These communities of practice, collectively and individually, will function as a crucial reference point and exchange environment, pooling the available expertise between the academic research, media, culture and industry sectors.

**Evaluation:**

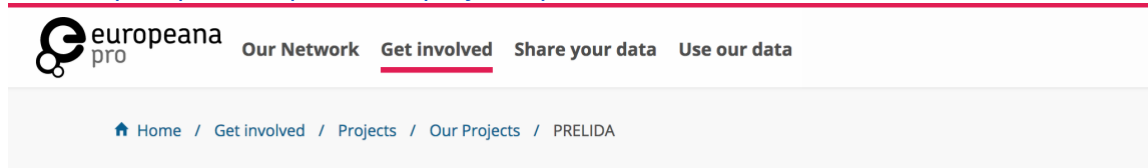
This project tried a number of ways to engage the public. They created a website, which was updated throughout the project, and they also developed a newsletter which was aimed at both internal project members and outside parties. It's good to note that the newsletters changed their focus depending on their group, highlighting the information that matched the need and interest of their group.

Interestingly, Preso4U also published a magazine, both printed version and online publication, on which they detailed the contribution and the communities working on the project, and made use of flyers, distributed during conferences and workshops, which detailed the purpose of the project.

One of the key activity performed by Presto4U are the above mentioned workshops, in which members shared research results, latest technologies, products and services, with the workshop being used as a central hub where different parties can share information and knowledge and raise awareness.

**11.1.7 PRELIDA**

URL: <https://pro.europeana.eu/projects/prelida>

**PRELIDA**

<http://www.prelida.eu/>

30 June 2013 to: 30 September 2014

PRELIDA organised in-depth discussions among the Digital Preservation and Linked Data communities to identify Linked Data characteristics that require novel preservation solutions, and to develop road maps for addressing the new challenges.

PRELIDA ("Preserving Linked Data") was a Coordination Action of the VII Framework Programme, which started on January 1, 2013 and will last for two full years.

The project aimed at building bridges across the Digital Preservation and

*Figure 7 Screenshot of the website of Prelida (courtesy of pro.europeana.eu)*

**Project duration:** 30 June 2013 to 30 September 2014



**Description from the official site:**

PRELIDA organised in-depth discussions among the Digital Preservation and Linked Data communities to identify Linked Data characteristics that require novel preservation solutions, and to develop road maps for addressing the new challenges. PRELIDA ("Preserving Linked Data") was a Coordination Action of the VII Framework Programme, which started on January 1, 2013 and will last for two full years. The project aimed at building bridges across the Digital Preservation and Linked Data communities. It raised the awareness of already existing outcomes of Digital Preservation in the Linked Data communities, while posing new research questions for the Preservation one. The main objective of PRELIDA was to produce a state of the art on preserving linked data, and a roadmap for addressing the new challenges that preserving linked data poses. The road map will drive the scientific and technological development of this field, as well as future research programmes that the Commission may wish to fund.

**Evaluation:**

This project uses some of the standard tool for dissemination and engagement, like a website and a blog. Other channels are also being used, such as Facebook, Twitter, Google+ and other similar social media.

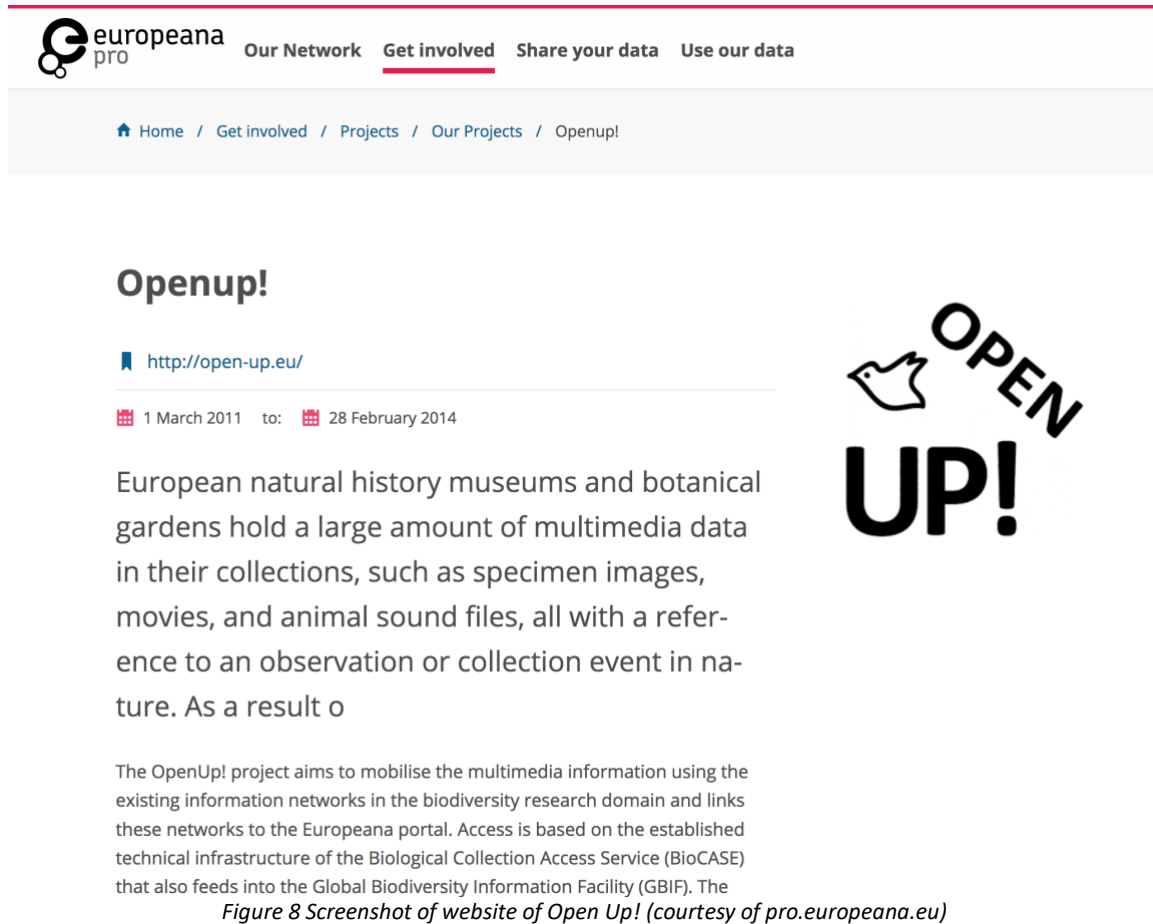
Something unique that the PRELIDA project planned, is organising special activities in the form of summer schools. The purpose of these summer schools is to raise the awareness of this project, and find an new and entertaining way to engage both students and possibly new stakeholders. Seniors and experts in data preservation and related subject to the project were invited and gave speeches and activities together with the students, which can be a first hand look into the subject at hand from the point of view from experts on the field.

This is a type of events that is rarely seen and used, and as such these summer school events organised by PRELIDA can be said to be quite unique and interesting.

Other workshops were organised, where multiple parties were invited to participate and encouraged to share their idea and perspective and discuss them.

**11.1.8 Openup!**

URL: <https://pro.europeana.eu/projects/openup>



*Figure 8 Screenshot of website of Open Up! (courtesy of pro.europeana.eu)*

**Project duration:** 1 March 2011 to 28 February 2014

#### **Description from the official site:**

European natural history museums and botanical gardens hold a large amount of multimedia data in their collections, such as specimen images, movies, and animal sound files, all with a reference to an observation or collection event in nature. The OpenUp! project aims to mobilise the multimedia information using the existing information networks in the biodiversity research domain and links these networks to the Europeana portal. Access is based on the established technical infrastructure of the Biological Collection Access Service (BioCASE) that also feeds into the Global Biodiversity Information Facility (GBIF). The project addresses a number of key issues, namely, technical interoperability, metadata standards, and adaptation of Europeana workflow and harvesting procedures. It will also look at best practices for rights' clearance and IPR management of natural history multimedia. In addition, there is a multilingual enrichment of metadata to facilitate access by a wide European cultural audience. The Botanic Garden and Botanical Museum Berlin-Dahlem co-ordinates the project co-funded by the ICT PSP Work Programme. The project started in March 2011 and runs until February 2014. More than 800,000 multimedia objects have already been made available to Europeana by April 2013.

**Expected results**

- Distributing natural history multimedia content through Europeana
- Mapping and enrichment of metadata towards compliance with Europeana standards
- Adding data providers for multimedia content
- Incorporation of multilingual metadata, in particular common names of organisms
- Development of a consistent copyright strategy for participating data providers

**Evaluation:**

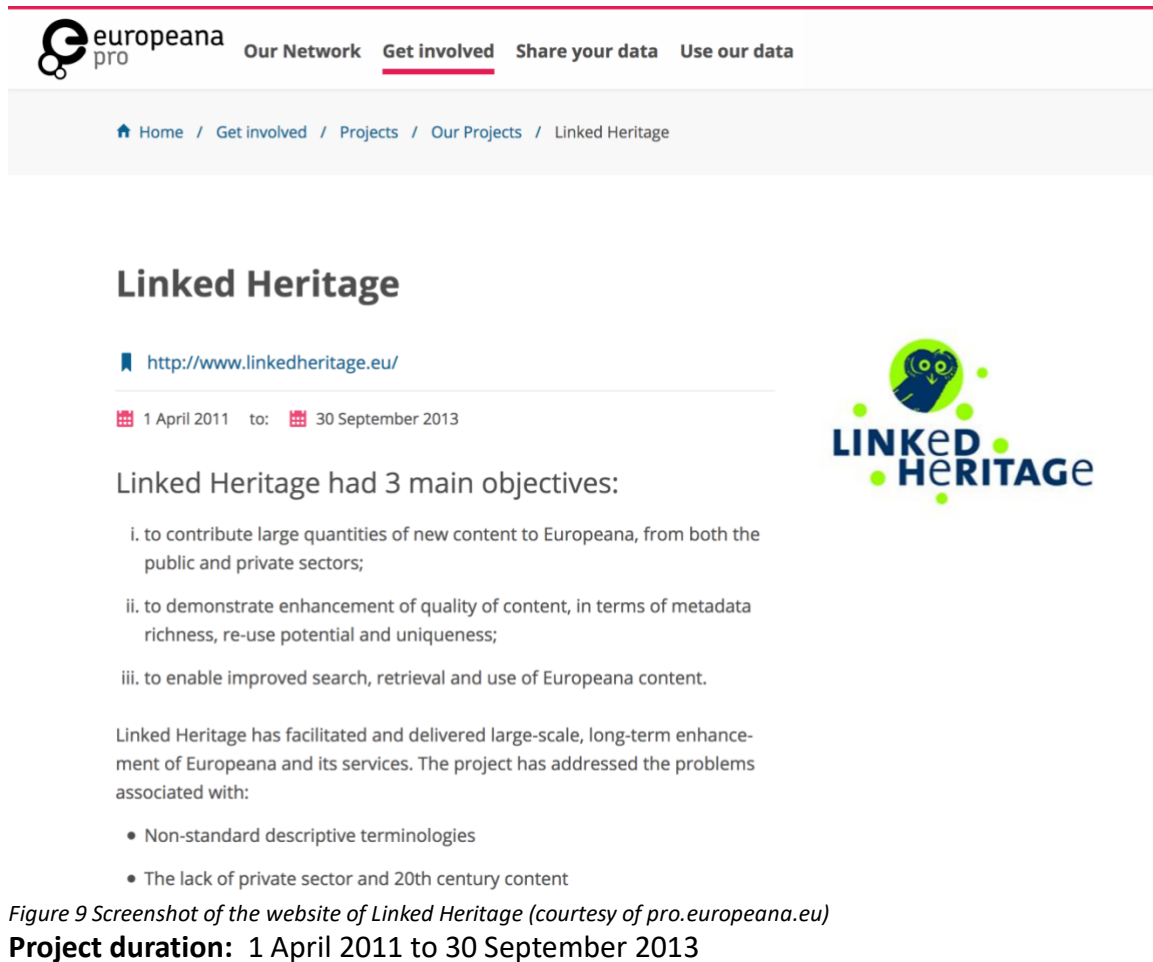
As for this project, three workshops were organised, with the objective of introducing and promoting the project, by explaining the values and ideals of the project to the audience, which are mainly scientific institution, museums and universities.

A website was also developed, which is used as a dissemination tool, to promote the project, but also a mean to provide information on the current progress of the project and a communication and management tool for the interested groups.

A newsletter and a promotional kit were also used, with the newsletter delivering multimedia and interesting information to the general public and the promotional kit being a collection of posters and flyers templates.

**11.1.9 Linked Heritage**

**URL:** <https://pro.europeana.eu/projects/linked-heritage>



**Linked Heritage**

<http://www.linkedheritage.eu/>

1 April 2011 to: 30 September 2013

Linked Heritage had 3 main objectives:

- i. to contribute large quantities of new content to Europeana, from both the public and private sectors;
- ii. to demonstrate enhancement of quality of content, in terms of metadata richness, re-use potential and uniqueness;
- iii. to enable improved search, retrieval and use of Europeana content.

Linked Heritage has facilitated and delivered large-scale, long-term enhancement of Europeana and its services. The project has addressed the problems associated with:

- Non-standard descriptive terminologies
- The lack of private sector and 20th century content

*Figure 9 Screenshot of the website of Linked Heritage (courtesy of pro.europeana.eu)*

**Project duration:** 1 April 2011 to 30 September 2013

### Description from the official site:

Linked Heritage had 3 main objectives:

- to contribute large quantities of new content to Europeana, from both the public and private sectors;
- to demonstrate enhancement of quality of content, in terms of metadata richness, re-use potential and uniqueness;
- to enable improved search, retrieval and use of Europeana content.

Linked Heritage has facilitated and delivered large-scale, long-term enhancement of Europeana and its services. The project has addressed the problems associated with:

- Non-standard descriptive terminologies
- The lack of private sector and 20th century content
- The preservation of complex metadata models within the Europeana metadata schema.

The consortium includes representatives of all the key stakeholder groups from 20 EU countries, together with Israel and Russia. These include ministries and responsible government agencies, content providers and aggregators, leading research centres, publishers and SMEs. The Europeana Foundation was involved as subcontractor.

Several partners participated in related Europeana ecosystem projects; this guarantees alignment with Europeana's evolution. In addition, organisations which have not in the past been involved contributed for the first time to Europeana. Three million new items were delivered to Europeana, covering a wide spectrum of types of cultural content.

**Evaluation:**

In this project, multiple paper types of dissemination tools were used, including factsheets, posters, slogans and leaflet. These are all used to introduce and illustrate the goals of the project, its progress and results.

A newsletter called eNews was developed, and published every two months with interesting topics ranging from general topics to more technical ones, satisfying both types of audiences.

An interesting this that was developed is the Digital Meeting Culture, which is, as the name says, a meeting place where people can share their ideas and opinions and discuss them with others, but all of this is done online. The main target for this tool are those people who work in the cultural heritage sector and who are interested in the digitalisation of cultural works.

Another online dissemination tool is the online booklet, which is a easy to use tool and contains technical and cultural information aimed at cultural institutions.

**11.1.10 MIMO**

URL: <https://pro.europeana.eu/projects/mimo>

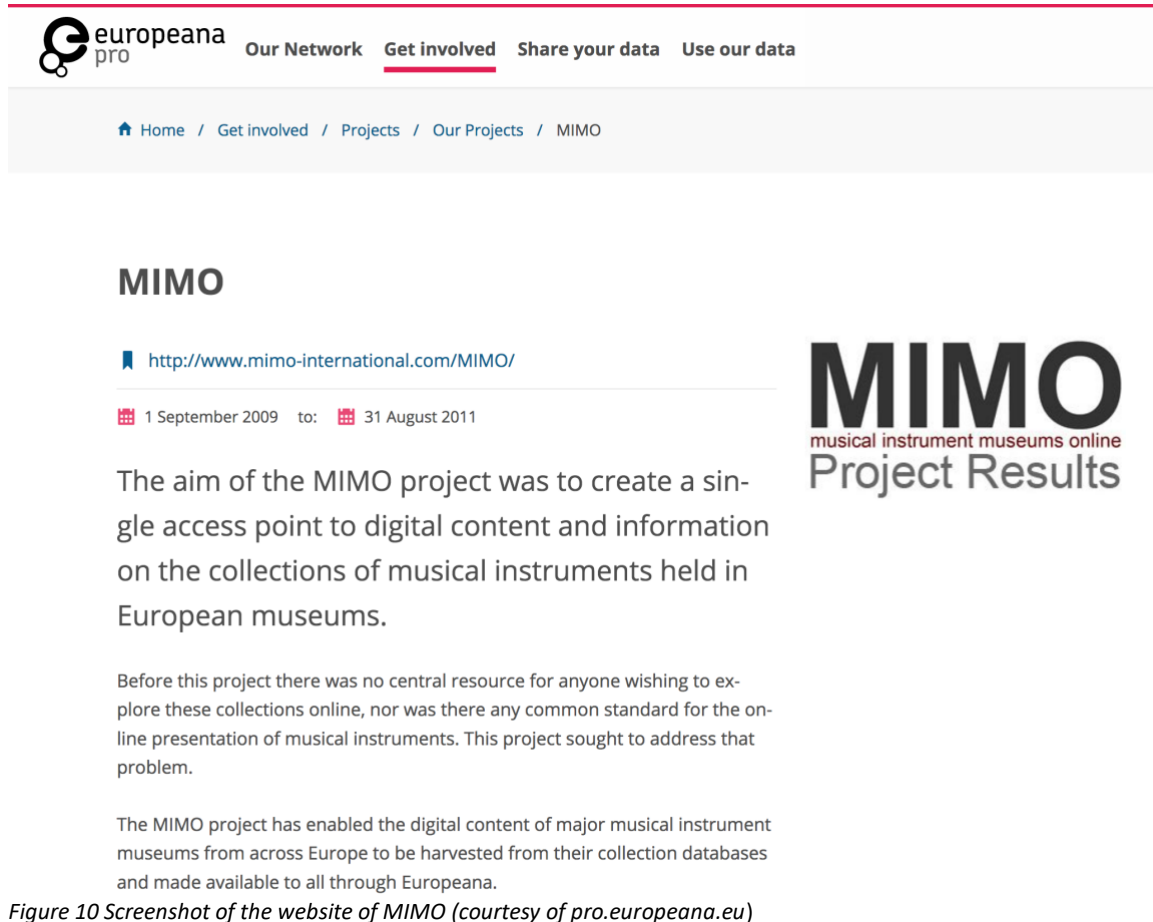


Figure 10 Screenshot of the website of MIMO (courtesy of pro.europeana.eu)

**Project duration:** 1 September 2009 to 31 August 2011

#### Description from the official site:

The aim of the MIMO project was to create a single access point to digital content and information on the collections of musical instruments held in European museums.

Before this project there was no central resource for anyone wishing to explore these collections online, nor was there any common standard for the online presentation of musical instruments. This project sought to address that problem.

The MIMO project has enabled the digital content of major musical instrument museums from across Europe to be harvested from their collection databases and made available to all through Europeana.

This includes:

- **45,000 images** of instruments, with metadata, thus making available 40% of Europe's and 16% of the world's heritage of historic musical instruments in public possession
- **1,800 digital audio files** giving an impression of the instruments' sound
- **300 video clips**



The project has also improved multilingual access to such content through the delivery of dictionaries for controlled vocabularies for musical instruments databases. This ensures consistency of classification for the musical instruments in Dutch, English, French, German, Italian and Swedish.

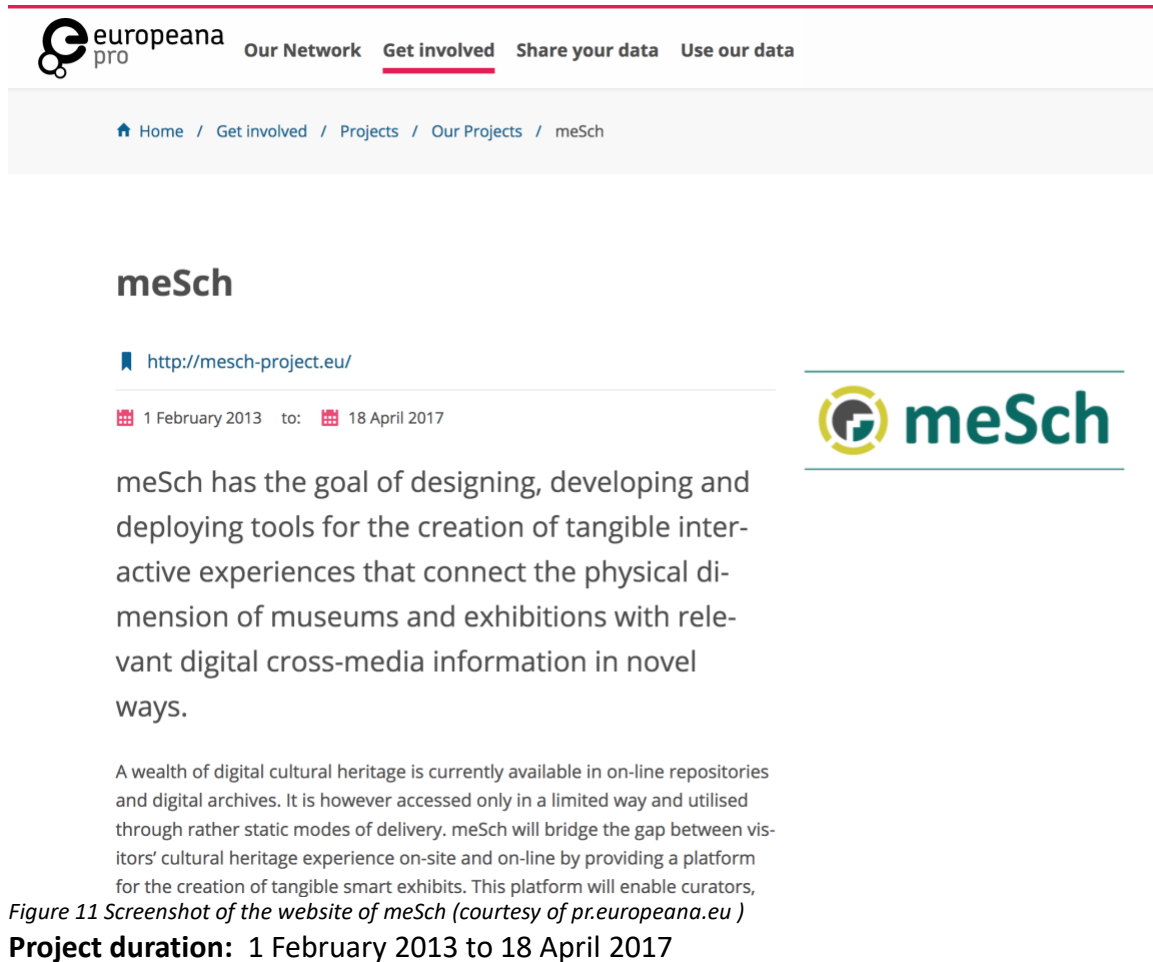
**Evaluation:**

Dissemination and engagement is a very important part of this project, as for the most part of the lifespan of this projects, no visible result can be shown, as such, in the website of MIMO, a large online gallery was constructed to show a vast amount of photos of musical instruments shared by the various partners, an experience that is further enhanced by the addition of Facebook and virtual exhibition.

MIMO makes use of newsletters to deliver information to its users about the progress of the project, while also sharing information about the upcoming events such as exhibitions,, conferences, press releases and concerts. In this way the users are promptly informed about the current event surrounding the project. An interesting piece information that was distributed by the newsletters relates to the results produced by the various partners, which can include all type of news and curiosities regarding musical instruments, which are the focus of the project.

**11.1.11 meSch**

URL: <https://pro.europeana.eu/projects/mesch>



### Description from the official site:

meSch has the goal of designing, developing and deploying tools for the creation of tangible interactive experiences that connect the physical dimension of museums and exhibitions with relevant digital cross-media information in novel ways. A wealth of digital cultural heritage is currently available in on-line repositories and digital archives. It is however accessed only in a limited way and utilised through rather static modes of delivery. meSch will bridge the gap between visitors' cultural heritage experience on-site and on-line by providing a platform for the creation of tangible smart exhibits. This platform will enable curators, artists, designers and cultural heritage professionals in general to create smart objects and intelligent spaces and to compose digital content to be embedded in smart objects and spaces without the need for specialised technical knowledge. Smart objects (like a magnifying glass or a replica) are enriched with digital technology while intelligent spaces embed sensors: both react to people, spaces and smart objects. A bespoke application will adapt the content and the behaviour of the object or space to visitors, their social context and the environment. The meSch approach is grounded on principles of co-design: the participation of designers, developers and stakeholders into the process of creation and evaluation as equal partners, and on a Do-It-Yourself philosophy of making and experimenting. Three large-scale case studies in

different museums provide test beds for the real-world evaluation of meSch technology with the public and cultural heritage stakeholders.

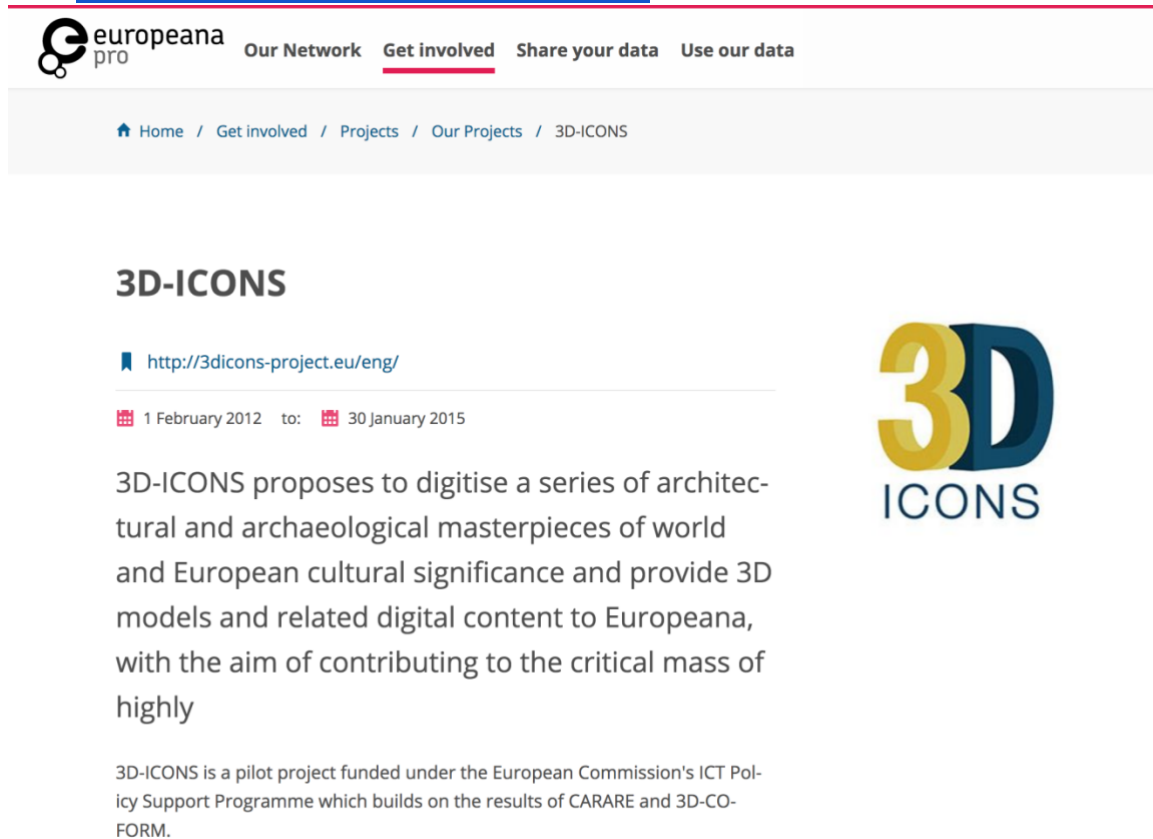
### Evaluation:

This project organised various public workshops, with the objective of gathering people from multiple sectors, such as business, government, education and cultural, and to make them interact with each other, which can be more productive than just informing them of the result of the project.

meSch makes use of public exhibitions as a dissemination and engagement tool, but makes interesting use of its technology when developing these exhibitions.

### 11.1.123D-ICONS

URL: <https://pro.europeana.eu/projects/3d-icons>



Public fascination with the architectural and archaeological heritage is well  
*Figure 12 Screenshot of the website of 3D-ICONS (courtesy of pro.europeana.eu)*

**Project duration:** 1 February 2012 to 30 January 2015

### Description from the official site:

3D-ICONS proposes to digitise a series of architectural and archaeological masterpieces of world and European cultural significance and provide 3D models and related digital content to Europeana, with the aim of contributing to the critical mass of highly 3D-ICONS

is a pilot project funded under the European Commission's ICT Policy Support Programme which builds on the results of CARARE and 3D-COFORM. Public fascination with the architectural and archaeological heritage is well known, it is proven to be one of the main reasons for tourism according to the UN World Tourism Organisation. Historic buildings and archaeological monuments form a significant component Europe's cultural heritage, they are the physical testimonies of European history and of the different events that led to the creation of the European landscape, as we know it today. The project will exploit existing tools and methods, to integrate them in a complete supply chain of 3D digitisation to contribute a significant mass of 3D content to Europeana. The project will focus on UNESCO World Heritage monuments and other monuments of outstanding value at European level, to illustrate a particular strand of Europe's history. The digital content will include overall 3D models and reconstructions, enlarged models of important details, images, texts, videos. It will also include and re-contextualize in 3D, objects belonging to a monument but presently located elsewhere, for example in a museum. The project's activities will include both new digitisation as well as the conversion of some existing 3D data into formats which are accessible for Europeana users. The project's anticipated impact is making accessible through Europeana an unprecedented quantity of high-quality, 3D, well-organised and attractive information about the masterpieces of European architecture and archaeology.

**Evaluation:**

For this project, a website and a portal were developed. While the website showed information about the project, events, news, the portal was used in an interesting way, by incorporating a map based interface used to showcase its cultural content. The purpose of the portal is to demonstrate the functionalities of this system.

A rather uncommon way to disseminate the project is the production of a showreel video for the project which was produced to be used in an exhibition.

Social media and newsletters were used extensively to disseminate the project, with frequent activities on Twitter, Facebook and YouTube.

Press releases were effectively used to disseminate the project, creating presence in newspapers, magazines and radio channels.

A couple of international workshops were held and in there the project was presented in the hope of introducing it to new and wider communities.

**11.1.13 APENET**

URL: <https://pro.europeana.eu/projects/apenet>

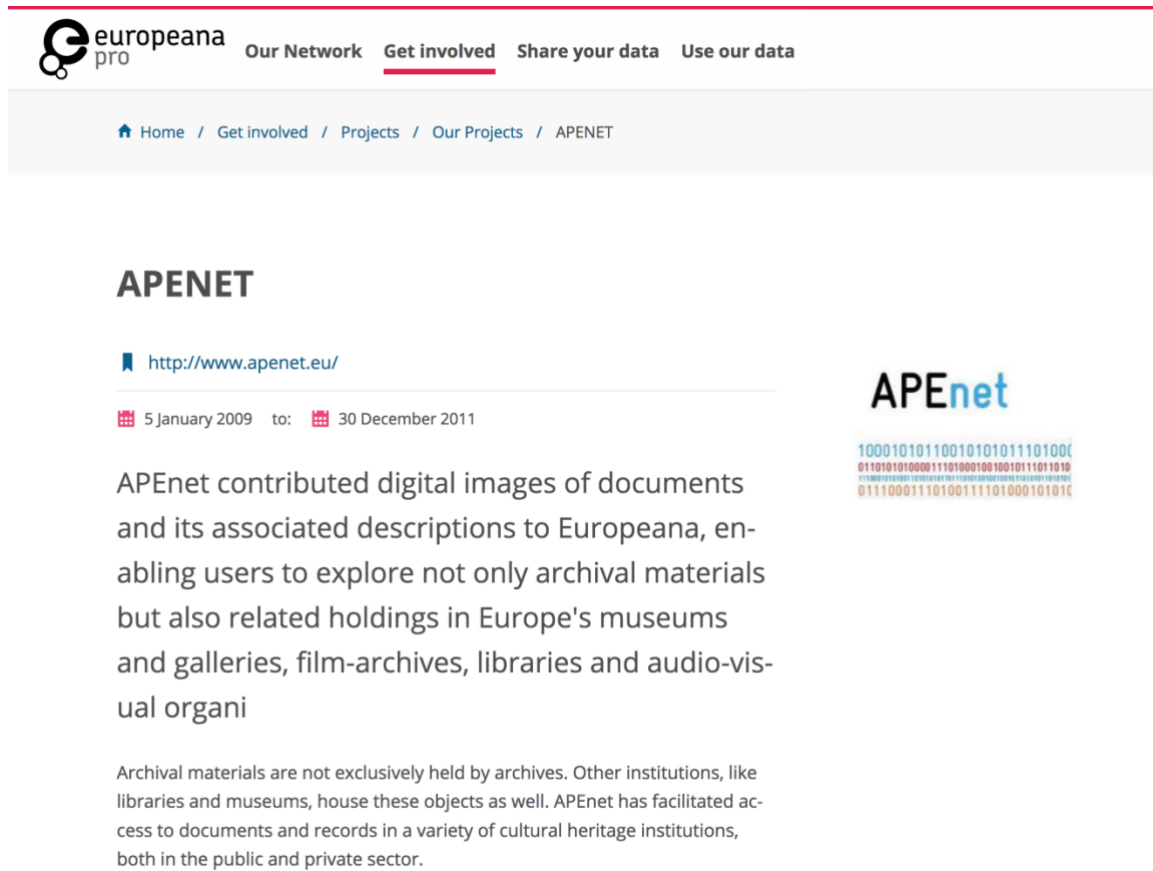


Figure 13 Screenshot of the website of APENet (courtesy of pro.europeana.eu)

**Project duration:** 5 January 2009 to 30 December 2011

#### Description from the official site:

APENet contributed digital images of documents and its associated descriptions to Europeana, enabling users to explore not only archival materials but also related holdings in Europe's museums and galleries, film-archives, libraries and audio-visual material.

Archival materials are not exclusively held by archives. Other institutions, like libraries and museums, house these objects as well. APENet has facilitated access to documents and records in a variety of cultural heritage institutions, both in the public and private sector. Initially, APENet brought together the existing digital objects of 17 major archives across Europe.

The first aim of the project was to build the APENet portal: a website where users can find information about millions of digitised and not yet digitised documents, their creators and the European archives that hold them.

The second aim was to make the digital holdings of the 17 archives available in Europeana. The final objective was to develop tools for archives to facilitate the transfer of their materials to the APENet portal and from there to Europeana.

## Results

- A single access point to the digitised and non-digitised collections of Europe's archives
- A set of converting engines and plug-ins for archives
- Access to Europe's archival heritage through Europeana
- Support and encourage cultural heritage institutions keeping archives to participate in the development of Europeana

## Evaluation:

For this project, a dynamic and interactive website was created, which serves as a dissemination tool, and at the same time, as a communication tool between the partners. On the website it's also possible to see and download other publicity material which consists of flyers, posters and business cards templates and which are crafted in a way that is visually appealing and interesting.

### 11.1.14 PATHS

URL: <https://pro.europeana.eu/projects/paths>

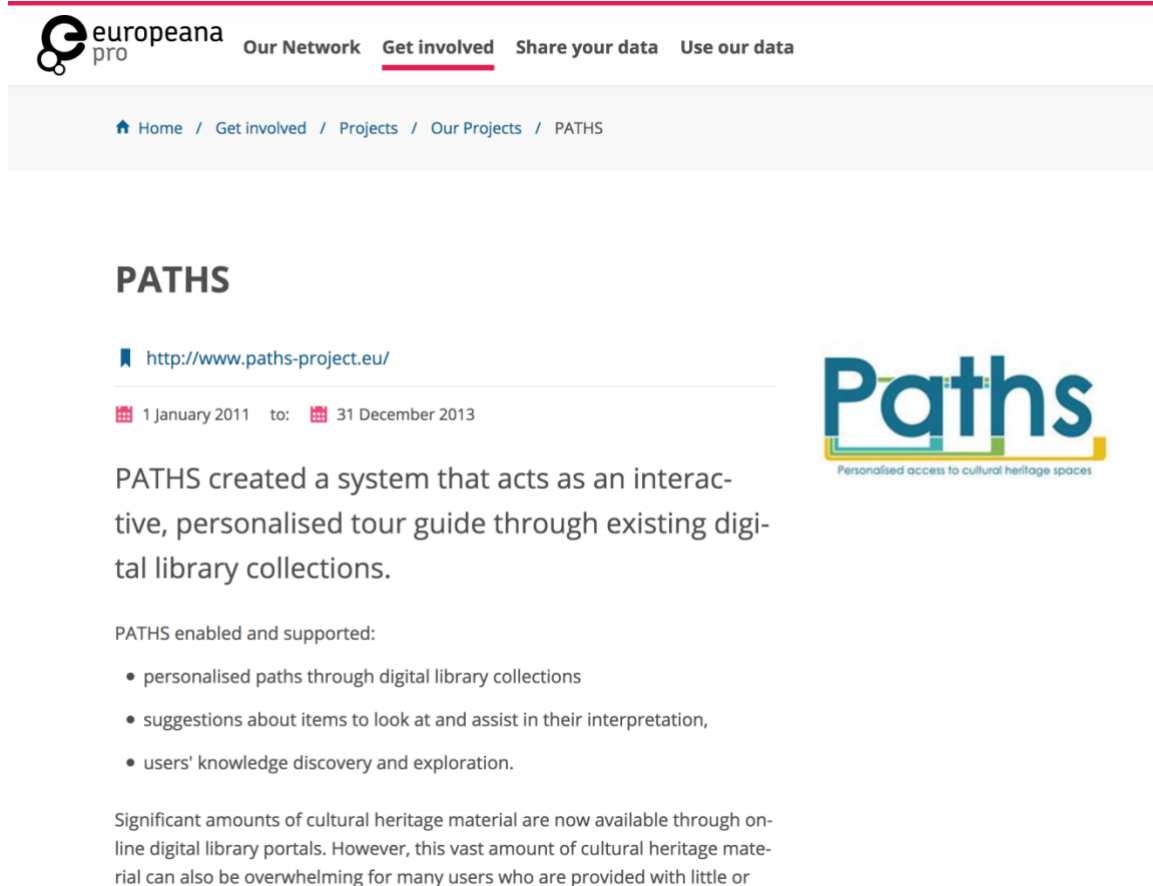


Figure 14 Screenshot of the website of PATHS (courtesy of pro.europeana.eu))

**Project duration:** 1 January 2011 to 31 December 2013

**Description from the official site:**

PATHS created a system that acts as an interactive, personalised tour guide through existing digital library collections.

PATHS enabled and supported:

- personalised paths through digital library collections
- suggestions about items to look at and assist in their interpretation,
- user's knowledge discovery and exploration.

Significant amounts of cultural heritage material are now available through online digital library portals. However, this vast amount of cultural heritage material can also be overwhelming for many users who are provided with little or no guidance on how to find and interpret this information. The situation is very different in museums and galleries where items are organised thematically and users guided through the collection. PATHS aims at making it easier for users to explore cultural heritage material by taking them along a trail, or pathway, created by experts, by themselves or by other users. The PATHS system will offer suggestions about items to look at and assist in their interpretation. Navigation will be based around the metaphor of a path through the collection. A path can be based around any theme, for example, artist and media (paintings by Picasso), historic periods (the Cold War), places (Venice) and famous people (Muhammad Ali). Users will be able to construct their own paths or follow predefined ones.

**PATHS and Europeana**

Like other cultural heritage portals, access to content in Europeana is currently based on hand-crafted catalogues which use specialised terminology. PATHS will make use of automated techniques to mine cultural heritage sources online for the purpose of building ontologies and significantly enhancing existing domain knowledge and vocabularies. Since PATHS is a research project, it will focus on two core languages, English and Spanish, to demonstrate that the technologies being developed are general. The services developed by PATHS will be demonstrated to the cultural heritage and research communities by using data from the Europeana and Alinari websites. The goal will be to evaluate the services in field trials with users and to evaluate the potential of the services for implementation in other cultural heritage websites and digital library portals. The PATHS project will make use of content from Europeana and will contribute to the Digital Agenda for Europe by creating new ways for users to participate in their cultural heritage.

**Evaluation:**

As for this project, the engagement method used is very interesting as it heavily relies on user generated content, as such, there is massive user interactions.

There is a personal workspace generated for the users where they can add items to it, rearrange them and add annotations to them. As this is a space that can be personalised and it is linked to the user profile, this space can be used to gauge the tastes and interests

of the user as the workspace reflects them, which makes the workspace a great source of data from the users.

As stated above, this project relies heavily on user generated content, as such the users can add items, texts and tags to the system.

While using the Path system, the user can either choose to follow the links of the objects or switch to another intersecting path that contains a similar or branching theme. This is to engage the users and let them always follow their interest.

### 11.1.15 EuropeanaLocal

URL: <https://pro.europeana.eu/projects/europeanalocal>

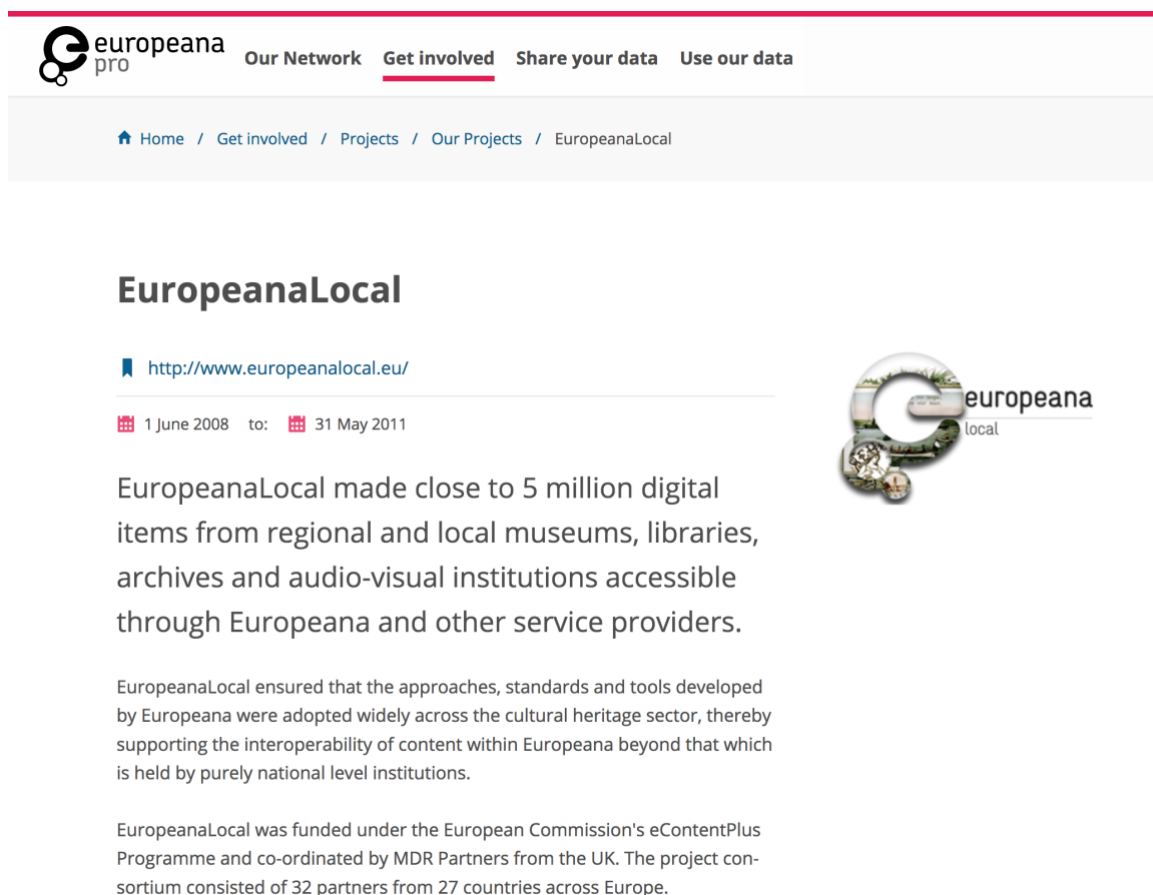


Figure 15 Screenshot of the website of Europeana Local (courtesy of [pro.europeana.eu](https://pro.europeana.eu))

**Project duration:** 1 June 2008 to 31 May 2011

#### Description from the official site:

EuropeanaLocal made close to 5 million digital items from regional and local museums, libraries, archives and audio-visual institutions accessible through Europeana and other service providers.



EuropeanaLocal ensured that the approaches, standards and tools developed by Europeana were adopted widely across the cultural heritage sector, thereby supporting the interoperability of content within Europeana beyond that which is held by purely national level institutions.

EuropeanaLocal was funded under the European Commission's eContentPlus Programme and coordinated by MDR Partners from the UK. The project consortium consisted of 32 partners from 27 countries across Europe.

#### Highlights

- The project added close to 5 million items from local and regional resources to Europeana
- Over 800 content providing organisations mobilised across 27 countries, with an average of 31 per content partner
- Huge awareness raising and dissemination effort by partners nationally and locally
- Enhanced the skills, expertise and motivation of local institutions – enabling them to participate in Europeana

#### Evaluation:

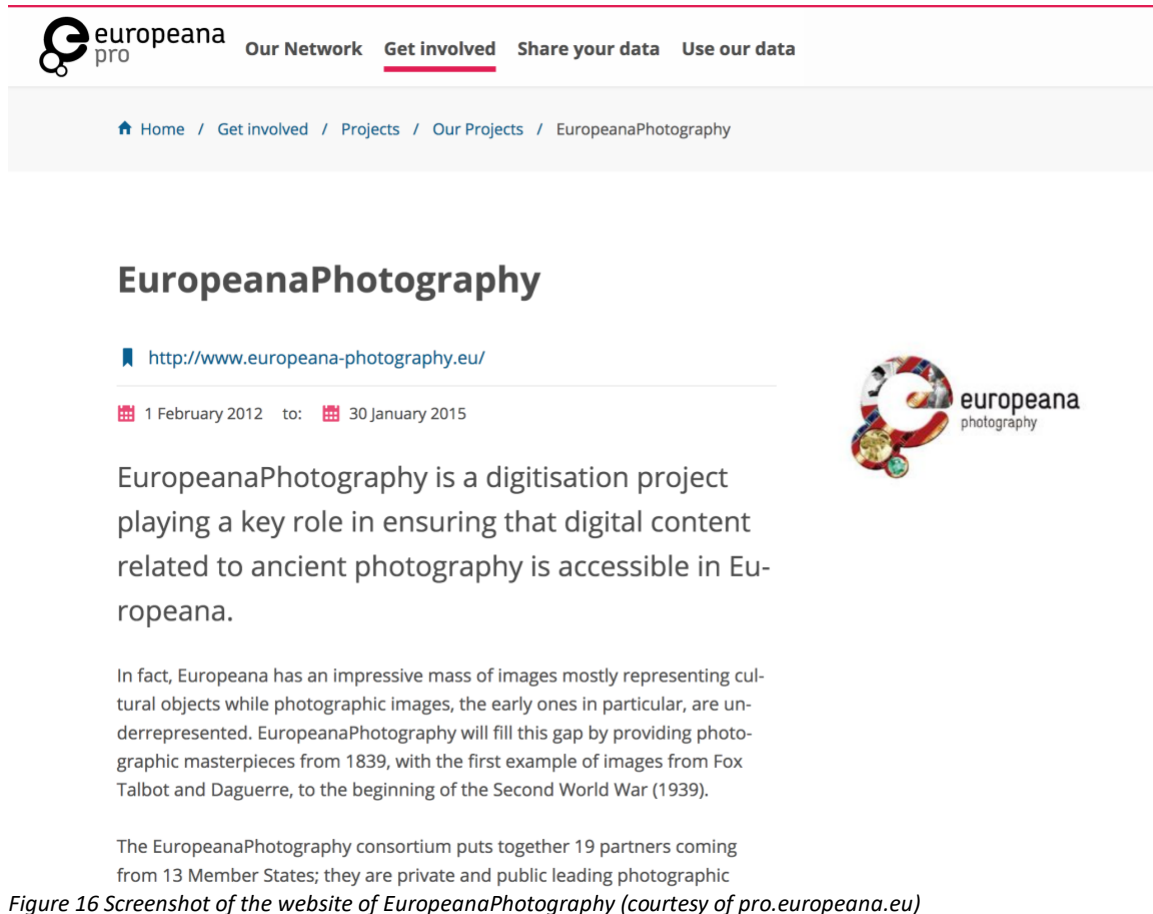
For this project, a number of workshops were organised, and they all received excellent attendance on the part of the project partners, but also from other technical partners, organisers, and expert content providers and representative of Europeana.

These workshops were great as they allowed the various partners to share their knowledge and experience with others who share the same challenges.

A website and a newsletter has also been developed, with the website being functional soon after the project had started, while being constantly being updated during the course of the project.

#### 11.1.16 EuropeanaPhotography

URL: <https://pro.europeana.eu/projects/europeanaphotography>



**Project duration:** 1 February 2012 to 30 January 2015

#### Description from the official site:

EuropeanaPhotography is a digitisation project playing a key role in ensuring that digital content related to ancient photography is accessible in Europeana.

In fact, Europeana has an impressive mass of images mostly representing cultural objects while photographic images, the early ones in particular, are underrepresented. EuropeanaPhotography will fill this gap by providing photographic masterpieces from 1839, with the first example of images from Fox Talbot and Daguerre, to the beginning of the Second World War (1939).

The EuropeanaPhotography consortium puts together 19 partners coming from 13 Member States; they are private and public leading photographic agencies and cultural institutions holding important photographic collections. This public-private partnership is quite unique in the Europeana group of projects; the private partners will demonstrate how they can derive commercial value from participation in Europeana while the public ones will show how to derive benefits from their cooperation with the private sector.

The EuropeanaPhotography content providers are digitising over 430,000 photographic items for Europeana; the provided metadata will be made available in all the 11 languages spoken in the partners' countries. This core of documents will illustrate historical moments

of the European life, landscapes and people, home and clothes, social and economic changes. The collections will be organised upon four main themes:

- Places (cities – as the transformation of Paris by Haussmann and of Barcelona by Gaudi - landscape – as the countryside in Europe in the 19th century);
- People (portraits as Queen Victoria, the Popes, Garibaldi, and Coco Chanel -, daily life, etc.);
- Events (political events – as la Commune de Paris -, local and civil wars, royal weddings);
- Trends or movements (industrial revolution, women's emancipation, artistic movements, geographic explorations).

Dissemination and promotion involve several activities and tools: beside the official website, EuropeanaPhotography owns a dedicated showcase inside [www.digitalmeetsculture.net](http://www.digitalmeetsculture.net) online magazine, and will be present in scientific publications and periodicals. The public sector of the cultural institutions and the private/commercial sector of the photographic archives are the target sectors of dissemination.

#### **Evaluation:**

This project has an interesting website. It was first built as a portal to provide information about the activities of the project to the public, with additional features being implemented as the project continued. Later on, the site got a more active role, in promoting and communicating with the users and stimulating the user engagement. Another peculiar element of the site is that it has support for multi language, with multiple languages other than English being available, thus increasing the range of the audience. Other than the web site, a blog was also developed by the University of Patras, which was developed according to the needs of the partners.


An unique element of this project is that a vocabulary was also made for this project. It provides translation for keywords associated with the theme of the project, which is photography. This will allow the users to look for words they don't understand and translate them in their own language, making it easier for them learn about the project and its content.

EuropeanaPhotography also has other dissemination tools, such as project flyers, factsheets, leaflets, while also making use of the most commonly used social media, like Facebook, LinkedIn and Twitter.

In addition, high quality publication were also made, which will allow easy access to relevant information to researcher and similar parties.

#### **11.1.17 Judaica Europeana**

URL: <https://pro.europeana.eu/projects/judaica-europeana>



**Judaica Europeana**

<http://www.judaica-europeana.eu>

1 January 2010 to: 30 December 2011

Beginning in 2010, Judaica Europeana partners digitised and uploaded to Europeana 3.7 million items. They include 3,611,000 pages from books, newspapers and archives; 62,000 photographs, postcards and museum objects; 23,000 sound files of music and oral hi

Judaica Europeana worked with libraries, archives and museums to provide integrated access to digital collections, which documented the Jewish presence and heritage in Europe. This content will continue to grow with the second stage of the project (2012-2014) as new partners provide access to their digital collections to be integrated in Europeana.

*Figure 17 Screenshot of the website of Judaica Europeana (courtesy of pro.europeana.eu)*

**Project duration:** 1 January 2010 to 30 December 2011

#### Description from the official site:

Beginning in 2010, Judaica Europeana partners digitised and uploaded to Europeana 3.7 million items. They include 3,611,000 pages from books, newspapers and archives; 62,000 photographs, postcards and museum objects; 23,000 sound files of music and oral hi.

Judaica Europeana worked with libraries, archives and museums to provide integrated access to digital collections, which documented the Jewish presence and heritage in Europe. This content will continue to grow with the second stage of the project (2012-2014) as new partners provide access to their digital collections to be integrated in Europeana.

The Judaica Europeana network is involved - through the European Association for Jewish Culture - in the Digitised Manuscripts to Europeana (DM2E) and the AthenaPlus projects.

#### Judaica's achievements

**Documentation** of Jewish expression in Europe: Judaica encouraged and supported content-holders in identifying Jewish content in their collections that reflects the activities, creativity and self-expression of Jews in European cities.

**Digitisation and aggregation** of this content: A coherent thematic collection has been created and incorporated into Europeana: Standards were coordinated across institutions in order to synchronise the metadata with the interoperability requirements of Europeana.

**Deployment** of knowledge management tools: These enable communities of practice to adapt and apply controlled vocabularies, thesauri and ontologies for the indexing, retrieval and re-use of the aggregated content pertinent to their own areas of interest.

**Use** of the digitised content: Judaica Europeana digital collections are available in scholarship and academic research; university-based teaching; online learning; museum curatorship and virtual exhibitions; events and initiatives of cultural institutions; cultural tourism; and formal and informal education.

#### **Judaica facts**

Judaica Europeana was launched in January 2010 and concluded successfully in February 2012. It was co-funded by the eContentplus programme of the European Commission.

The second stage of Judaica Europeana began in March 2012. Project partners formed a network and a consortium under a Memorandum of Understanding to enable continued growth and enrichment of digital Jewish content published in Europeana.

The network is led by the European Association for Jewish Culture, London in association with the Johann Wolfgang Goethe Universität, Frankfurt and the National Library of Israel. It has 27 associated partner institutions in Europe, Israel and the US.

#### **Evaluation:**

A brochure was designed for this project to be distributed during conferences and events, it contains a simple yet precise presentation and description of the project so that everyone can get a clear and concise idea of the project.

A workshop was organised, with the objective of reinforcing the bonds of the participants and ensuring future collaborations for this project.

Judaica Europeana offers a large amount of books, documents and images related to the Jewish history and culture, increasing their availability online and providing additional tools for scholars and researchers of this field.

#### **11.1.18LoCloud**

**URL:** <https://pro.europeana.eu/projects/locloud>

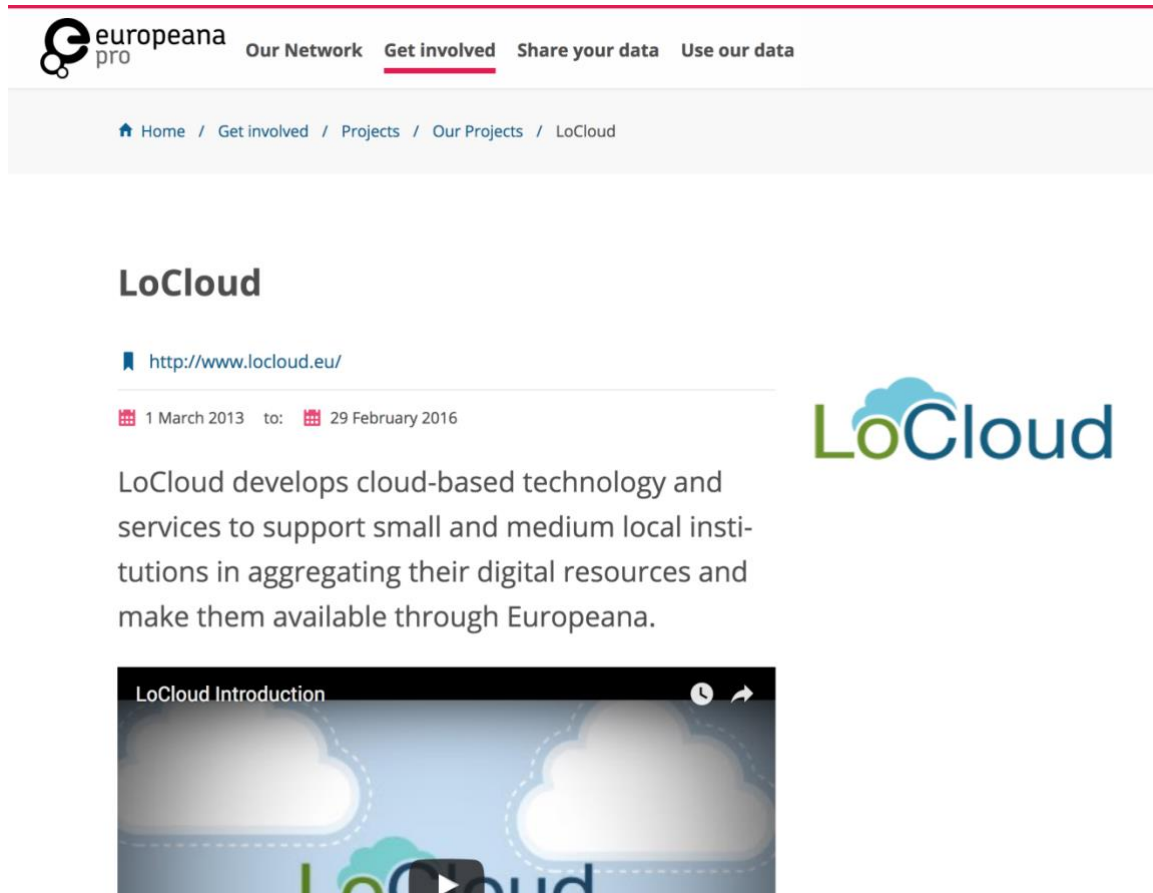


Figure 18 Screenshot of the website of LOCloud (courtesy of pro.europeana.eu)

**Project duration:** 1 March 2013 to 29 February 2016

**Description from the official site:**

LoCloud develops cloud-based technology and services to support small and medium local institutions in aggregating their digital resources and make them available through Europeana.

LoCloud is a Best Practice Network coordinated by the Norwegian National Archives and is designed to build on the results of CARARE and Europeana Local by exploring the potential of cloud computing services for small and medium museums wishing to provide content to Europeana. With a focus on geographic locality and local heritage it will provide over 4 million items of new content to Europeana, aggregation services, new tools, support and training to the participating cultural institutions. It started on 1st March 2013 and will run for three years.

Specific objectives of LoCloud are:

- Supporting small and medium-sized institutions in making their content and metadata available to Europeana, by using cloud computing technologies to reduce technical, semantic and skills barriers.
- Aggregating content for the local heritage, with a special focus on geographic location, and making it available to Europeana users.

- Implementing MINT and MORE to provide aggregation services for LoCloud, building on the results of CARARE and other projects to support the continued development of these systems.
- Exploring and trialling the potential to develop cloud based services and applications suitable for small and medium sized institutions to support metadata enrichment, mapping, harvesting and aggregation.
- Making available a lightweight digital library system suitable for small and medium sized cultural institution.
- Developing a 'default' infrastructure for metadata from smaller institutions, not currently aggregated by other aggregators.
- Providing guidance, training and support facilities to serve the needs of content providers.

The project builds on the achievements of CARARE (2010-2013) in establishing a repository-based aggregator for Archaeological and Architectural heritage; and of Europeana Local (2008-2011) in its work with local institutions and their regional and national aggregators, which resulted in the contribution of nearly 5 million items to Europeana.

The consortium of LoCloud is composed of 32 partners including technical partners, content providers, aggregating services and partners with expertise in specific areas relevant to the project work.

**Evaluation:**

The website that has been developed for this project act also as portal and makes it easier for the users to find information about the project as it provides a single source of information and documentation for the project. This makes it so that the users do not have to go around trying to find what they need, but allows them to find it easily from one single location.

The target audience for this are all those people, be it individuals or interested groups of people, that wants to make use of LoCloud services and application for their own systems.

An interesting thing about this project is that videos and workshops were made as a form of aid in training the participants in the usage of LoCloud.

Training workshops were organised and held with the purpose of making sure that the content providers are capable of using the technology.

For the same reason, multiple training videos were made, which were recorded during one of those workshops.

Other than the website, a newsletter was produced, which is published twice a year, press releases were held to disseminate the project, and multiple events were held, such as conferences and seminars.

### 11.1.19 EuropeanaConnect

URL: <https://pro.europeana.eu/projects/europeanaconnect>

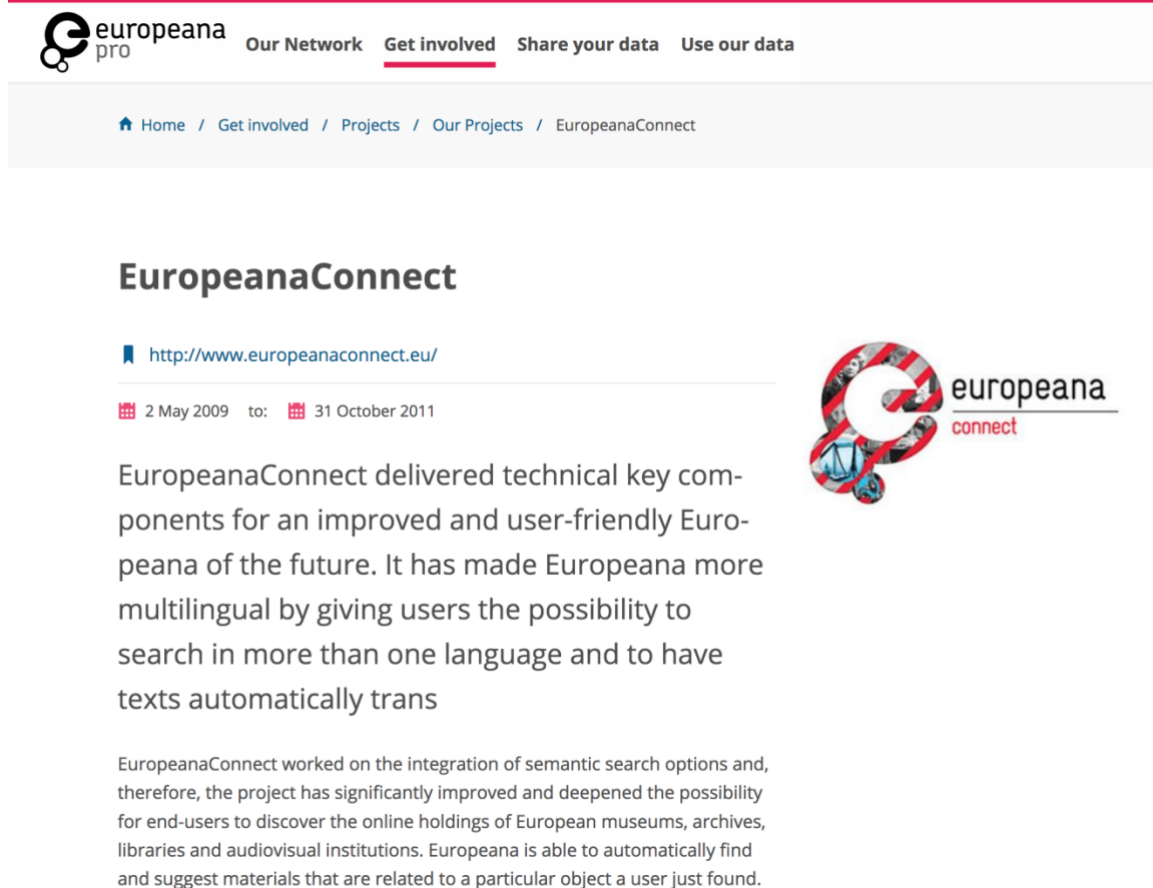


Figure 19 Screenshot of the website of EuropeanaConnect (courtesy of proeuropeana.eu)

**Project duration:** 2 May 2009 to 31 October 2011

#### Description from the official site:

EuropeanaConnect delivered technical key components for an improved and user-friendly Europeana of the future. It has made Europeana more multilingual by giving users the possibility to search in more than one language and to have texts automatically trans. EuropeanaConnect worked on the integration of semantic search options and, therefore, the project has significantly improved and deepened the possibility for end-users to discover the online holdings of European museums, archives, libraries and audiovisual institutions. Europeana is able to automatically find and suggest materials that are related to a particular object a user just found. This is done by answering "What person, place, time period or event is related to the object the user is looking at now?" Furthermore, the project has opened new ways of discovering cultural heritage in Europeana by offering users the possibility to browse and search in time and space. It has also made Europeana accessible from your mobile phone or PDA. EuropeanaConnect streamlined the transfer



of digitised cultural objects from museums, archives, libraries and audiovisual institutions across Europe to the Europeana headquarters in the Netherlands. It also took major steps to tackle copyright-related problems that prevented European cultural heritage from being discovered, used and reused by users worldwide. Finally, EuropeanaConnect added around 290,000 audio tracks from more than 500 European archives to Europeana.

**Evaluation:**

In this project there is an interesting usage of multilingual search feature, where the users can change manually the translation of some words. This can be an interesting element as users can send a translation that is more appropriate compared to the suggested translation, as some cultural heritage terminology is not something that appears in dictionaries.

A unique thing that has been done in this project, are the interviews, be it as a group of individual, where these selected users are engaged in a discussion by a facilitator regarding selected topics, where their answers are then analysed and interpreted. These interviews are done in a semi formal way and they try to gather the expectations, needs and thoughts of the users.

Another interesting tool developed for end users is the YUMA Suite, which is a browser based tool used to make annotations on various types of media, be them audio or video. Other than its main function, it also possesses other features, such as a map, not unlike Google Maps, with high resolution map scans and zoomable images.

In addition to all of this, documentation and demonstration on the usage of the tool can be found online.

**11.1.20 Europeana Space**

URL: <https://pro.europeana.eu/projects/europeana-space>



Figure 20 Screenshot of the website of Europeana Space (courtesy of pro.europeana.eu)

**Project duration:** 1 February 2014 to 31 January 2017

#### Description from the official site:

The ultimate 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.

Europeana Space 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.

#### Evaluation:

For this project, multiple pilots, with different themes and objectives were developed. One of these is the EuropeanaTV pilot, which collected a large amount of both audio and video clips, to be included in the application, from which, the majority can be accessed online.

Another pilot is the Photography one, in which pictures were collected from all types of sources and then digitised, while still keeping the majority of them as public domain.

The most interesting pilot is the games one, in which three games were developed, a casual game aimed at children, a creative game and an educational one. The objective of this pilot is to encourage the use and experimentation of the Europeana archive by providing a game demonstration. In addition, a video is also included, which shows to the people how to make their own game, though a simple one. The developed games are going to be available online as web based apps and then disseminated through the dissemination network of the project.

An interesting pilot is the Dancing one, where the objective is to find, preserve and spread those folk dances that are performed at region level only, those that carries the traditions and culture of the people. New technologies are also used to help immortalise these traditional dances, with motion capture and video recordings.

A museum pilot was also developed, with the participating museums as source, images from them were collected and made available to the public.

A website that also works as portal was developed and used as dissemination tool, together with social media channels such as Facebook, Twitter, LinkedIn. A newsletter was produced, together with a factsheet, booklet and poster, and events such as demonstrations and workshops were organised.

#### **11.1.21 Europeana Newspapers**

URL: <https://pro.europeana.eu/projects/europeana-newspapers>

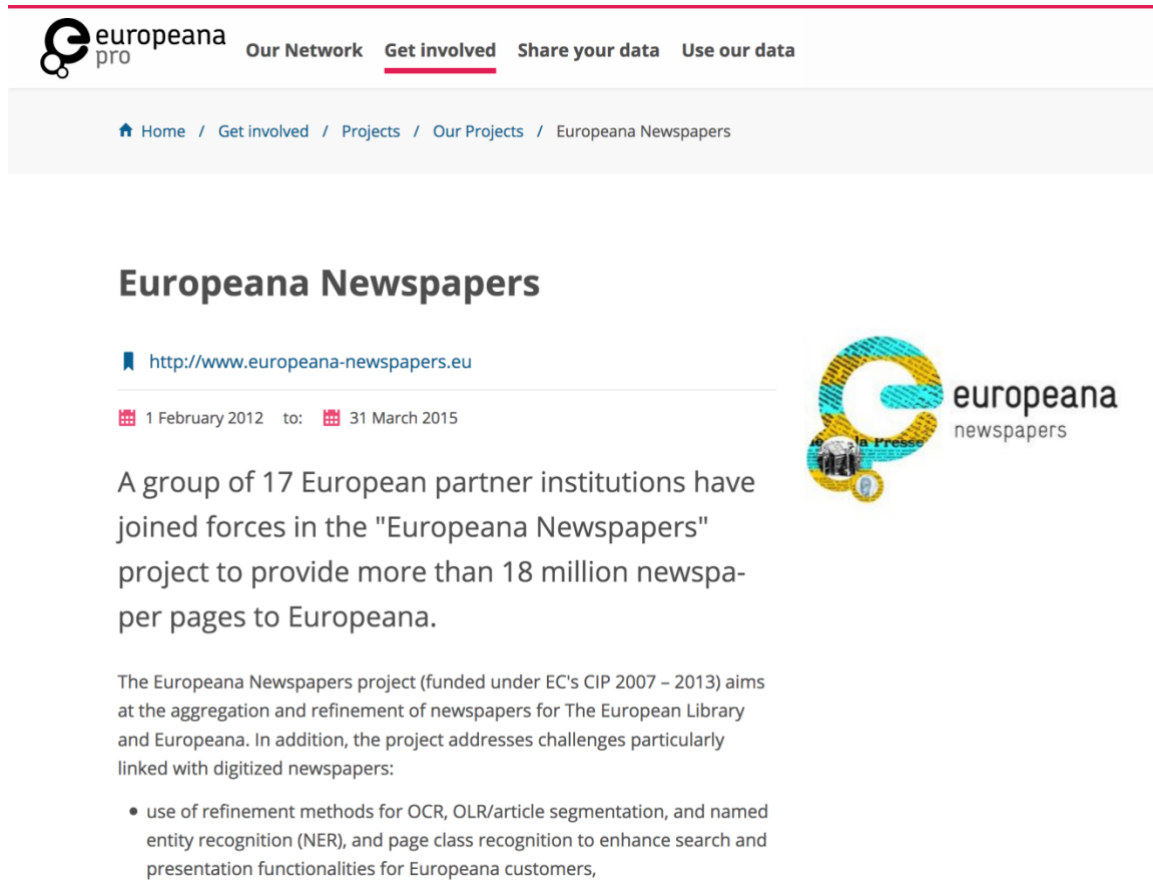


Figure 21 Screenshot of the website of Europeana Newspapers (courtesy of pro.europeana.eu)

**Project duration:** 1 February 2012 to 31 March 2015

#### Description from the official site:

A group of 17 European partner institutions have joined forces in the "Europeana Newspapers" project to provide more than 18 million newspaper pages to Europeana. The Europeana Newspapers project (funded under EC's CIP 2007 – 2013) aims at the aggregation and refinement of newspapers for The European Library and Europeana. In addition, the project addresses challenges particularly linked with digitised newspapers: use of refinement methods for OCR, OLR/article segmentation, and named entity recognition (NER), and page class recognition to enhance search and presentation functionalities for Europeana customers, quality evaluation for automatic refinement technologies, transformation of local metadata to the Europeana Data Model (EDM) metadata standardisation in close collaboration with stakeholders from the public and private sector.

#### Evaluation:

For this project, a website was created. At first it was a simple one, providing only basic information, but then later it was replaced by a more advanced one, which was then periodically updated.

Flyers were produced, which were also multilingual.

### 11.1.22 Europeana Libraries

URL: <https://pro.europeana.eu/projects/europeana-libraries>

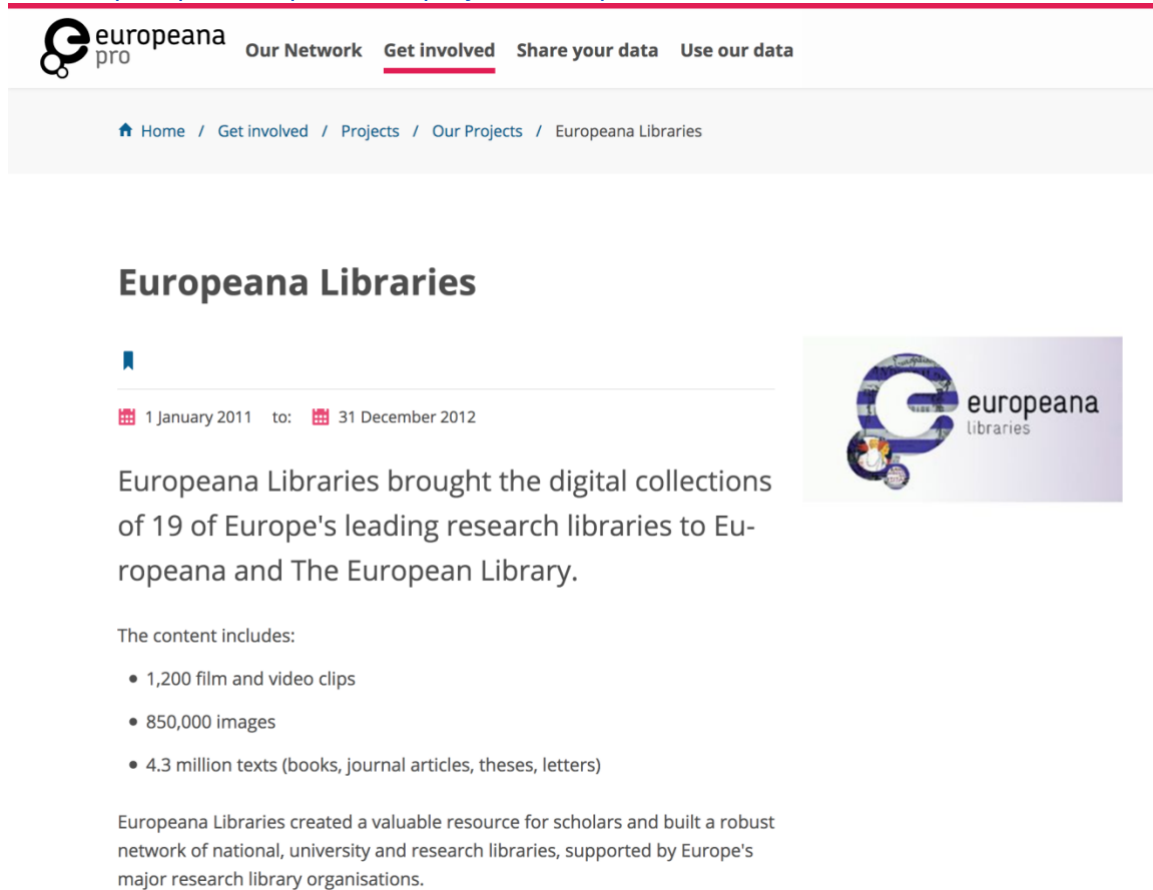


Figure 22 Screenshot of the website of Europeana Libraries (courtesy of pro.europeana.eu)

**Project duration:** 1 January 2011 to 31 December 2012

#### Description from the official site:

Europeana Libraries brought the digital collections of 19 of Europe's leading research libraries to Europeana and The European Library.

The content includes:

- 1,200 film and video clips
- 850,000 images
  - million texts (books, journal articles, theses, letters)

Europeana Libraries created a valuable resource for scholars and built a robust network of national, university and research libraries, supported by Europe's major research library organisations.

#### HIGHLIGHTS

**5 Million Objects:** Digitised books, films and images are freely available online. Subjects range from Oriental manuscripts to Spanish civil war photographs and represent a wide geographical spread that covers the length and breadth of Europe.

**Full-text Indexing:** This is the first cultural digitisation project that incorporates full-text indexing and searching capabilities. This creates the potential for in-depth academic study of all texts brought together by Europeana Libraries.

**Representation:** Europeana Libraries provided research libraries with a platform to promote their collections to the widest possible audience. It lays the foundation on which a critical mass of research resources can be based.

**Aggregation:** This project unites content from several libraries and creates a single channel for contributing library content to Europeana and The European Library. The model is efficient, cost-effective and capable of being extended to research libraries across Europe.

**High Quality Metadata:** The quality and structure of library metadata will be improved. This will make online searching more accurate and user-friendly. New features such as timelines and maps will also be supported.

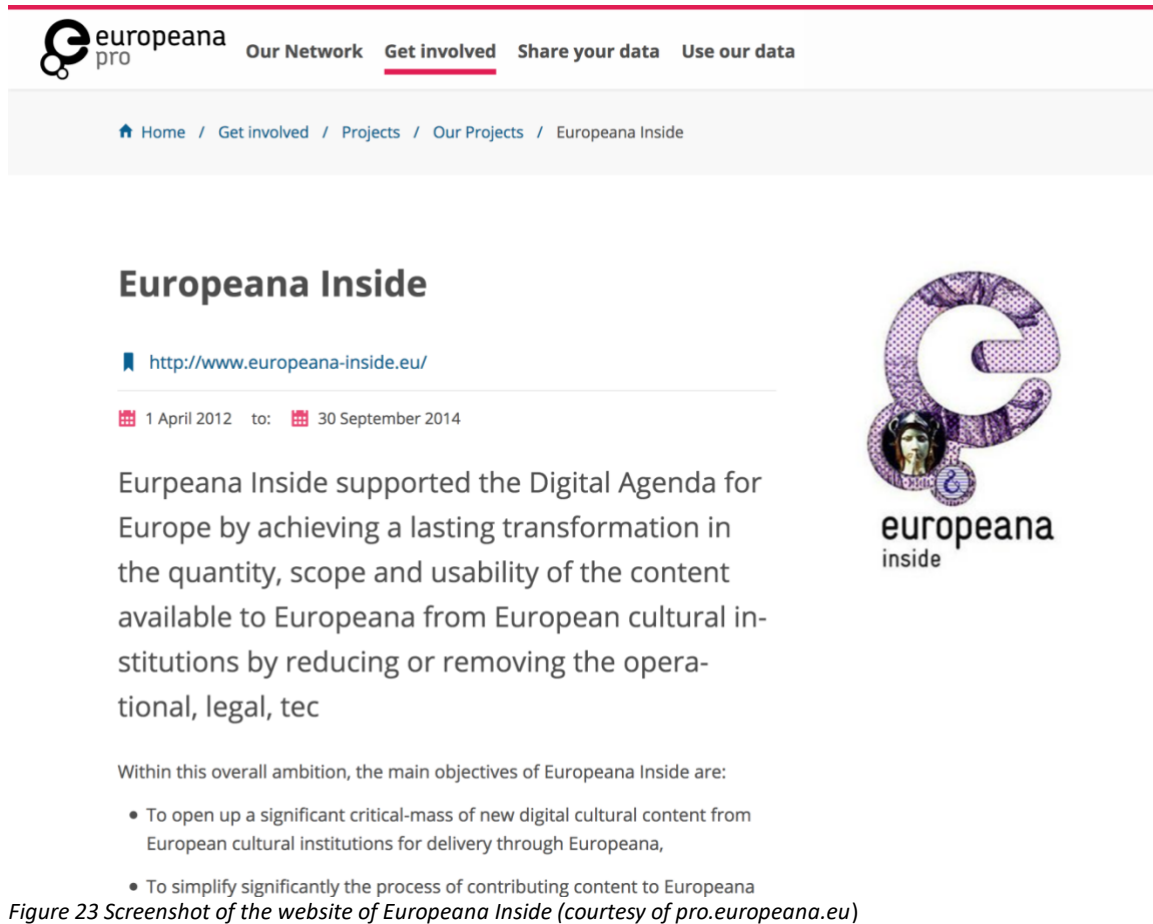
**Evaluation:**

Europeana Libraries launched two virtual exhibitions, with the first one showcasing medieval and renaissance works, and the second one having a focus on science and machines.

These two exhibitions were highly successful and received a lot of exposure gaining high level of awareness from the public.

### **11.1.23 Europeana Inside**

**URL:** <https://pro.europeana.eu/projects/europeana-inside>



**Europeana Inside**

<http://www.europeana-inside.eu/>

1 April 2012 to: 30 September 2014

Europeana Inside supported the Digital Agenda for Europe by achieving a lasting transformation in the quantity, scope and usability of the content available to Europeana from European cultural institutions by reducing or removing the operational, legal, tec

Within this overall ambition, the main objectives of Europeana Inside are:

- To open up a significant critical-mass of new digital cultural content from European cultural institutions for delivery through Europeana,
- To simplify significantly the process of contributing content to Europeana

*Figure 23 Screenshot of the website of Europeana Inside (courtesy of pro.europeana.eu)*

**Project duration:** 1 April 2012 to 30 September 2014

#### Description from the official site:

Europeana Inside supported the Digital Agenda for Europe by achieving a lasting transformation in the quantity, scope and usability of the content available to Europeana from European cultural institutions by reducing or removing the operational, legal, etc.

Within this overall ambition, the main objectives of Europeana Inside are:

- To open up a significant critical-mass of new digital cultural content from European cultural institutions for delivery through Europeana,
- To simplify significantly the process of contributing content to Europeana for cultural institutions and aggregators of all scales and types throughout Europe,
- To help cultural institutions and aggregators overcome the organisational, technical, legal and financial barriers to participation by part-automating the workflow by which content is made available to Europeana, and creating tools for the management of permissions and licensing,
- To build on the framework of standards and protocols established under previous Europeana projects by ensuring that current and future generations of Collections and Digital Asset Management Software are 'Europeana-ready'.

- To support metadata enrichment in Content Provider systems (and thereby deliver value to participating organisations and their users) by creating a channel for enhanced content to flow back from Europeana as the central domain aggregator and point of access to local systems.

Europeana Inside contributed to a specific content increase in Europeana of more than 960,000 new records from 15 cultural institutions and 5 national and thematic aggregators in the EU. It also opened up the potential for more than 7000 other cultural institutions (the installed user-base of the participating Technical Partners) to deliver content to Europeana simply and easily in the future – a potential contribution of more than 30 million new records.

**Evaluation:**

A website was created for the project, and it acts as the key platform for dissemination. The site, together with the blog, includes information on the project and how to collaborate, registration with the beta testing, social network features, and the opportunity to register for the newsletter. These newsletters numbers five, and they contain information about the development of the project and related topic. The blog also acts as a core element of their dissemination strategy, giving short, concise and detailed information on the project.

A leaflet, a poster and a booklet were also developed, which all played their strength and presented the project in a simple and engaging way.

An event was also held, with the main objective of appealing to software companies. The event was announced on a platform called Basecamp and a fairly large number of people were called to organise the event.

**11.1.24 Europeana Collections 1914-1918**

**URL:** <https://pro.europeana.eu/projects/europeana-collections-1914-1918>





Figure 24 Screenshot of the website of Europeana Collections 1914-1918 (courtesy of pro.europeana.eu)

**Project duration:** 1 May 2011 to 30 April 2014

#### Description from the official site:

Europeana Collections 1914-1918 created the centenary of the outbreak of the First World War - a substantial digital collection of material from national library collections of ten libraries in eight countries that found themselves on different sides of this. In the run-up to 2014 and in the following years, strong interest in the topic is expected from a wide variety of users – including the general public, local and family historians, education professionals, archives, museums and historical societies, people working in the media, the arts or in the tourism industry. The project consortium made available to Europeana 425.000 especially relevant items that have been selected with help from specialists and target user groups according to agreed quality criteria. They span the full range of national library collections including books, newspapers, trench journals, maps, children's literature, posters, pamphlets, propaganda leaflets, medals and coins. The digital collection will go far beyond any existing digital collection on the topic in terms of size, quality and diversity and will make Europeana the first stop for quality content on the "Great War". The consortium enlarged the network and encouraged other memory institutions to contribute more relevant content. Europeana Collections 1914-1918 made a vast amount of sources available online for the first time – content that is often rare and

highly fragile because of the deteriorating quality of the paper it was produced on and generally only accessible in reading rooms. The material highlights the importance of WWI for a common European identity and is reflective of the different experiences of individuals and groups on all sides of the conflict including different ethnic, linguistic, political, social and religious communities and those opposed to the war.

**Evaluation:**

For this project, a launch event was held, which consist of an exhibition with the theme of the First World War. This exhibition focuses on the human part of the war, such as the attempts of boosting morale, the difficulties of leaving their home and families, and the thoughts and pride of their own home nations.


A website was developed, and it contained information about the project, with sections dedicated to the general public and project partners, which included more general information for the public, and more detailed to the partners, so in other words, the site is used both as a dissemination tool and as a documentation depository. In other sections of the website, the project outcomes will also be published.

Flyers, leaflets and postcards were also produced for this project, which are part of the dissemination plan and were used to raise awareness.

In addition five workshops were organised, with each of them aimed at a different type of target audience, with the first one aimed at students and teachers, the second one at researchers, the third one to inform institutions and stakeholders.

**11.1.25 EFG1914**



**URL:** <https://pro.europeana.eu/projects/efg1914>



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[Use our data](#)

[Home](#) / [Get involved](#) / [Projects](#) / [Our Projects](#) / EFG1914

## EFG1914

<http://project.efg1914.eu/>

 15 February 2012
 to:
  14 February 2014



EFG1914 was a digitisation project focused on films and non-film material from and related to World War I.

EFG1914 was the follow-up project of EFG – The European Film Gateway (2008-2011). The main outcome of the EFG project was the online portal The European Film Gateway, which gives access to several hundreds of thousands photos, films, texts and other material preserved in European film archives.

25 partners, among them 20 European film archives, worked towards the following main goals:

- digitise 647 hours of film and ca. 5.600 film-related documents on the theme of the First World War

*Figure 25 Screenshot of the website of EFG1914 (courtesy of pro.europeana.eu)*

**Project duration:** 15 February 2012 to 14 February 2014

### Description from the official site:

EFG1914 was a digitisation project focused on films and non-film material from and related to World War I.

EFG1914 was the follow-up project of EFG – The European Film Gateway (2008-2011). The main outcome of the EFG project was the online portal The European Film Gateway, which gives access to several hundreds of thousands photos, films, texts and other material preserved in European film archives.

25 partners, among them 20 European film archives, worked towards the following main goals:

- digitise 647 hours of film and ca. 5.600 film-related documents on the theme of the First World War
- give access to the material through the European Film Gateway and Europeana
- build a virtual exhibition using selected objects digitised in EFG1914

EFG1914 covered all the different genres and subgenres relevant in that time: newsreels, documentaries, fiction films, propaganda films. Moreover, EFG1914 also gave access to anti-war films that were mainly produced after 1918 and which reflect the tragedies of the 1910s. This material is of special importance since only around 20% of the complete silent film production survived in the film heritage institutions. Therefore, EFG1914 set out to digitize a crucial part and a critical mass of these remaining moving image records, mostly undiscovered by the public.

**Evaluation:**

EFG1914 prepared many types of events and tools to engage the users and disseminate the project. They held a virtual exhibition to engage the discovery and learning in the users, by using state of the art technology and architecture to deliver an virtual experience no less engaging than the real one.

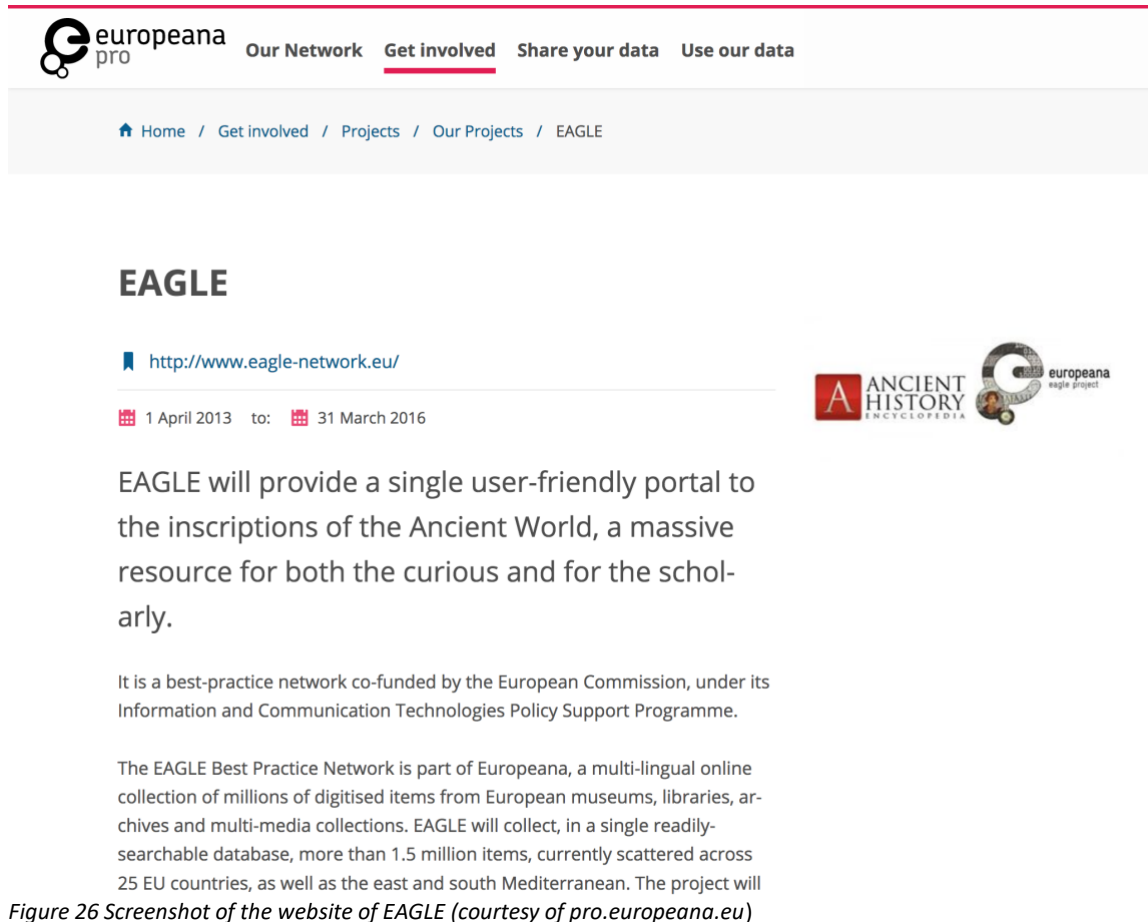
They prepared a website, leaflets, postcards and flyers so that they can be prepared for every kind of audience. A promotional trailer was also prepared in which the focus of the project was presented. This trailer was uploaded on YouTube, but its usage was not only limited to that platform, but it was also used during events and conferences.

In several countries press releases were held informing the audience the start of the project, and news channels were also made use of to disseminate and update the state of the project to everyone.

Finally, social media were also used, such as Facebook and Twitter, and YouTube will be used to promote the films present in the project.

**11.1.26 EAGLE**

URL: <https://pro.europeana.eu/projects/eagle>



**Project duration:** 1 April 2013 to 31 March 2016

#### **Description from the official site:**

EAGLE will provide a single user-friendly portal to the inscriptions of the Ancient World, a massive resource for both the curious and for the scholarly. It is a best-practice network co-funded by the European Commission, under its Information and Communication Technologies Policy Support Programme. The EAGLE Best Practice Network is part of Europeanana, a multi-lingual online collection of millions of digitised items from European museums, libraries, archives and multimedia collections. EAGLE will collect, in a single readily-searchable database, more than 1.5 million items, currently scattered across 25 EU countries, as well as the east and south Mediterranean. The project will make available the vast majority of the surviving inscriptions of the Greco-Roman world, complete with the essential information about them and, for all the most important, a translation into English.

#### **Evaluation:**

A pilot created by this project with the aim of increasing the user engagement is the organisation of workshops in schools. In these workshops the students get trained at

epigraphy, and this is both beneficial to the students, and the project itself, with the students learning and receiving high quality training, while also assisting research and contributing by providing feedback.

Multiple profile pages on social media were already ready to be activated before the website was ready, with the intention of commenting, posting and sharing them to increase the awareness. Even though it's not really a social media, a Wikipedia page was also made.

EAGLE also developed a virtual exhibition, with the aim of creating a public access of information and knowledge that anyone interested can access. Of this virtual exhibition, a web page version of it was also created, and this web version has the purpose of introducing epigraphy to someone who has no prior knowledge of the subject.

A web portal was created, with support to multiple languages other than English. This portal also provides personal spaces to those user who are interested and created an account, in which the users can access interesting items they have previously saved.

An application called EAGLE Flagship Mobile Application was also developed, which allows the users to perform image searches of monuments and match them with the images in the database of the app.

Another application is the EAGLE Flagship Storytelling Application, which is a web based application that allows the user to create epigraphy related stories and upload them to the database so that other users can read them.

### **11.1.27 Digitising Contemporary Art**

URL: <https://pro.europeana.eu/projects/dca>

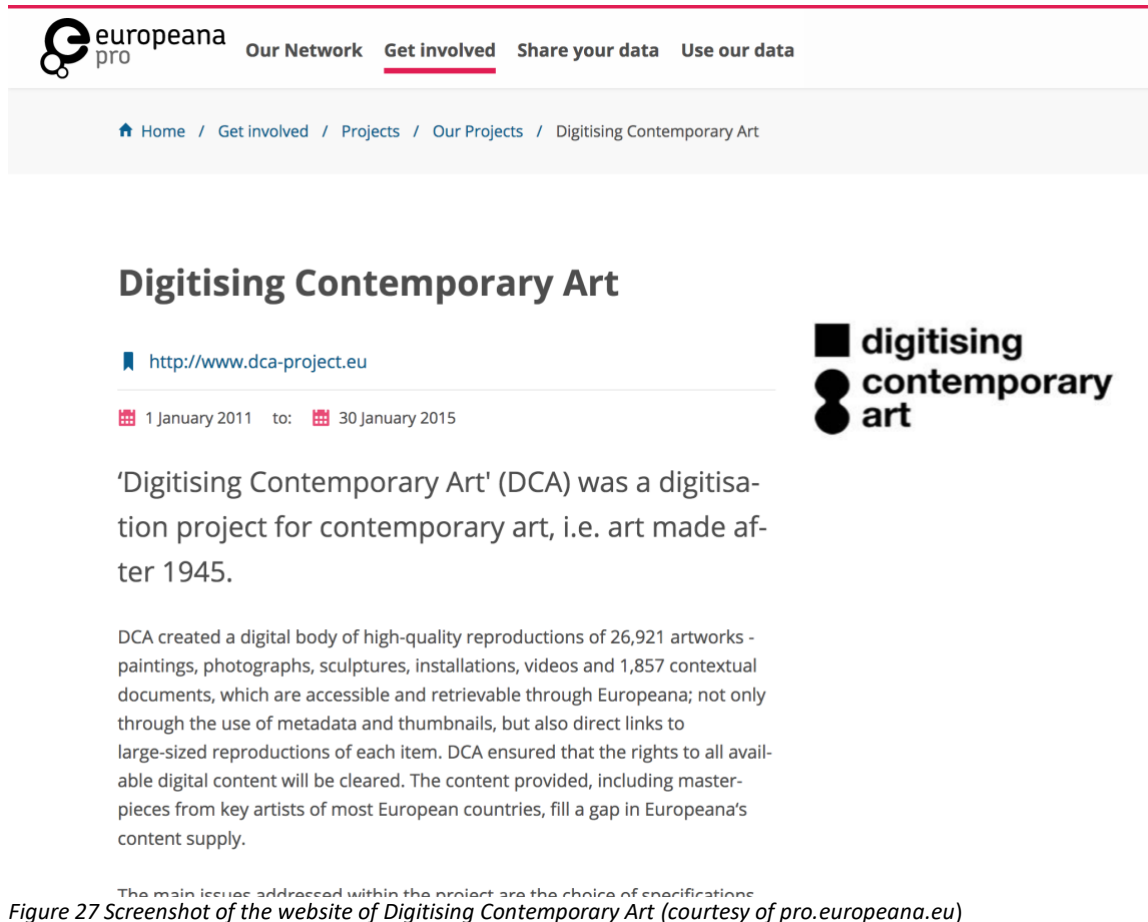


Figure 27 Screenshot of the website of Digitising Contemporary Art (courtesy of pro.europeana.eu)

**Project duration:** 1 January 2011 to 30 January 2015

#### Description from the official site:

'Digitising Contemporary Art' (DCA) was a digitisation project for contemporary art, i.e. art made after 1945. DCA created a digital body of high-quality reproductions of 26,921 artworks - paintings, photographs, sculptures, installations, videos and 1,857 contextual documents, which are accessible and retrievable through Europeana; not only through the use of metadata and thumbnails, but also direct links to large-sized reproductions of each item. DCA ensured that the rights to all available digital content will be cleared. The content provided, including masterpieces from key artists of most European countries, fill a gap in Europeana's content supply. The main issues addressed within the project are the choice of specifications for digitisation and metadata, so that they are inter-operational, and finding the appropriate aggregation solution for each institution. The exchange with Europeana is the main outcome of the project. DCA's digitisation process also contributed to the preservation of the artworks. The DCA project enhanced the online visibility of contemporary art as an essential expression and an invaluable part of European culture, and to stimulate the interest of the general public by introducing a stronger presence of contemporary art to the Europeana portal.

**Evaluation:**

For this project two websites were developed, one for main general purposes, like informing the users about the project, while the other is more about the result of the project, where the it can be viewed, and the documentation and deliverable can be accessed freely.

A leaflet and a booklet have also been prepared, with both a digital and a printed version. They are used as a form of dissemination and to inform the general public about the project, its content, duration and work done.

Press conferences were also held regularly to inform the press about the progress of the project, while presentation were also held, such as workshops. These workshops allows much freedom to the audience, as the workshops are usually semi-public events, and there is no requirement for attendance, but such events have been recorded to have attracted a more involved community of people, such as stakeholders.

Interestingly, a wiki page for the project was made and it is planned to make that wiki page the main online interface for the project after it ends. As a wiki page can be accessed and updated easily, and interesting discussions between professionals and experts in the field can frequently occur, it was deemed to the right choice to make.

**11.1.28 Digitised Manuscripts to Europeana**

**URL:** <https://pro.europeana.eu/projects/dm2e>





Figure 28 Screenshot of the website of DM2E (courtesy of pro.europeana.eu)

**Project duration:** 1 February 2012 to 30 January 2015

#### Description from the official site:

DM2E is a European Commission-funded project that aims to technically enable as many content providers as possible to integrate their content into Europeana and to stimulate the creation of new tools and services for re-use of Europeana data.

The project will develop a tool that converts metadata from a diverse range of source formats into the Europeana Data Model (EDM). This is an essential part of enabling libraries, archives and museums to provide data to Europeana as traditionally they provide data in diverse formats that need to be mapped onto a single model.

The project will involve a number of cultural heritage institutions from around Europe who will supply openly licensed metadata (put out under CC-0 in accordance with the Europeana Data Exchange Agreement) upon which the technical work can be done.

Content providers include:

- Staatsbibliothek zu Berlin
- Berlin-Brandenburgische Akademie der Wissenschaften
- Österreichische Nationalbibliothek

The Open Knowledge Foundation is responsible for the community and dissemination work engaging scholars from the Digital Humanities and the wider public in DM2E, as well as encourage more cultural heritage institutions to openly license their metadata and make it available to Europeana for reuse by others.

**Evaluation:**

A great number of workshops were held for this project, with the objective of supporting the related technical work, with one of the main aims being the training of the audience with the tools developed by the project. These workshops falls under three major categories, demonstration and training with the tools, best practices in the legal and technical field, and workshops dedicated to the coding section.

Other external promotional events were held for this project, in some cases they were the main mean from which the awareness could be increased, like the case for the Digital Humanities.

As for social media, Twitter was the main mean of dissemination, publishing information about events and engaging with the users.

**11.1.29   Daguerreobase**

**URL:** <https://pro.europeana.eu/projects/daguerreobase>



Figure 29 Screenshot of the website of Daguerreobase (courtesy of pro.europeana.eu)

**Project duration:** 1 November 2012 to 30 April 2015

#### Description from the official site:

Daguerreobase develops a common reflection and best practice in the collection and dissemination of information on daguerreotypes in European collections, thus creating a knowledge base designed by and for all of those interested in Europe's diverse culture. The daguerreotype was the first successful photographic process in the history of photography and can be seen as the 'Incunabula of Photography'. On January 7, 1839, the daguerreotype was presented at the Académie des Sciences in Paris. The daguerreotype is named after its inventor Louis-Jacques-Mandé Daguerre, was widely used in Europe and represents the first photographic images of Europe and its citizens. The base of the daguerreotype is a highly polished metal plate, consisting of a thin layer of silver on a copper support. A daguerreotype is created through direct exposure in the camera and delivers a unique image from which no further prints can be made. There are still many aspects of the daguerreotype that need to be discovered to understand the impact of photography on Europe's social and cultural history. In order to do so all information on the surviving daguerreotypes needs to be collected, thus making identifying, attributing and gathering further knowledge on the remaining examples of this earliest form of photography possible. A first attempt was made by the Dutch initiative

[www.daguerreobase.org](http://www.daguerreobase.org). This initiative covered only The Netherlands. Daguerreobase can however only function as an efficient cultural and informative tool for Europeana and its users when more daguerreotypes from a large number of European collections will be brought together. This is exactly the aim of the current Daguerreobase project proposal: to develop a common reflection and best practice in the collection and dissemination of information on daguerreotypes in European collections, thus creating a knowledge base designed by and for all of those interested in Europe's diverse cultural heritage. Through a European-wide consortium and supported by workshops we want to enhance the functionality of the knowledge base, compile and aggregate existing digital content held by different cultural institutions from across Europe and make it accessible through Europeana.

**Evaluation:**

In this project, interestingly, the website was made to be the most important dissemination channel for the whole project. They considered that in the modern age most of the information is no longer obtained from newspapers or magazines, but from online sources, and as such they made the decision of making the website their main mean to increase awareness.

The site is updated regularly and it includes information about the project, describing in fine details, from the documentation, to the partners themselves, all divided in sections so that the users can find that their looking for easily.

One of the items that can be downloaded from the website are four 4-monthly journals, which were sent to subscribers. These journals share in-depth information on the project, with the objective of binding groups or institutes that share their same interests.

From the website, a virtual exhibition can also be accessed, which includes contribution from every participant of the consortium. They must also contribute to the increase of the awareness of the project, in a way or another, be it lectures, or workshops.

Facebook, Twitter and YouTube were used to increase awareness, by creating a wide network and spreading the name of Daguerreobase.

Interestingly, Daguerreobase takes into consideration the usage of Google as search engine, following the logic of increasing its awareness by increasing its ranking in Google. To do that they increased their links in other external websites, a list that is controlled and revised constantly.

**11.1.30 CARARE**

URL: <https://pro.europeana.eu/projects/carare>

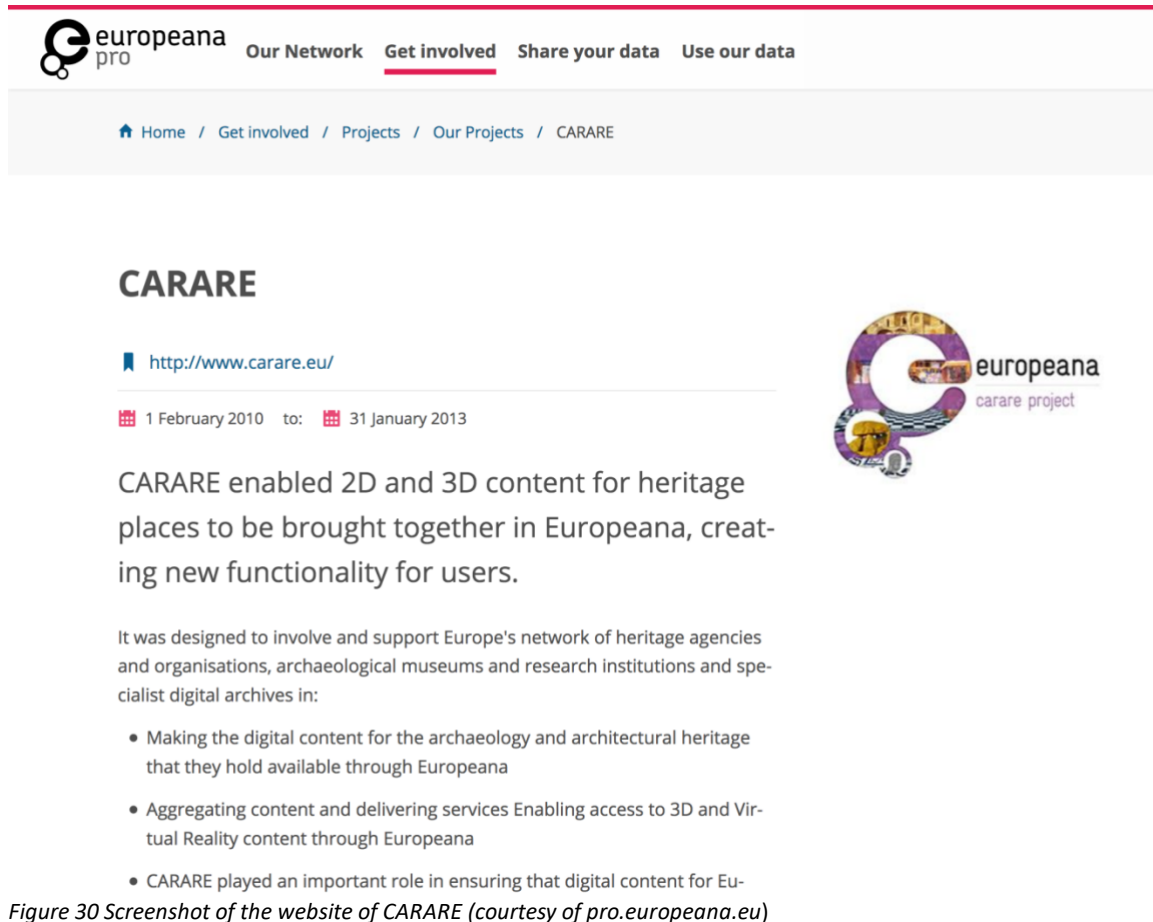


Figure 30 Screenshot of the website of CARARE (courtesy of pro.europeana.eu)

**Project duration:** 1 February 2010 to 31 January 2013

#### Description from the official site:

CARARE enabled 2D and 3D content for heritage places to be brought together in Europeana, creating new functionality for users.

It was designed to involve and support Europe's network of heritage agencies and organisations, archaeological museums and research institutions and specialist digital archives in:

Making the digital content for the archaeology and architectural heritage that they hold available through Europeana

Aggregating content and delivering services Enabling access to 3D and Virtual Reality content through Europeana

CARARE played an important role in ensuring that digital content for Europe's unique archaeological monuments, architecturally important buildings, historic town centres and industrial monuments of World, European and National heritage importance is interoperable with Europeana and accessible alongside items from national libraries, archives, museums and other content providers.

CARARE was funded under the European Commission's ICT Policy Support Programme and coordinated by Kulturarvsstyrelsen (Denmark) with MDR Partners (UK). The project consortium consisted of 29 partners from 20 countries across Europe.

### **CARARE AND EUROPEANA**

CARARE added substantial value to Europeana and its users by:

- Promoting and enabling participation in Europeana by heritage agencies and organisations, archaeological museums and research institutions and specialist digital archives, and raising awareness of Europeana in the domain
- Establishing an aggregation service which contributes on a practical level to enabling interoperability, promoting best practices and standards to heritage organisations, taking into account the particular needs of content for archaeology and architecture
- Implementing Europeana-compatible infrastructures, standards and tools in order to make millions of digital items available for heritage places across Europe, thus contributing to the growth of Europeana
- Contributing expertise on geographic information

Acting as a test-bed for Europeana's APIs, which are intended to make content available for other service providers to use, for example in the areas of tourism, education and humanities research

Establishing the methodology for 3D and virtual reality content to be made accessible to Europeana's users

The results CARARE accomplished will be built on in its follow up project 3D-ICONS.

### **Evaluation:**

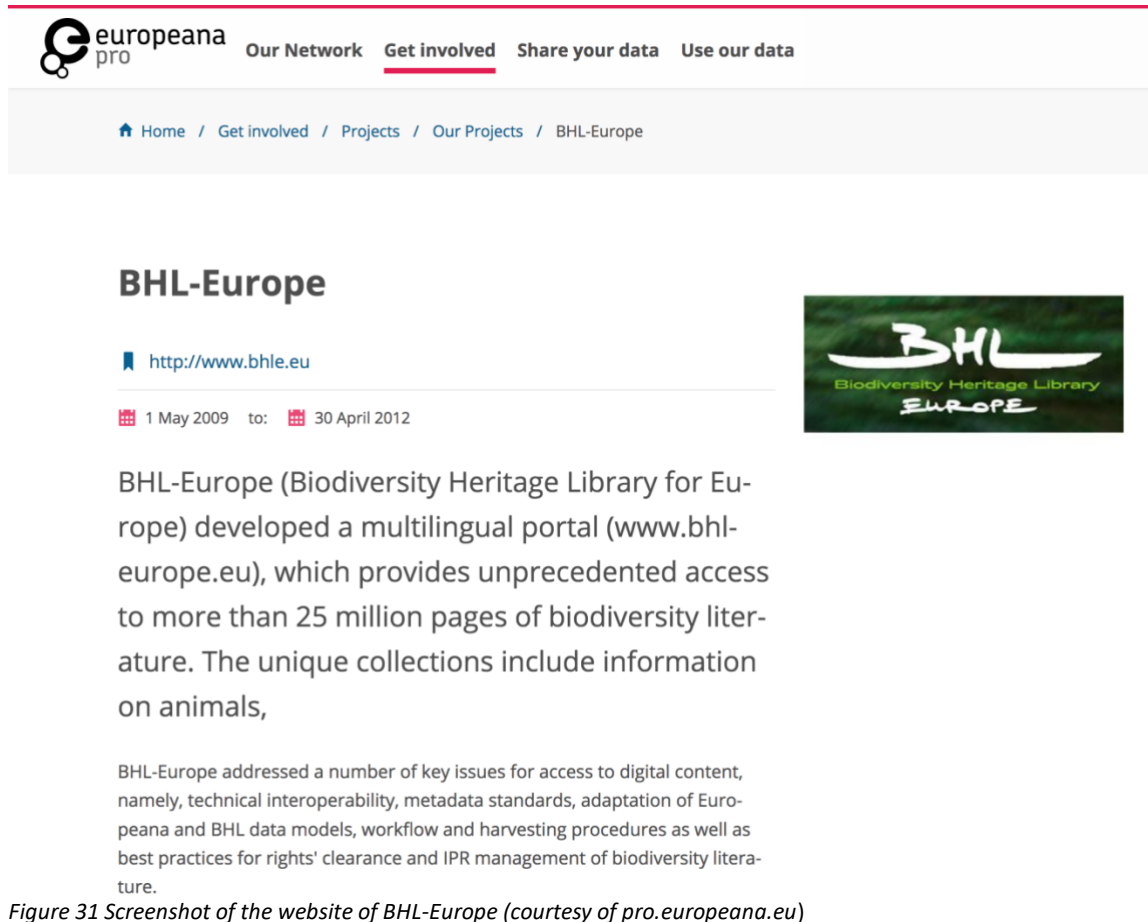
Three international workshops were held for this project in Spain, France and Belgium. The objective of these events were to communicate and promote the project, with focus on 3D, as it is a major element in Europeana.

Other workshops and conferences were also held, some of which had a focus on 3D as well, and it was attended by researchers and practitioners of the field.

A website was developed and it is used to provide information to a wide audience in different fields. It allows partners to use it to upload content, while it has a public side that informs the users about events, news and activities. The website is also linked to social networks as to increase its dissemination.

### **11.1.31 BHL-Europe**

URL: <https://pro.europeana.eu/projects/bhl-europe>



**Project duration:** 1 May 2009 to 30 April 2012

#### Description from the official site:

BHL-Europe (Biodiversity Heritage Library for Europe) developed a multilingual portal ([www.bhl-europe.eu](http://www.bhl-europe.eu)), which provides unprecedented access to more than 25 million pages of biodiversity literature. The unique collections include information on animals, BHL-Europe addressed a number of key issues for access to digital content, namely, technical interoperability, metadata standards, adaptation of Europeana and BHL data models, workflow and harvesting procedures as well as best practices for rights' clearance and IPR management of biodiversity literature.

The Museum für Naturkunde, Berlin, coordinated the project co-funded by the Community programme eContentplus. The BHL-Europe project mobilised 28 partners from 13 EU countries. BHL-Europe started 1 May 2009 and run until April 2012.

#### RESULTS

- A single, multilingual access point to the digitised collections of Europe's biodiversity literature (BHL)
- A global union catalogue of the partner libraries for content and digitisation management

- Agreement on common standards for the digitisation of biodiversity material in Europe Intellectual Property Rights Framework for BHL-Europe and agreements with Rights Holders
- Access to Europe's biodiversity heritage through Europeana

BHL-Europe adds substantial added value to Europeana and its users by making available a great amount of biodiversity literature and thus delivering the first major corpus of science material to Europeana.

**Evaluation:**

The website for this project contains many items, such as news, events, project outcomes. It allows users to access the newsletter, but also to fill a small questionnaire if they wish so.

Two virtual exhibition were also held, with the first one focusing on spices, with illustration of the plants, information regarding them and actual recipe that can be used at home. The second one is focused on the major historical explorations, with summaries of the exploration, diaries and illustrations.

**11.1.32 ATHENA**

**URL:** <https://pro.europeana.eu/projects/athena>



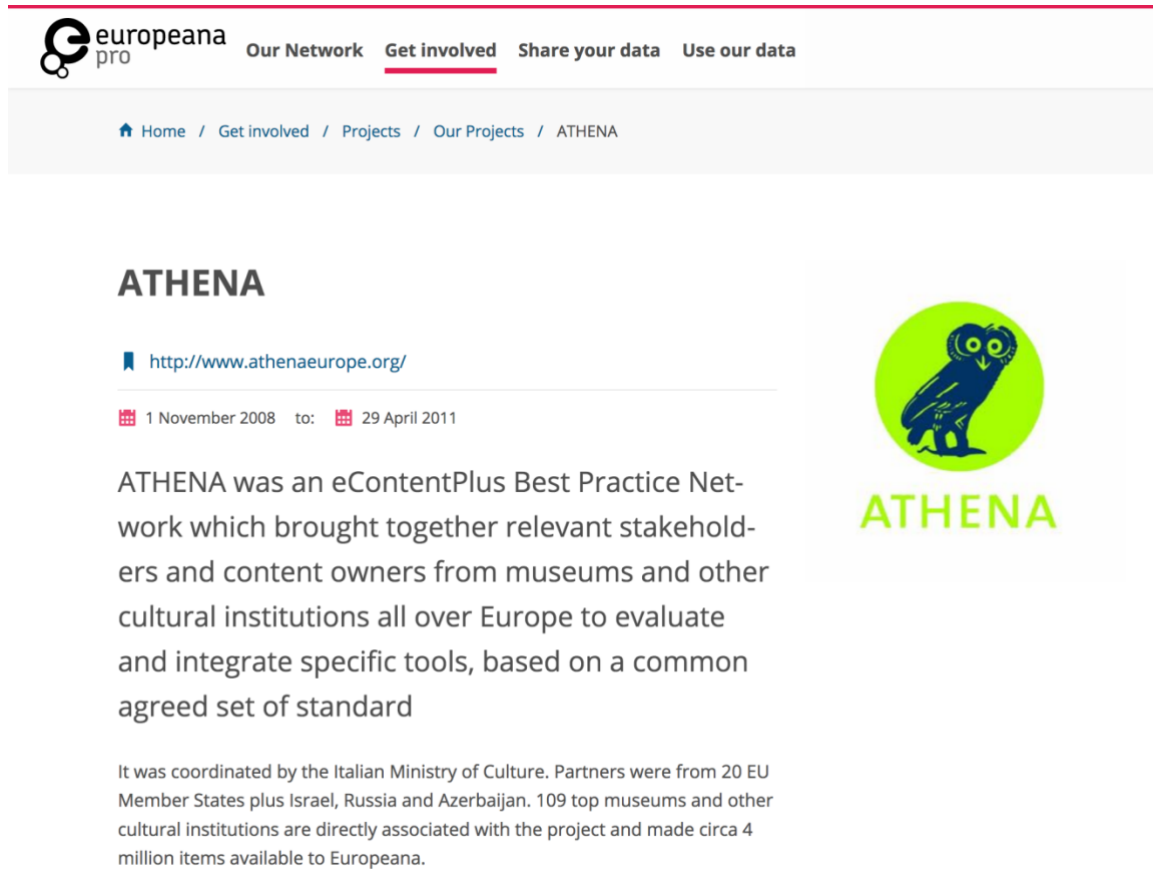


Figure 32 Screenshot of the website of ATHENA (courtesy of pro.europeana.eu)

**Project duration:** 1 November 2008 to 29 April 2011

#### Description from the official site:

ATHENA was a eContentPlus Best Practice Network which brought together relevant stakeholders and content owners from museums and other cultural institutions all over Europe to evaluate and integrate specific tools, based on a common agreed set of standard. It was coordinated by the Italian Ministry of Culture. Partners were from 20 EU Member States plus Israel, Russia and Azerbaijan. 109 top museums and other cultural institutions are directly associated with the project and made circa 4 million items available to Europeana.

ATHENA built on and continued the work previously carried out by the MINERVA Network and the MICHAEL Association. Both networks managed to significantly raise awareness about best practice in digitisation and access to digital content among European cultural heritage professionals.

#### ATHENA GOALS AND RESULTS

- To support and encourage the participation of museums and other institutions not yet fully involved in Europeana
- To produce a simple and easy-to-use technical architecture to facilitate the integration of content into Europeana

- To enrich the content using semantic web technologies, multilingual thesauri, other language resources and a data model optimised for the integration of museum content into Europeana

To make technical aids available and to resolve IPR issues that impede online accessibility to cultural heritage content

To provide overall guidance and support to museums and other institutions throughout the process of submitting content by a network of national representatives specifically appointed to promote best practice and facilitate the process of content ingestion into ATHENA and Europeana.

**Evaluation:**

For this project a multitude of dissemination and engagement tools were developed. Firstly a website where information on the project can be found was put online, and cards were also made to take advantage of the possibility to disseminate it during a conference held in Paris.

Leaflets describing the aims of the project and its existing activities was made and a poster was made to be used during international events.

Some gadgets were also made, a bookmark, with the ATHENA logo, slogan and site address, and a coin with the ATHENA and Europeana logos on it.

### **11.1.33 ASSETS**

URL: <https://pro.europeana.eu/projects/assets>

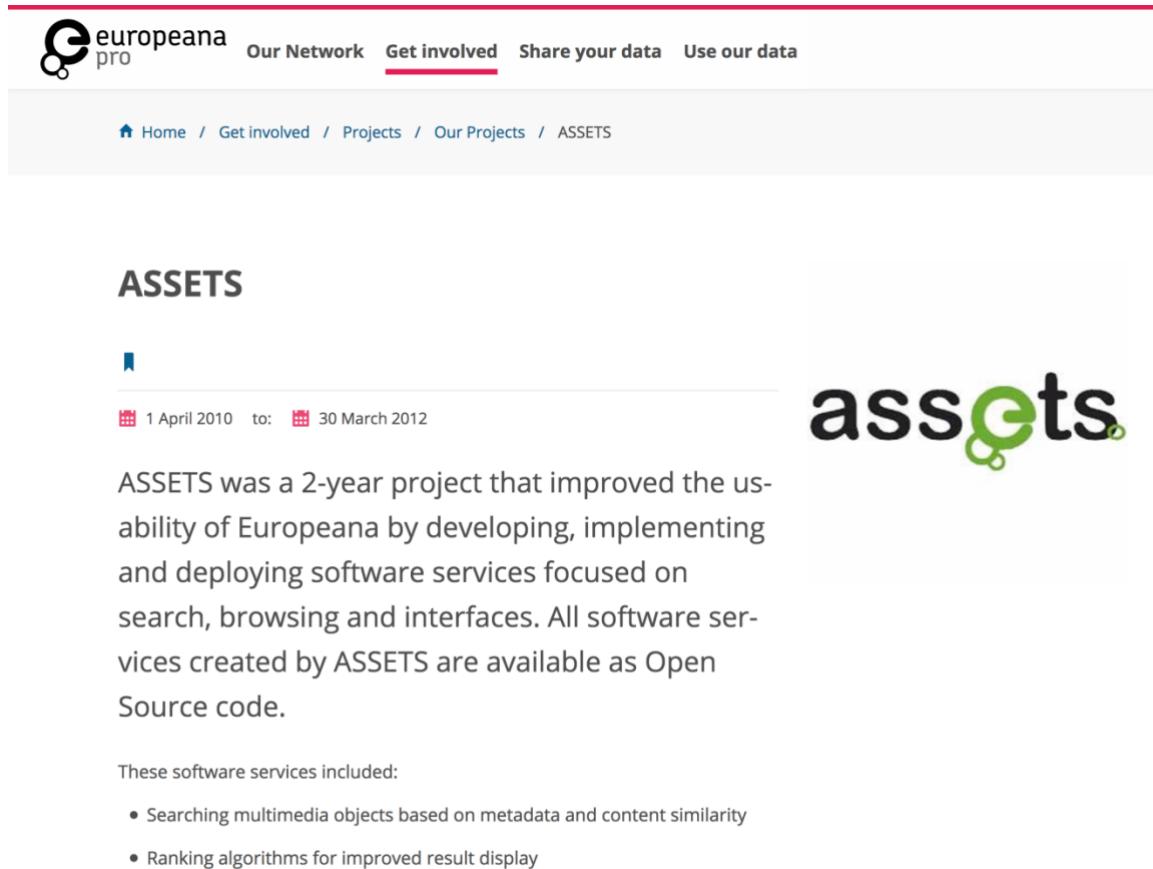


Figure 33 Screenshot of the website of ASSETS (courtesy of pro.europeana.eu)

**Project duration:** 1 April 2010 to 30 March 2012

#### Description from the official site:

ASSETS was a 2-year project that improved the usability of Europeana by developing, implementing and deploying software services focused on search, browsing and interfaces. All software services created by ASSETS are available as Open Source code.

These software services included:

- Searching multimedia objects based on metadata and content similarity
- Ranking algorithms for improved result display
- Browsing multimedia objects for rapid navigation through semantic cross-links
- Interfaces especially designed for interacting with multimedia objects
- Planning long-term access to digital information
- Ingestion of metadata requiring normalisation, cleaning, knowledge extraction and mapping to a common structure

ASSETS involved targeted user groups in the development of requirements for its services as well as the analysis, design, implementation, testing and evaluation. The work of ASSETS was synchronised with Europeana v1.0 and EuropeanaConnect activities. ASSETS made its first services available to Europeana in 2011.

**Evaluation:**

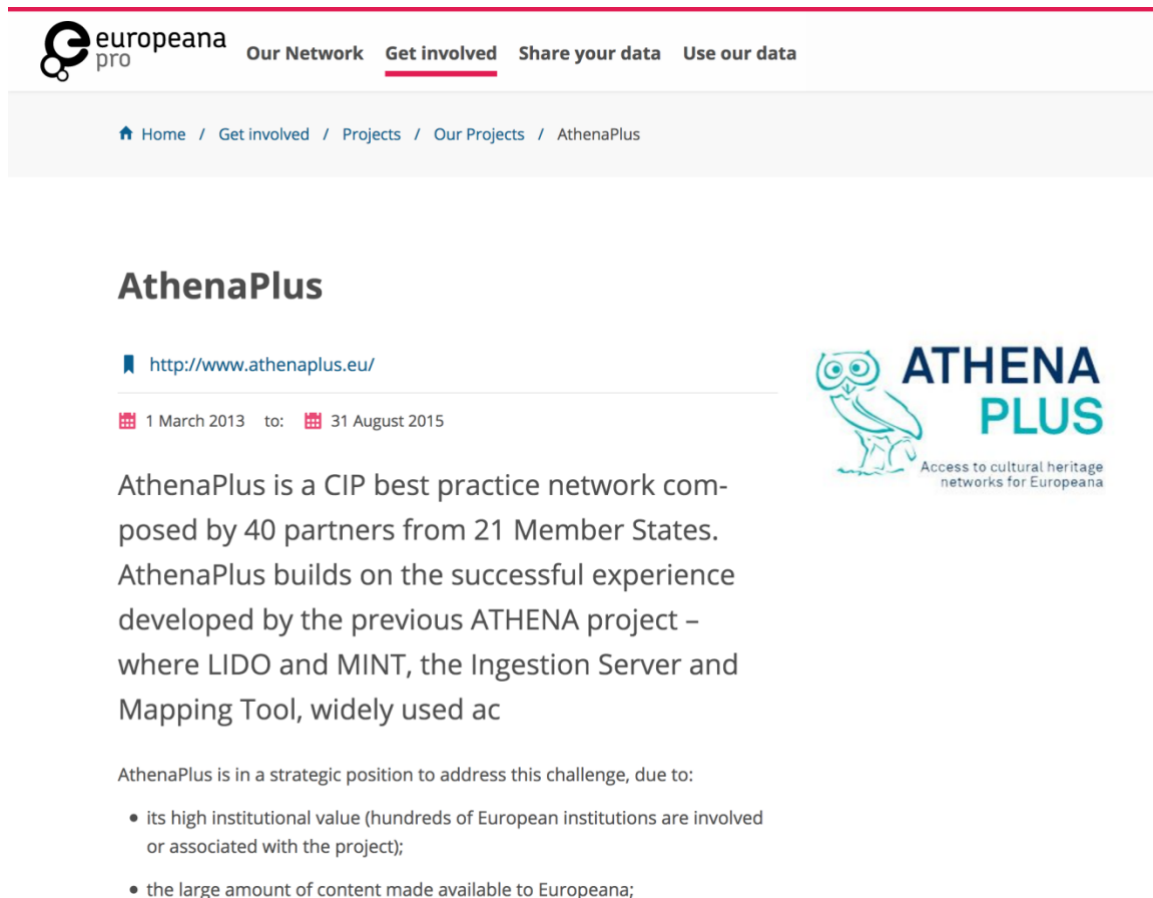
As for this project, use was made of leaflets and brochures, newsletters and also a website was set up.

Press releases and the usage of traditional media, such as television, was given special attention in order to spread information about the project.

Interestingly, an animation asset video was produced to represent the results produced in the first year of the project, and an asset demo was also developed and used as a dissemination tool.

### 11.1.34 AthenaPlus

URL: <https://pro.europeana.eu/projects/athenaplus>



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Home / Get involved / Projects / Our Projects / AthenaPlus

## AthenaPlus

<http://www.athenaplus.eu/>

1 March 2013 to: 31 August 2015

AthenaPlus is a CIP best practice network composed by 40 partners from 21 Member States. AthenaPlus builds on the successful experience developed by the previous ATHENA project – where LIDO and MINT, the Ingestion Server and Mapping Tool, widely used ac

AthenaPlus is in a strategic position to address this challenge, due to:

- its high institutional value (hundreds of European institutions are involved or associated with the project);
- the large amount of content made available to Europeana;

Figure 34 Screenshot of the website of AthenaPlus (courtesy of pro.europeana.eu)

**Project duration:** 1 March 2013 to 31 August 2015

**Description from the official site:**

AthenaPlus is a CIP best practice network composed by 40 partners from 21 Member States. AthenaPlus builds on the successful experience developed by the previous ATHENA project – where LIDO and MINT, the Ingestion Server and Mapping Tool, widely used at AthenaPlus is in a strategic position to address this challenge, due to:

- its high institutional value (hundreds of European institutions are involved or associated with the project);
- the large amount of content made available to Europeana;
- the powerful services for institutions to be created by the project;
- The principal objectives of the AthenaPlus project are to:
- contribute more than 3.6 millions metadata records to Europeana, focusing mainly on museums content;

improve search, retrieval and re-use of Europeana's content, bettering multilingual terminology management, SKOS export and publication tool/API for Content Providers; experiment with enriched metadata their re-use adapted for users with different needs (tourists, schools, scholars) by means of tools that support the development of virtual exhibitions, tourist and didactic applications.

#### **Evaluation:**

This project developed a few interesting applications in the cultural field. MOVIO is an app that allows to easily create a virtual exhibition and to test that out, a pilot called Museum was created, to showcase the capabilities of the application.

Another app, CityQuest, which is more on the gaming side was implemented as it recreated the experience of a treasure hunt by using QR codes. The source code of both the editor to create the treasure hunt maps and the application itself were released online.

SchoolTrip is an app aimed at students, where it allows them to create their own school trips, travelling around and visiting culturally rich places.

Similar to this is the app Urban Explore, which has a similar role of the previous app, but is aimed at tourists, and can be used in combination with real life guided tours.

Lastly, eCultureMap, is an app that has as objective to demonstrate the use and re-use of the Europeana content, when browsing them geographically.

Other than these applications, AthenaPlus also used more standard mean of engagement and dissemination, such as leaflets, booklet and factsheets.

## **12 APPENDIX 4- Non Europeana Projects**

### **12.1.1 4Culture**

URL: <https://www.4culture.org/>

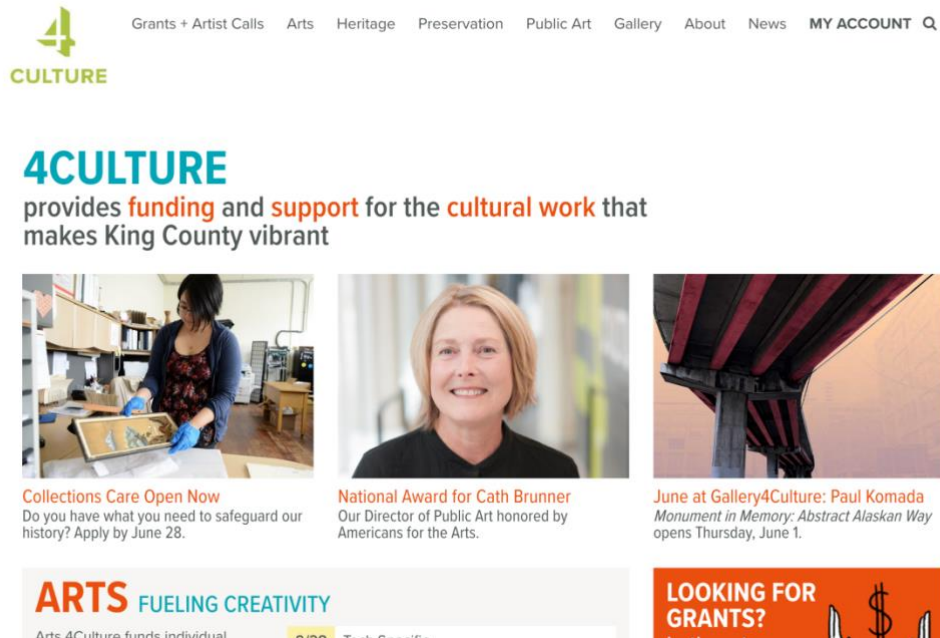


Figure 35 Screenshot of the website of 4Culture (courtesy of 4Culture)

**Founded:** 1965

#### Description from the official site:

4Culture is a tax-exempt public development authority (PDA), with a fifteen member Board of Directors, who are nominated by the King County Executive and confirmed by the King County Council. A Public Development Authority is a public entity created by cities or counties to accomplish public purpose activities without assuming them into the regular functions of County government.

4CULTURE provides funding and support for the cultural work that makes King County vibrant.

As the cultural funding agency for King County, Washington, 4Culture works to make our region vibrant. Look for all the ways we are at work in your community.

#### Evaluation:

4Culture is a public development authority, which is a public entity created by cities or counties to accomplish public purpose activities without assuming them into the regular functions of County government. 4Culture manages multiple programs, all revolving around art and culture, and its website does well in showing that, with a clear and immediate design. It distributed newsletters for about two years, but then it seems it was discontinued in August 2016.

Over the years, 4Culture held multiple programs, projects and grants, with the objective of founding emerging talents and projects.

### 12.1.2 Cultural Children of Europe

URL: <http://www.culturalchildrenofeurope.com/>

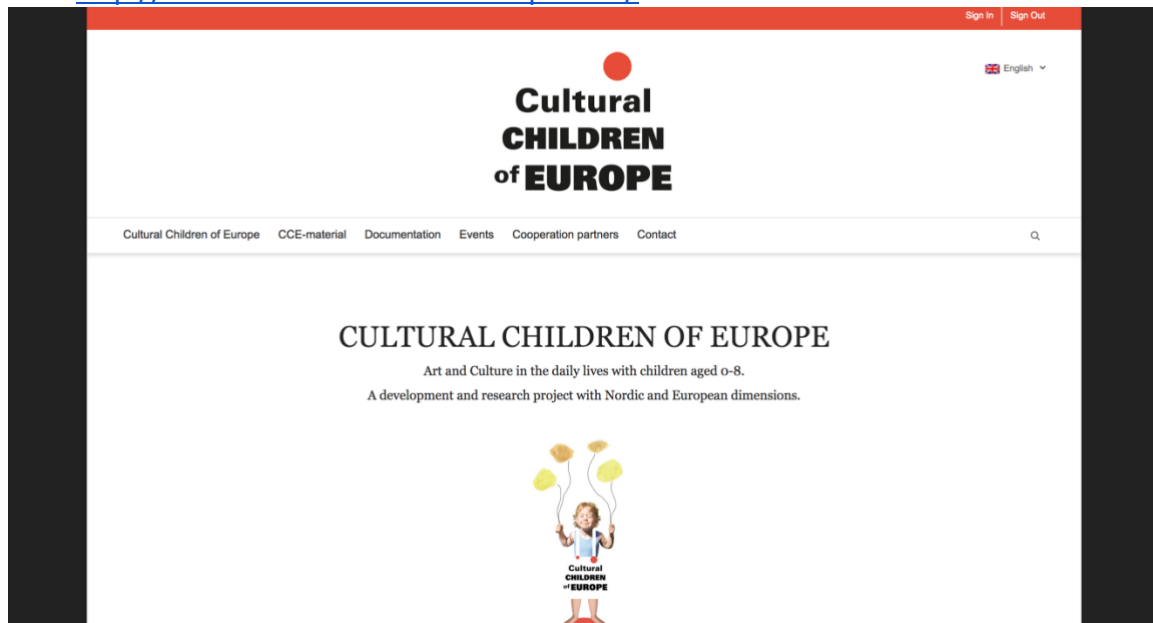


Figure 36 Screenshot of the website of Cultural Children of Europe (courtesy of Cultural Children of Europe)

**Project duration:** 2015 to ?

#### Description from the official site:

It is our goal that children through every day familiarity with art and culture in their youngest years gain sound identities and cultural positions from which they can handle life's changes and challenges. Thus we wish to rethink the development of culture children in Europe, who will become more adequate at handling life and gain stronger positions in life both as active citizens, professionals and as audiences in the near future as well as in a long-term perspective. Through this path the growing generation will become part of a qualitative boost of the cultural sphere specifically and of the democratic society in general. In cooperation with pedagogues, teachers, artists, culture disseminators and researchers the project Cultural Children of Europe (CCE) will give 0-8 year-old children the best opportunities in their everyday lives to meet art and it will rethink the work with cultural expressions. Taking its point of departure in high quality art CCE creates new cultural paths, new meetings, reflection and mutual inspiration across the borders of Denmark, the Nordic/Baltic countries and Europe. CCE rethinks, initiates, carries out, develops and exchanges artistic as well as cross-aesthetic co-operative projects.

#### Evaluation:

This project has a very simplistic website, but it's still good enough to deliver the information necessary to let the general public know about the purpose of the project. The website has a section where the documentations such as articles and newsletters are stored and can be accessed anytime needed. There were multiple media which covered



this project through web articles or newspapers from around Europe, increasing it's visibility and awareness.

This project has newsletter that informs the subscribers about all the new happenings regarding the project and this newsletter is still something that is ongoing.

Few events were also held, including seminars and conferences, and some are also being planned for the future.

### 12.1.3 ITN-DCH

URL: <http://www.itn-dch.eu/>

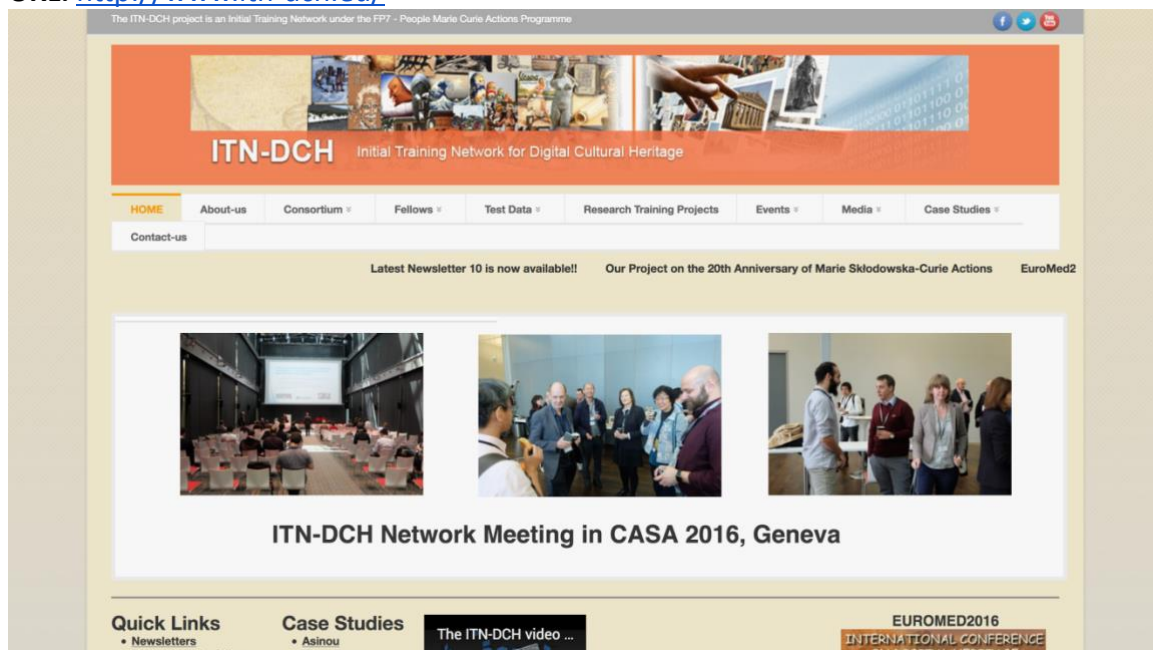


Figure 37 Screenshot of the website of ITN-DCH (courtesy of ITN-DCH)

**Project duration:** 1st of October 2013 to ?

#### Description from the official site:

ITN-DCH aims -for the first time worldwide- to analyse, design, research, develop and validate an innovative multi-disciplinary and inter-sectoral research training framework that covers the entire lifecycle of digital CH research for a cost-effective preservation, documentation, protection and presentation of cultural heritage. CH is an integral element of Europe and vital for the creation of a common European identity and one of the greatest assets for steering Europe's social, economic development and job creation. However, the current research training activities in CH are fragmented and mostly design to be of a single-discipline, failing to cover the whole lifecycle of Digital Cultural Heritage (DCH) research, which is by nature a multi-disciplinary and inter-sectoral research agenda.



ITN-DCH targets all aspects of CH ranging from tangible (books, newspapers, images, drawings, manuscripts, uniforms, maps, artefacts, archaeological sites, monuments) to intangible content (e.g., music, performing arts, folklore, theatrical performances) and their inter-relationships. The project aims HTML Source Editor to boost the added value of CH assets by re-using them in real application environments (protection of CH, education, tourism industry, advertising, fashion, films, music, publishing, video games and TV) through research on (i) new personalised, interactive, mixed and augmented reality enabled e-services, (ii) new recommendations in data acquisition, (iii) new forms of representations (3D/4D) of both tangible /intangible assets and (iv) interoperable metadata forms that allow easy data exchange and archiving.

### Evaluation:

While there are no upcoming new events, it is possible to see from the website that there were numerous events held in the past, all around Europe. From that perspective, the project gained a great amount of visibility.

ITN-DCH also published a good number of newsletters which can all be accessed through the website. The site also hosts other media such as posters and videos, illustrating the project, and promoting it. Other notable events were also held, including two workshops, a number of conferences and also summer schools.

### 12.1.4 Division of Historical and Cultural Affairs

URL: <http://history.delaware.gov/index.shtml>



Figure 38 : Screenshot of the website of Division of Historical and Cultural Affairs (courtesy of Division of Historical and Cultural Affairs)

**Project duration:** 2012? to ?

### Description from the official site:

The Division of Historical and Cultural Affairs is an agency of the State of Delaware, organised as a Division within the Department of State. Funding for the Division's museums, programs, and services is provided by annual appropriations from the Delaware General Assembly and grants from the National Park Service, a federal agency.

### Evaluation:

In this project, the website offers some basic information regarding the project, but to access some more relevant and important news, the user should try and access the blog, which is linked by the website. Other than the blog, the site also has a Newsroom linked, which will take the user to a site where the various news will be hosted.

There is also an event section, and interestingly, there is a sort of time table with entries everyday, organised by hours with the details of the events.

There is a exhibit section that will show the details of both the on site exhibit and online version to the users. For the on site exhibit, the site will show the users the details of the location of the museum, the name of the exhibit, its content, and the online version will redirect the users to the actual site for the virtual exhibit, so that the users can begin the virtual tour straight away.

## 12.1.5 Tobunken

URL: <http://www.tobunken.go.jp/>

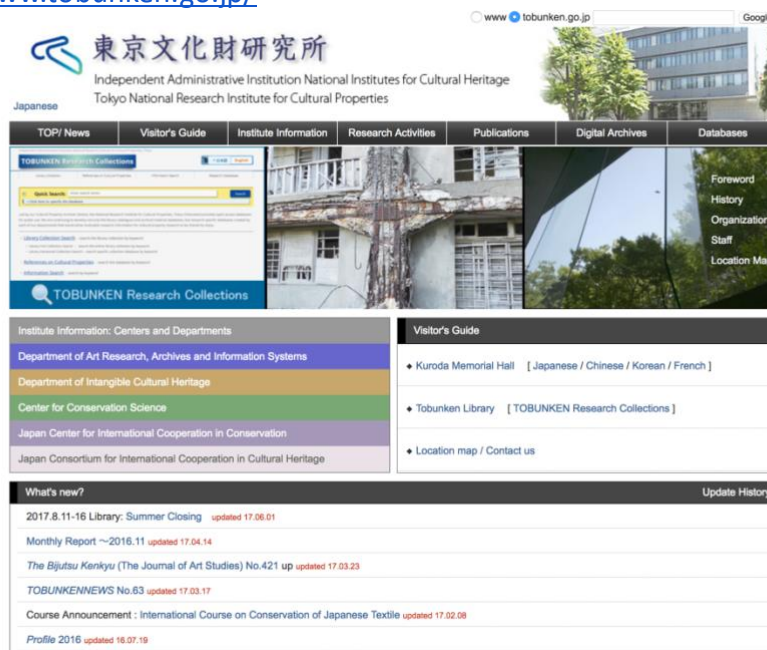


Figure 39 Screenshot of the Site of Tobunken (courtesy of Tokyo National Research Institute for Cultural Properties)

**Project duration:** 2016 to 2020

**Description from the official site:**

Fiscal year 2016 is the first year of the Fourth Medium-term Plan(fiscal years 2016 – 2020) of the National Institutes for Cultural Heritage. The aim of the this plan is to continue comprehensive activities, from fundamental to leading and practical ones, associated with cultural properties, both tangible and intangible, in order for the Tokyo National Research Institute for Cultural Properties to respond to expectations from Japan and abroad as the base for the study of cultural properties. To that end, the Institute has expanded and reorganised the functions of the various departments and renamed them accordingly where appropriate. In addition to research, the Department of Art Research, Archives and Information Systems will engage in the investigation and dissemination of information related to cultural properties. The Centre for Conservation Science and Restoration Techniques has been renamed Centre for Conservation Science. It will promote integral endeavours for conservation within the National Institutes for Cultural Heritage in addition to conducting scientific investigations related to the conservation of cultural properties. The Department of Intangible Cultural Heritage, from this year, will conduct investigations about the techniques for manufacturing tools and materials necessary for the conservation of cultural properties in addition to the investigation of intangible folk cultural properties such as folk techniques, which are the manufacturing techniques of a given district. Of course, it will continue its conventional studies on intangible cultural properties such as traditional music, performing arts and craft techniques as well as on folk performing arts, customs and manners. The Japan Centre for International Cooperation in Conservation will concentrate on international contribution from the point of view of culture by conducting joint research and training projects related to the protection of cultural properties in response to requests for capacity development for experts in cultural properties and transfer of conservation techniques from countries in Asia and other regions of the world.

**Evaluation:**

This is a project that has its roots in Japan and the website supports multiple languages, thus enabling a large audience to visit and explore the site.

There is a sort of blog linked in the site that has multiple entries a month, and seems to be used as a place for monthly reports.

There is also something that appears to be a newsletter that is published quarterly, and is available in the site, with the content and various entries listed for each issue.

In the visitor section the users can access a virtual exhibition of a museum, with a guide, history and works all available to the users in the website.

There are also a good number of publications, ranging from annual reports, yearbooks and other Japanese-specific books. There also seems a section dedicated to digitised versions of some books and other interesting items, which can all be browsed by the users from the website.

### 12.1.6 Kawaida's Journey

URL: <http://www.kawaidasjourney.de/>



Figure 40 Screenshot of the website of Kawaida's Journey (courtesy of Kawaida's Journey)

**Project duration: ?**

#### Description from the official site:

Kawaida's Journey is an ambitious mobile game, in which you experience the spirit of East African environment and culture. And it's an intercultural project! In building the game we work hand in hand with Tanzanian artists and non-governmental organisations. So let us overcome cultural boundaries via the thing we all share passion for - games.

#### Evaluation:

The website for this game is very colourful and gives an immediate impact on the users, giving them right away the feeling of their product.

In the website it's possible to find information about the game, with videos showcasing the game itself, and another that shows the history behind the game, with references to the real world counterparts.

It is also possible to check out their Facebook page and also subscribe to their newsletter.

On a secondary page it is possible to check out their factsheet, with various links to their social media, and other interesting items, such as concept arts and the history of the project.

### 12.1.7 Smithsonian National Museum of Natural History

URL: <http://naturalhistory.si.edu/VT3/>

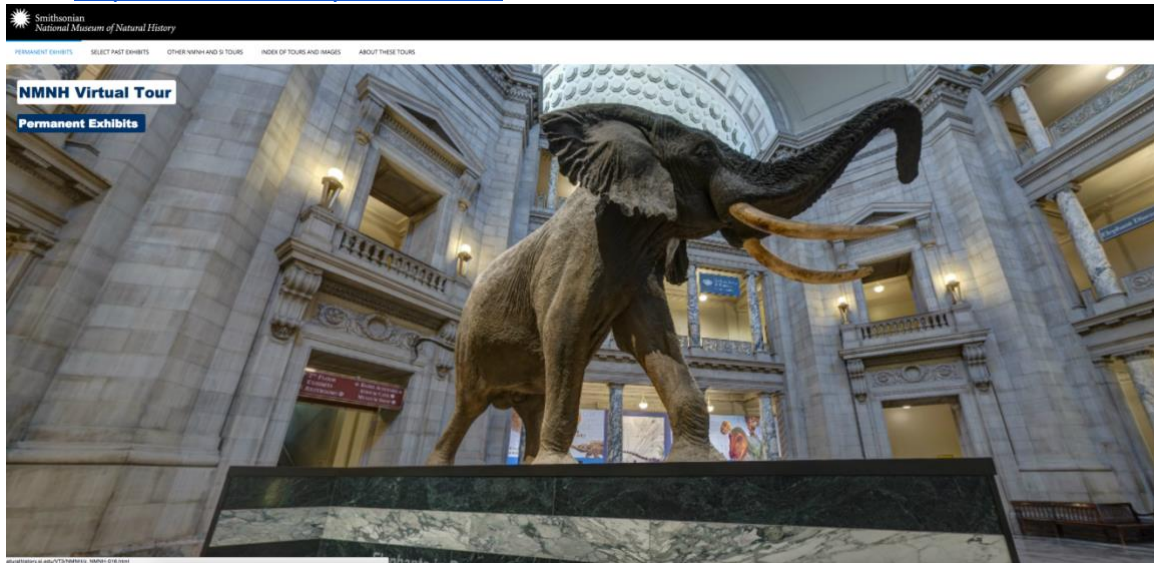


Figure 41 Screenshot of the website of Smithsonian Museum (courtesy of Smithsonian Museum)

**Project duration: ?**

#### **Description from the official site:**

This comprehensive virtual tour presentation allows visitors using a desktop computer (Windows, Mac, Linux) or a mobile device (iPhone, iPad, Android) to take virtual, self-guided, room-by-room tours of select exhibit and other areas within the natural history museum building as well as select research and collections areas at our satellite support and research stations and even past exhibits no longer on display.

#### **Evaluation:**

When you open their website, you immediately get the feeling of knowing what you are going to see. The site is nothing but a portal to select the virtual exhibition you'd like to see, with a great number of exhibitions, with a good variety, ranging from history, to science, but it is certainly focused more on prehistoric content, more specifically about fossils. Other than that there are also tours around the institution, which can include visits to research centres and also support centres where animal specimens are stored. The virtual exhibitions are also well made, with a very simple interface allowing everyone to easily operate the image and get the most preferred angle right away.



### 12.1.8 Vatican Museums

URL: <http://vatican.com/>



Figure 42 Screenshot of the website of Vatican Museum (courtesy of Vatican Museum)

**Project duration: ?**

#### Description from the official site:

Vatican.com brings Vatican News to you with our new news feed – the best way to stay updated on current events from the Holy See and Vatican City. We added the Vatican News Feed after many requests from Vatican.com members who wished to receive news from the Vatican with the emphasis on religious and Papal news from Vatican and breaking news from the region. As of now, we are the first Vatican site to gather Vatican news from different sites and display Christian, Jewish and Muslim Vatican news in one place. The Vatican News Feed covers breaking news which includes News from Vatican as well as international breaking news. The Vatican News Feed also includes interest-specific categories of Vatican news items. In this way, you can stay current on news from Vatican and the world according to your preferred category and news aggregators.

#### Evaluation:

This is a very interesting website, as it is about a very specific topic, which is the Vatican. The site has a simple and easy to navigate design, with a front page that displays a bit of everything that can be found in the site. There are various sections, which include a section dedicated to videos and photos in high definition of the most iconic places in both the Vatican and Rome. There is also a news section, which is still being updated regularly. Unique and interesting there are also a Q&A and Prayers sections, where users can write questions or prayers and other users can view or answer them, very similarly to a forum. Other than that there is also a 3D tour function, which allows the users to have a virtual tour of the Vatican.

On a final note though, it should be observed that this is not a project but, rather, the official site of the Vatican.

### 12.1.9 Father and Son

URL: <http://www.fatherandsongame.com/>



Figure 43 Screenshot of the website of Father and Son (courtesy of Archaeological Museum of Naples)

**Project duration: ?**

**Description from the official site:**

From the National Archaeological Museum of Naples part Father and Son, a timeless adventure in different historical epochs.

What begins as the story of a son who has never known his father becomes a universal and timeless story where present and past are the setting for Michael's journey. Experience a self discovery journey through the wonders of Naples, live on Pompeii's last day when Mount Vesuvius erupted in 79 AD, experiencing daily life in ancient Egypt. The past is what makes our present real.

**Evaluation:**

This game is peculiar as it is the first game commissioned by a museum, the Museum of Naples. This is a good example of engagement produced by the game by itself, focusing on the aspects such as immersion, environment, art style and plot.

The plot is in fact the main focus of the game, as it is an adventure game, where the player has little control over the action of the main character, and is limited to the simple movements and some limited interactions; but even though the control of the player over the character is limited, that does not decrease the engagement value of the product as

this game gives engagement and entertainment from other elements, with an interesting story and unique art style.

The game also has a special function that will be able to understand if the player is inside the Mann, the museum featured in the game, which will then unlock additional clothes for the character and location to visit.

### 12.1.10 Phylo Card Game

URL: <https://phylogame.org/>



Figure 44 Screenshot of the website of Phylo Card Game (courtesy of Vancouver is awesome)

**Project duration: ?**

#### Description from the official site:

Phylo is: (1) a card game that makes use of the wonderful, complex, and inspiring things that inform the notion of biodiversity; (2) an exercise in crowdsourcing, open access, and open game development; and (3) FREAKIN' AWESOME!

#### Evaluation:

This is a good project because it mixes together the cultural element of the animal kingdom and the incredibly vast world of the card games. Card games are incredibly popular and have remained such even after the advent of video-games. That is because card games, like board games, allows the players to play in a very interactive and personal way, at least much more than just playing against someone through a monitor. The Phylo Card Game is excellent because it's not just a simple card game, but it incorporates complicated mechanics, with a lot of parameters and values to play with, all in reference to the animals the card represent. This creates a game with a good level of tactical play, similar to other more popular card games. The reason those card games are popular is mostly attributed to the fact that they have enough complexity to allow a depth level of



tactical play. Phylo tries to replicate that, and in doing so, tries to appeal to that kind of audience.

### 12.1.11 SEOUL MUSEUM WEEK

URL: <http://mwa2013.museumsandtheweb.com/paper/seoul-museum-week-2013-collaboration-using-gamification/>

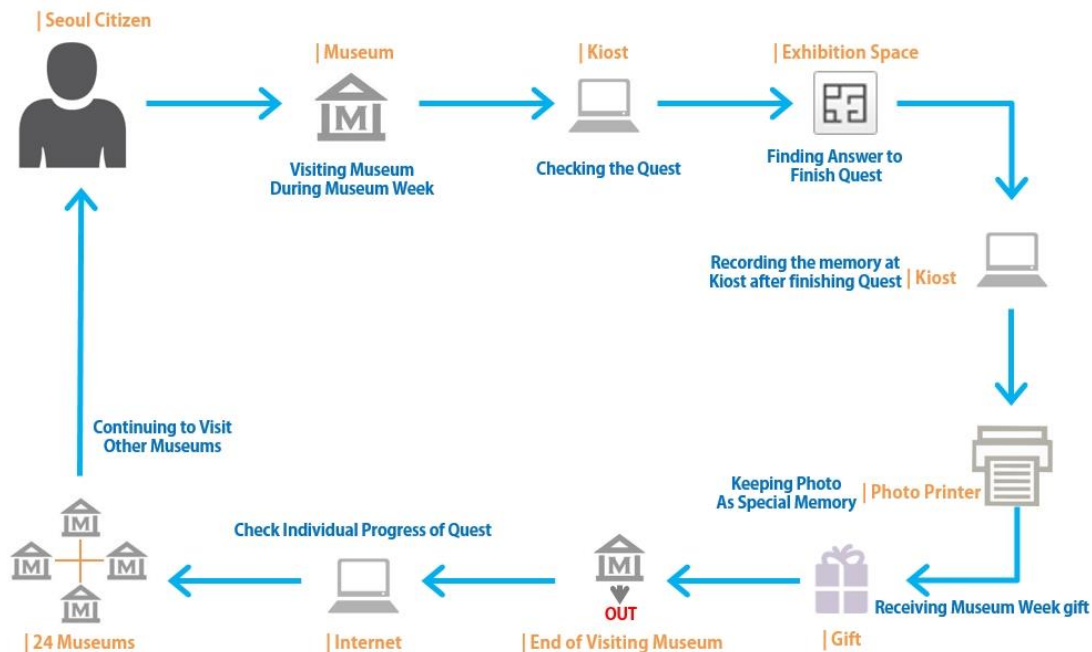


Figure 45 Image of Seoul Museum Week(courtesy of Seoul Museum)

**Project duration:** 2013

#### Description from the official site:

The Seoul Museum Association (SMA) made a new plan for the 2013 Museum Week events using the Internet and gamification techniques. The organisation formed a network of 24 museums in Seoul as a single group on the Internet, and encouraged visitors to solve 24 missions at 24 venues during seven days (18th-24th May 2013). This system was established based on the seven gamification components set by Zichermann from the stage of design. This paper shows that this new concept of museum network brought many positive results. Over 1,000 people visited the museums in network and 53 people visited more than five museums, even though the participating museums were scattered all over the city. In addition, we collected over 1,000 stories from the visitors to the museums that provided players a special memory of museums in Seoul during Museum Week. Over 70% of the participating museums, moreover, wanted to use this gaming system in the future.

#### Evaluation:

This project manages to transform the experience of visiting a museum into an adventure. In many games, there is a quest system, where the player had to clear a series of objectives in order to obtain items, rewards of various kinds, or simply progress the story. Seoul Museum Association is making use of that system, by giving the visitors a number of quests, encouraging them to explore the museum and visit all the areas in order to clear their quests. This will make the visitors visit places in the museum that would otherwise be much less popular. This system can make less populated areas of the museum popular again, and also give a sense of achievement to the visitors when they complete their quest.

### 12.1.12 THOLOS

URL: <http://www.tholos254.gr/en/index.html>

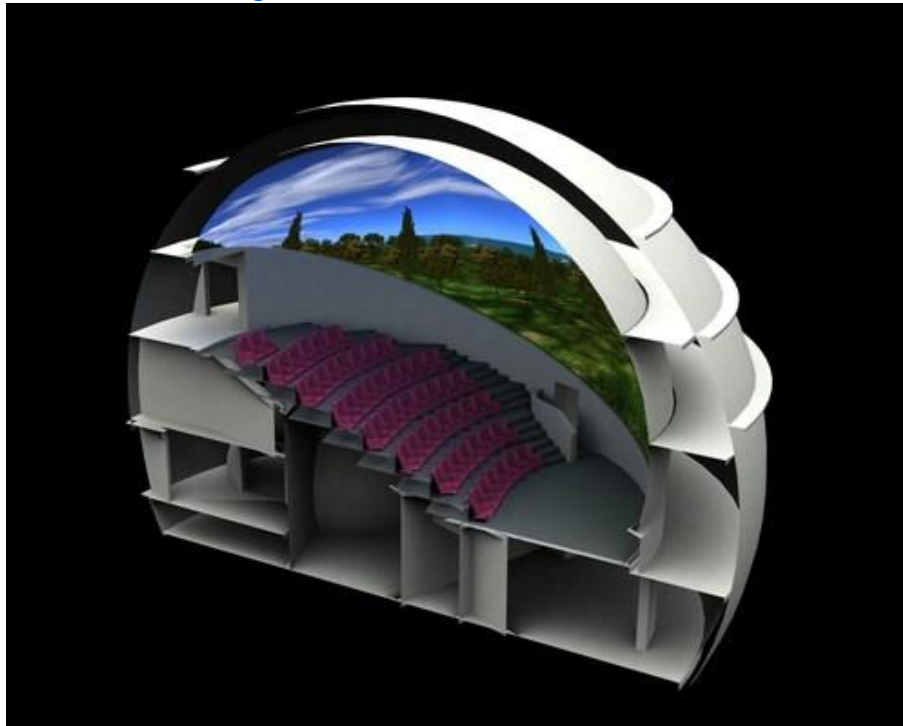


Figure 46 Image of THOLOS(courtesy of Foundation of the Hellenic World)

**Project duration:** 2006

**Description from the official site:**

"Tholos" is the new dome-shaped Virtual Reality "Theatre" of Hellenic Cosmos, with a capacity of 130 people. It is a building of exceptional architectural design and with unique technological infrastructure, which hosts the digital collections of the Foundation of the Hellenic World. "Tholos" resembles a planetarium regarding its natural and morphological characteristics. However, their only common characteristic is the semi-circular shape of the projection surface. The exterior shape of the "Tholos" refers to a whirling celestial body. It a sensation that is rendered through the processing of surfaces and the selection of materials, such as the successive rings that surround the external shell and the special lights that make it stand out during the night. Thus, the "Tholos" becomes a symbol of

Hellenism and characterizes Pireos street. The shows will be interactive, controlled by the spectator, and not static. It is a unique experience of immersion into the virtual world, which is characterised by immediate response, flexibility, originality and liveliness.

**Evaluation:**

This construction is a very interesting one, with an unique design and purpose. Just the idea of a virtual reality tour inside a building specifically designed for that purpose is very intriguing. Just the idea of staying inside a dark room, with multiple projectors projecting the image in a very large projection surface, with the addition of special stereoscopic glasses, can immediately create anticipation and the desire to try that experience at least one time in most people.

This is also not just a virtual tour, but a complete virtual reality experience, as this is also a fully interactive experience, as the projected image is not static, but in real time, with a very high visual quality to create a deep immersion and giving the spectators the feeling of actually being inside the scenery.

### 12.1.13 ChatBot Game

URL: <http://www.invisiblestudio.it/new/portfolio/chatbot-game/>

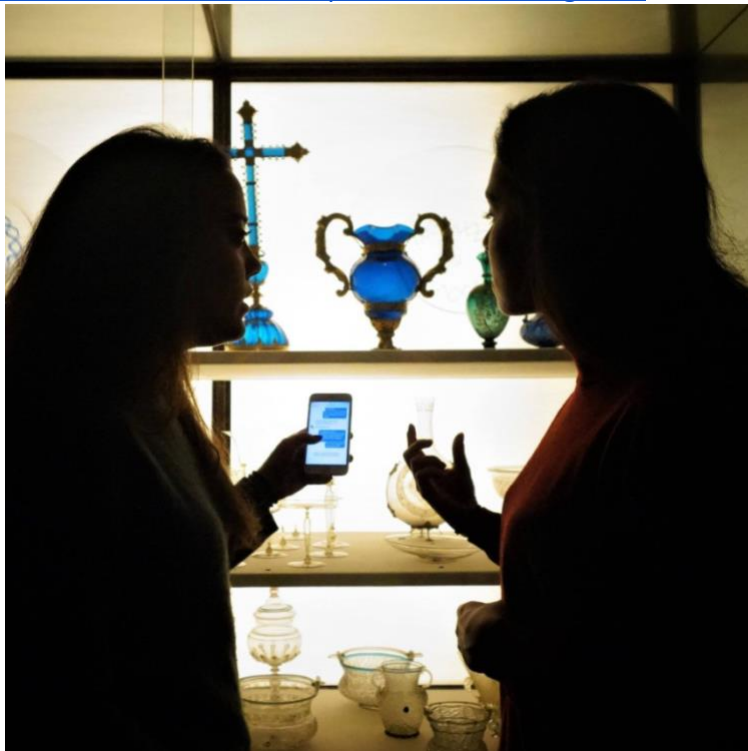


Figure 47 Image of ChatBot Game(courtesy of Musei-it)

**Project duration:** 2017

**Description from the official site:** Chatbots are automated virtual characters that can interact with users, sending and receiving messages using popular chatting software like Facebook Messenger or Telegram. We decided to adopt this innovative technology in a way that was never used before. We developed an interactive game creating itineraries through the four museums. In our game a virtual character guides users through the exploration of unusual details hidden in the house-museums' rich collections. Although many museums have developed smartphone-based games, they usually require users to download additional software and learn how to use it. Our chatbot game is totally different: users can chat with the virtual character in the same way they are used to interact with real people on software they use every day.

#### **Evaluation:**

This is an interesting way of using an already existing technology in a way that was never used before. Chatbots were already present for some years, but they were never used as the core for a game before. In this case, the chatbot is the main focus of the game that was created for the Case Museo of Milan, the user only has to interact with the bot in order to progress the game. This is available for smartphones, so the users do not need any particular device for it to run. Also one of the biggest advantage of this game is that it doesn't need an app to be installed to play the game, as it can be played by just using chatting apps that the user may very well already have, such as Facebook Messenger or Telegram.

#### **12.1.14 Trivial Pursuit Live!**

URL: <https://www.ubisoft.com/en-us/game/trivial-pursuit/>



Figure 48 Image of Trivial Pursuit Live!(courtesy of Myreview)

**Project duration:** 2015

**Description from the official site:** A modern twist on the world’s most well-known trivia game. Play with your knowledge in a fast paced TV Show experience. A modern look, new reinvented question types, and the world’s best questions from the world’s top trivia authority. The game is now more fun and inclusive for everyone through adapted difficulty levels and unique catch-up rounds that inject social moments offering players a fresh, original experience. Trivia has never been so much fun.

**Evaluation:**

This is a good example of a classic game reinvented as a videogame. While it keeps its original formula, it mixes in new modes and types of questions, so while the game is essentially the same, it also can be new, for both new player and old. This kind of game can be interesting to both players that never tried it before, but also players who very well know the original game, but are attracted to this new version for the additions and changes that were made. For this kind of thing to be successful, it requires that the changes are innovative and interesting, but not so invasive so as to completely change the game mechanics too radically.

### 12.1.15 BeApp

**URL:** <https://play.google.com/store/apps/details?id=com.enjinia.beapplite&hl=it>

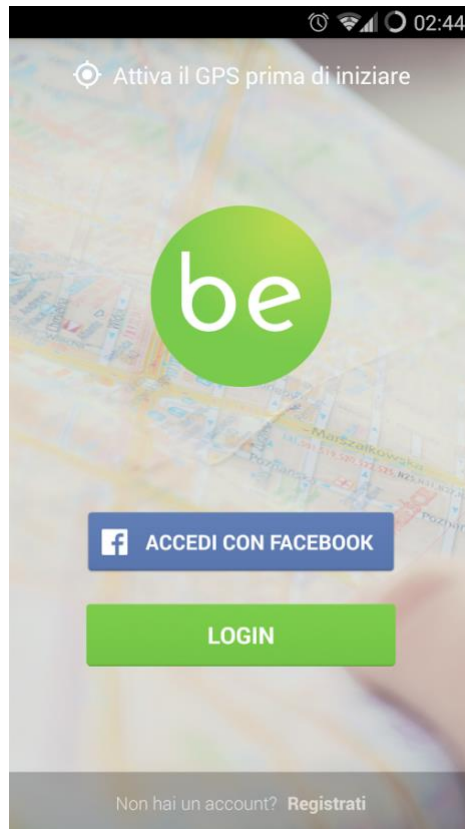


Figure 49 Image of BeApp(courtesy of Google Play)

### Project duration: 2015

**Description from the official source:** BeApp, treasure hunts are now on your smartphone! With BeApp you can collect virtual button badges along the streets of your city! This way you could win medals that sometime mean also a true prize. All of this for free. Download BeApp, walk along your city, or go to BeApp events! Whenever you step into a button badge area you get noticed automagically. If you get all buttons needed to complete a medal, a QR-Code will bring you directly to the prize!

### Evaluation:

This is one of the many examples of treasure hunting application that can be found. The treasure hunt is a very old and well known game, and with these applications, these traditional games can find their place in the modern world. This time though the map for the game is the whole city the user is living in. Events are held by using these apps, creating real old fashion treasure hunts. Of course this kind of app also uses the geolocation to locate both the position of the user and the position of the treasure. Some events regarding the treasure hunts were held by some cities, some of them being Ferrara with the treasure hunt in the Estense Castle, Padova with the treasure hunt in the Museum of Risorgimento, and Rome with the treasure hunt in the Museum of Archaeology, and Firenze with the treasure hunt in the Bardini Garden.



### 12.1.16 GuidiGO

URL: <https://www.guidigo.com>

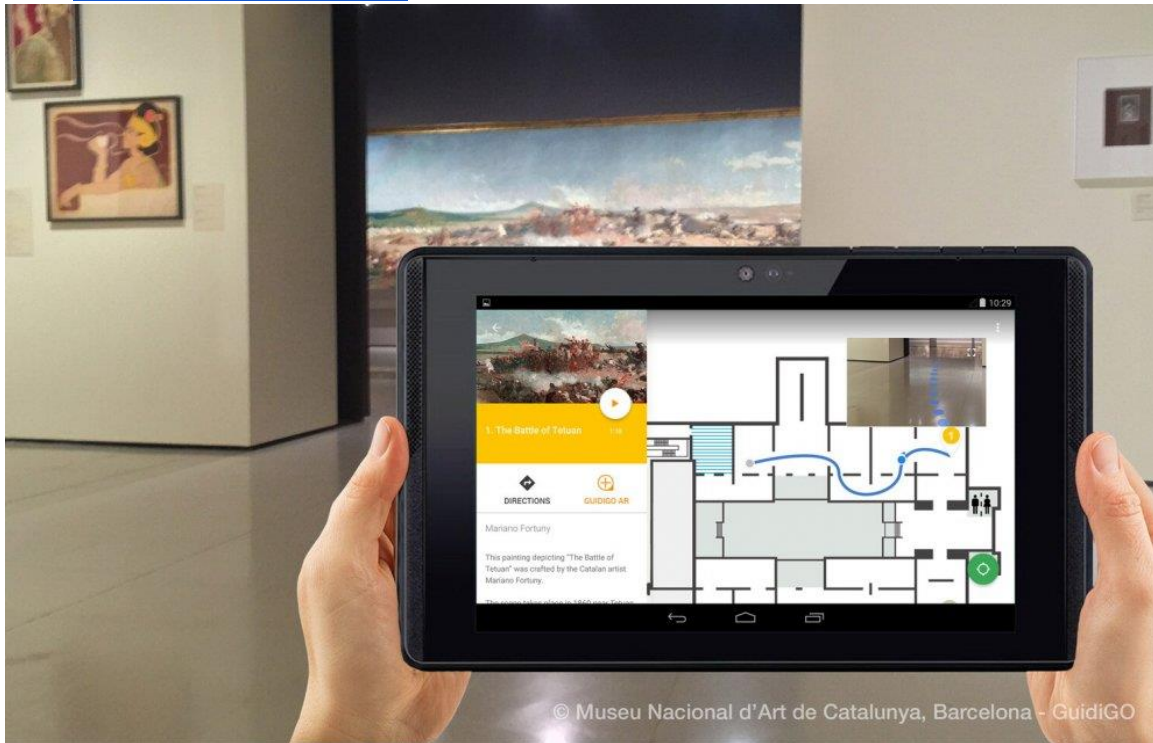


Figure 50 Image of GuidiGO(courtesy of GuidiGO blog)

**Project duration:** 2016

**Description from the official source:** GuidiGO is your personal tour guide to the world. GuidiGO allows you to experience your destination like never before, by downloading guided tours created by local experts and passionate storytellers around the world.

Choose a tour based on your interest: History, Architecture, Art, Fashion... and let yourself be led effortlessly along the way through an original story, which you can follow at your own pace.

(This project was originally from the D8.1 - Market analysis)

**Evaluation:**

We like the fact that this app uses the geolocation to create tours for other users to use, even though many of them are not free, and have to be bought. It uses a very user friendly interface so that everyone can easily use it and enjoy making their own tours.

### 12.1.17 Minube

URL: <http://www.minube.com/>

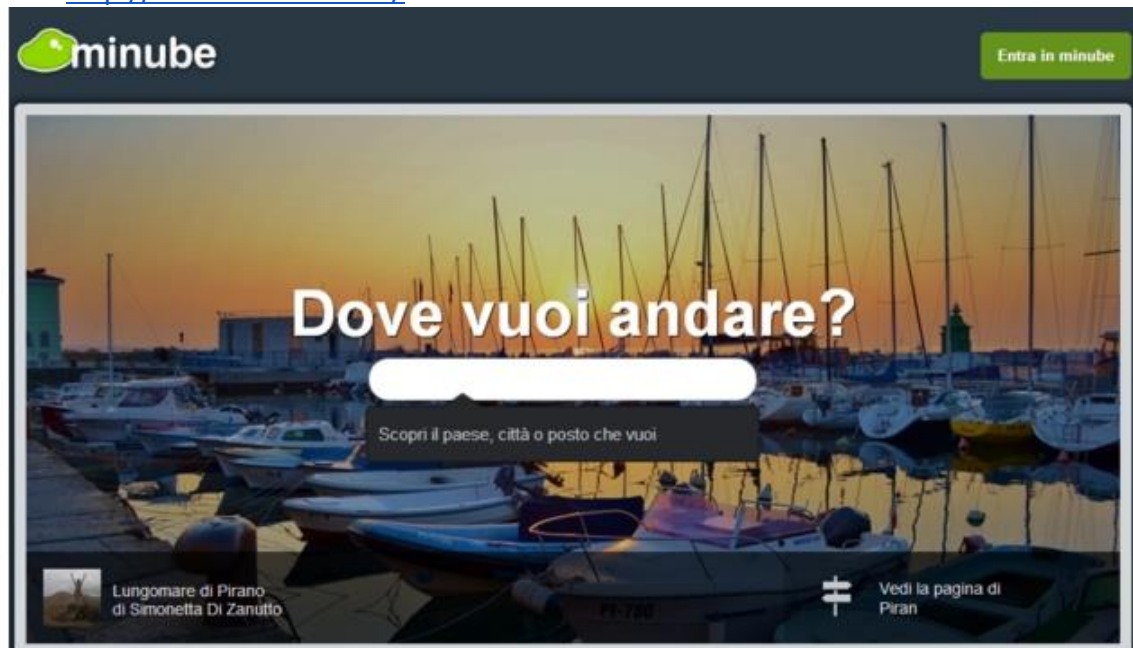


Figure 51 Image of Minube(courtesy of Fastweb)

**Project duration:** 2015

**Description from the official source:** Minube is a Spanish platform for travellers, with an Android and iOS Apps, where each user will share their experience and opinion about any place, monument, museum, cathedral, etc. The app that lets you discover the best places around the world, all recommended by real travellers. Discover interesting places to visit in your own city or create your own personalised travel guides and save them to use offline during your vacation. The best part is that when your trip is done, the minube app will automatically create beautiful photo galleries of all the places you visited. (This project was originally from the D8.1 - Market analysis)

**Evaluation:**

There isn't much any kind of unique engagement here as the many functions on this platform are available on other platforms.

### 12.1.18 SMARTIFY

URL: <http://smartify.org.uk/>



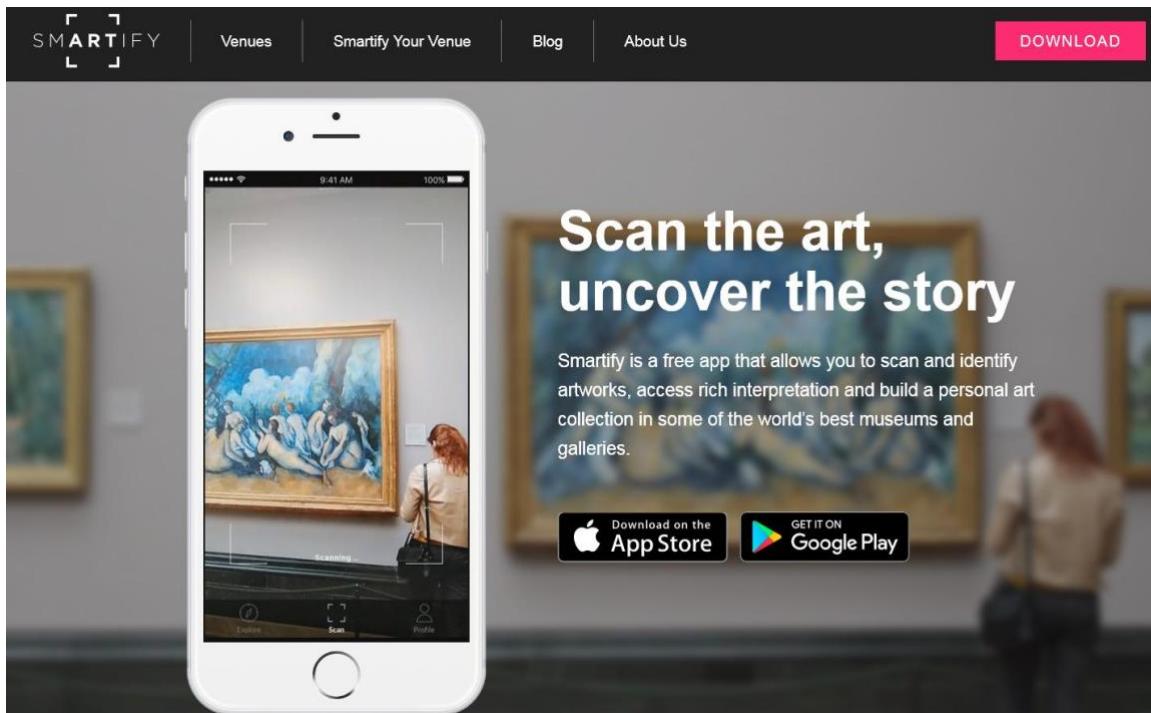


Figure 52 Image of Smartify(courtesy of Sessions)

**Project duration:** 2017

**Description from the official source:** Smartify is a free app that allows you to scan and identify artworks, access rich interpretation and build a personal art collection in some of the world's best museums and galleries.

(This project was originally from the D8.1 - Market analysis)

**Evaluation:**

This app allows you to identify any items of artwork and then make a collection with them. This application complements and enhances the viewer's experience of art by allowing them to scan and identify artworks, access rich interpretation and build personal art collections in some of the world's best museums and galleries. (This comment was originally from MobileHCI)

### 12.1.19 KNIGHT LAB

URL: <https://knightlab.northwestern.edu/projects/>

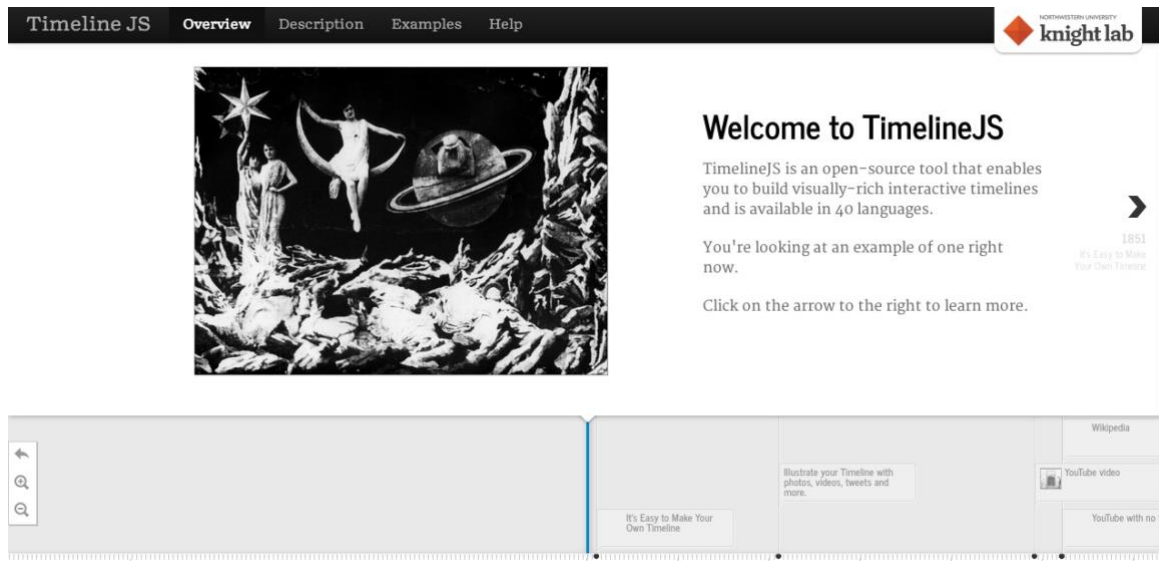


Figure 53 Image of Knight Lab (courtesy of Wordpress)

**Project duration: ????**

**Description from the official source:** The Lab develops prototypes, projects and services that help make information meaningful and promote quality journalism, storytelling and content on the internet.

(This project was originally from the D8.1 - Market analysis)

#### Evaluation:

There is no engagement here as this is for developers and not end users.

### 12.1.20 3D WAREHOUSE

URL: <https://3dwarehouse.sketchup.com/>

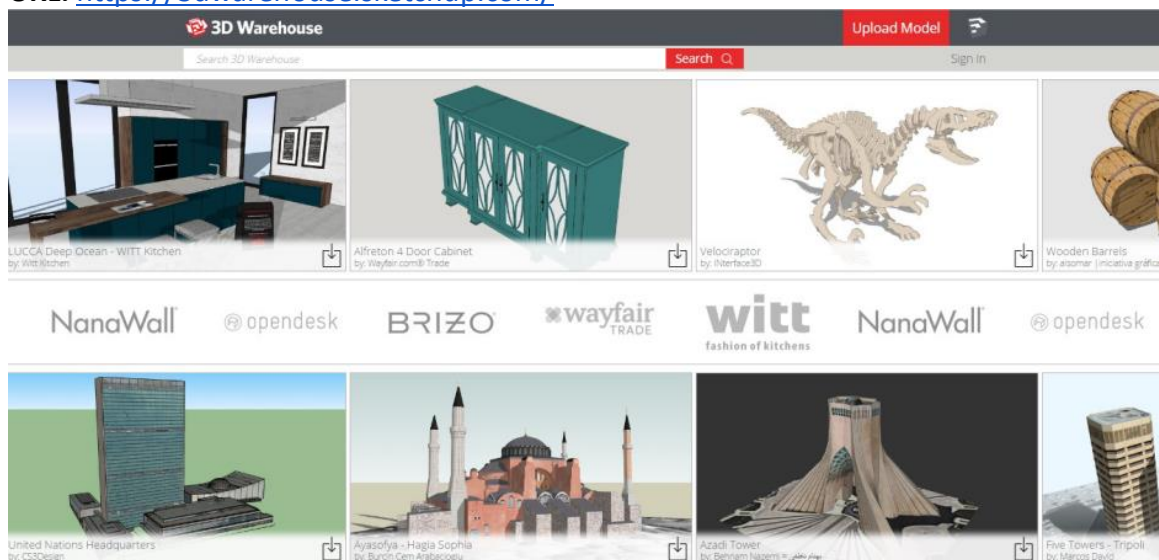


Figure 54 Image of 3D Warehouse (courtesy of Sketchup)

**Project duration:** 2006

**Description from the official source:** The SketchUp 3D Warehouse is an open source library where anyone using SketchUp can upload and download 3D models to share. 3D Warehouse was released in April 2006. The models can be downloaded right into the program without anything having to be saved onto the user's computer. File sizes of the models can be up to 50 MB. Anyone can make, modify, and re-upload content to and from 3D Warehouse free of charge.

(This project was originally from the D8.1 - Market analysis)

### Evaluation:

There is no engagement here as this is just a repository of assets.

#### 12.1.21 Historypin

URL: <https://www.historypin.org/el/>

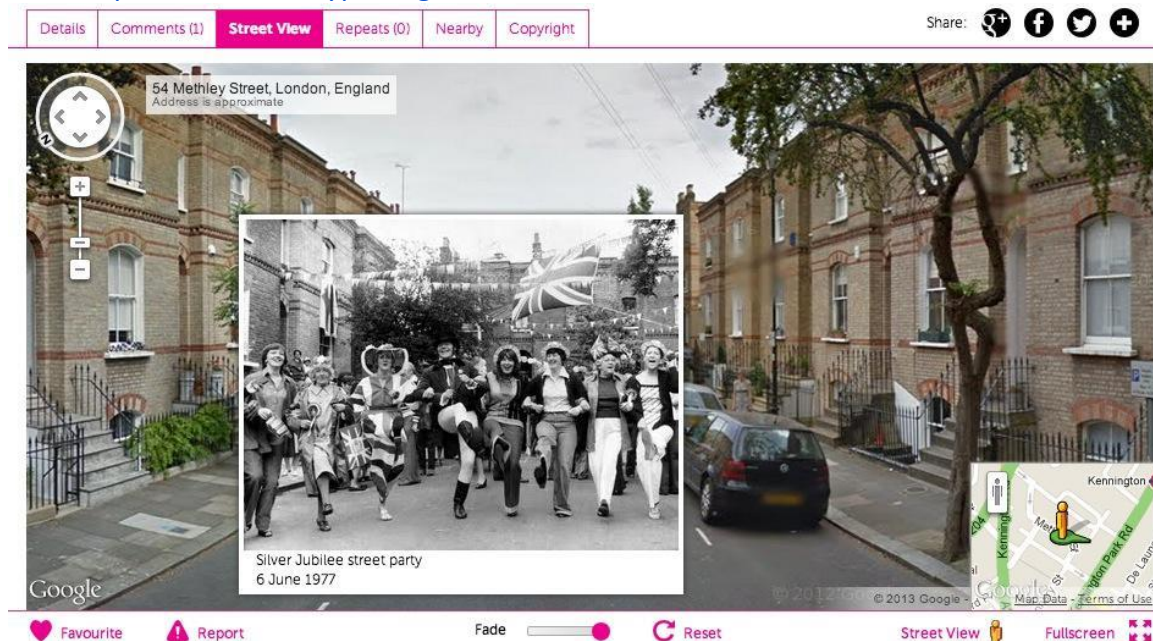


Figure 46 Image of Historypin (courtesy of Messy Nessy)

**Project duration:** 2010

**Description from the official source:** Historypin is a digital, user-generated archive of historical photos, videos, audio recordings and personal recollections. Users are able to use the location and date of their content to "pin" it to Google Maps. Where Google Street View is available, users can overlay historical photographs and compare it with the contemporary location.

(This project was originally from the D8.1 - Market analysis)

### Evaluation:

Other than sharing local history, this platform offers no unique form of engagement.

### 12.1.22 Memoro

URL: <http://www.memoro.org/>



Figure 56 Image of Memoro(courtesy of Adriano Casissa)

**Project duration:** 2007

**Description from the official source:** Memoro - the Bank of Memories is an international non-profit project dedicated to the collection of the memories, experiences, and life stories of people born before 1950. We accept audio and video recordings of interviews, as well as photographs.

(This project was originally from the D8.1 - Market analysis)

#### Evaluation:

Other than calling the contributors to the platform “Memory Hunters”, this platform offers no unique form of engagement.

### 12.1.23 Izitravel

URL: <https://www.izi.travel/en>



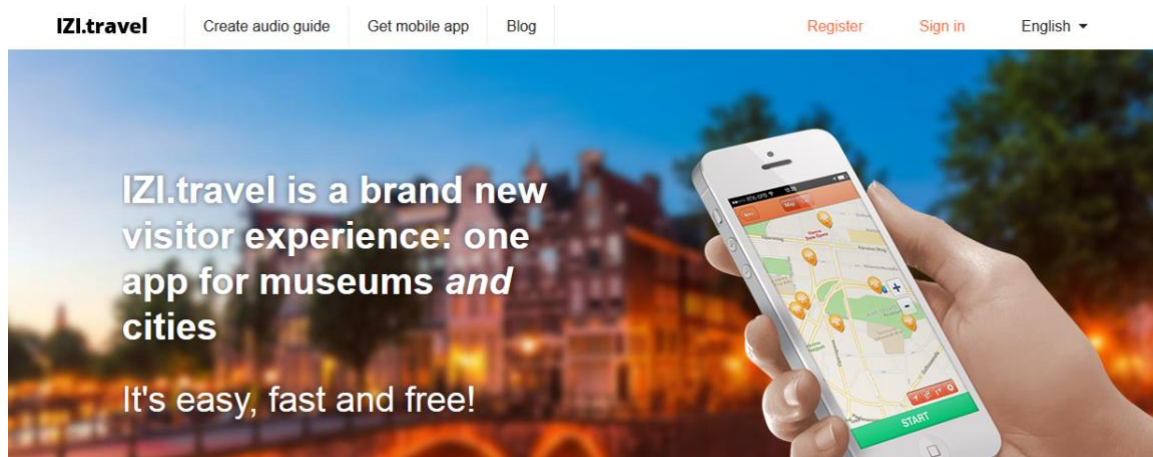


Figure 57 Image of Izitravel(courtesy of iAudioguide)

**Project duration:** 2011

**Description from the official source:** izi.TRAVEL is the audio guide in your pocket. It's like having a personal tour guide everywhere you go, who will tell you about the most interesting city attractions and museums in more than 900 cities around the world. (This project was originally from the D8.1 - Market analysis)

#### Evaluation:

It's a platform with audio guides with no unique form of engagement.

#### 12.1.24 Curarium

**URL:** [Curarium.com](http://Curarium.com)

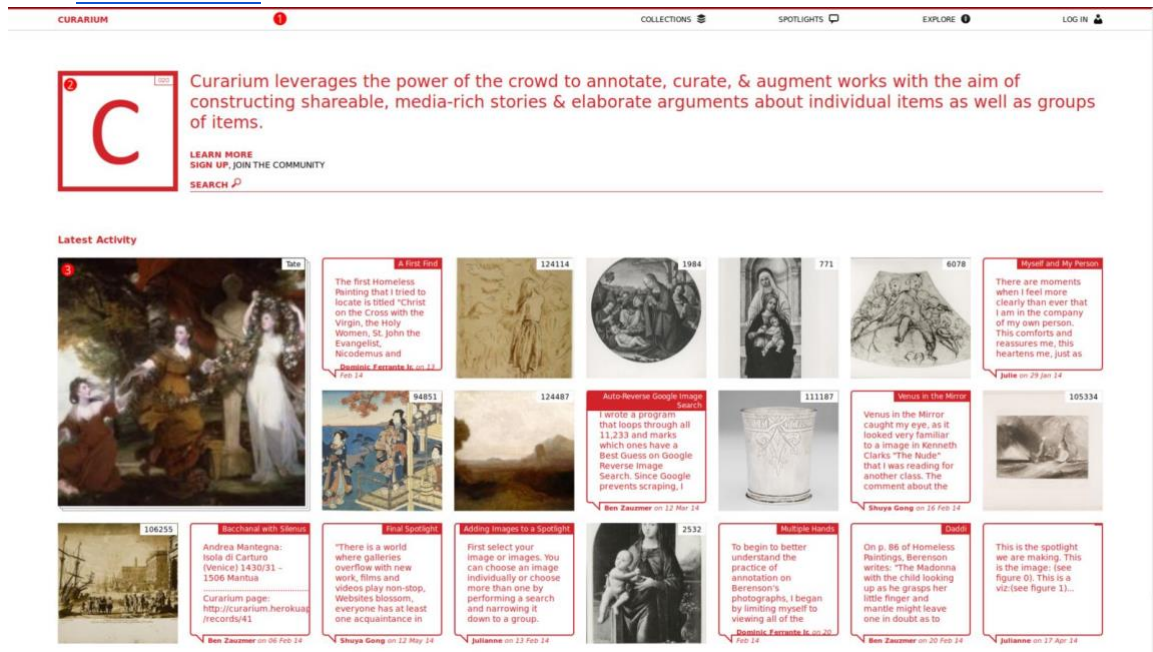


Figure 58 Image of Curarium(courtesy of Curarium)

**Project duration:** 2010

**Description from the official source:** Curarium is a platform for exploring, analyzing, and making arguments about collections and the objects they comprise. It leverages the power of collections to tell stories by giving users tools ranging from item-level annotations to comprehensive, repository-wide visualisations, allowing them to bring both objects and the communities to which they belong into dialogue with one another. (This project was originally from the D8.1 - Market analysis)

**Evaluation:**

This platform offers no unique form of engagement.

Curarium uses crowdsourcing to annotate, curate, and comment these art pieces in their respective collections. (This comment was originally from MobileHCI)

### 12.1.25 Library of Congress Flickr Commons

URL: [https://www.loc.gov/rr/print/flickr\\_pilot.html](https://www.loc.gov/rr/print/flickr_pilot.html)



Figure 59 Image of Library of Congress Flickr Commons(courtesy of ebookfriendly)

**Project duration:** 2008

**Description from the official source:** Offering historical photograph collections through Flickr gives the Library of Congress a welcome opportunity to share some of our most popular images with a new visual community.

We invite you to tag and comment on the photos, and we also welcome identifying information—many of these old photos came to us with scanty descriptions!

### Evaluation:

This platform offers no unique form of engagement.

It simply invites the users to tag and comment on the pictures, without giving any incentive in doing so. I could create more engagement if it allowed users to upload pictures, but that is not the case.

The website has an ancient design, with a wall of text and few pictures, giving the feeling of a website from the early 2000.

### 12.1.26 Pelagios

URL: <http://commons.pelagios.org/>

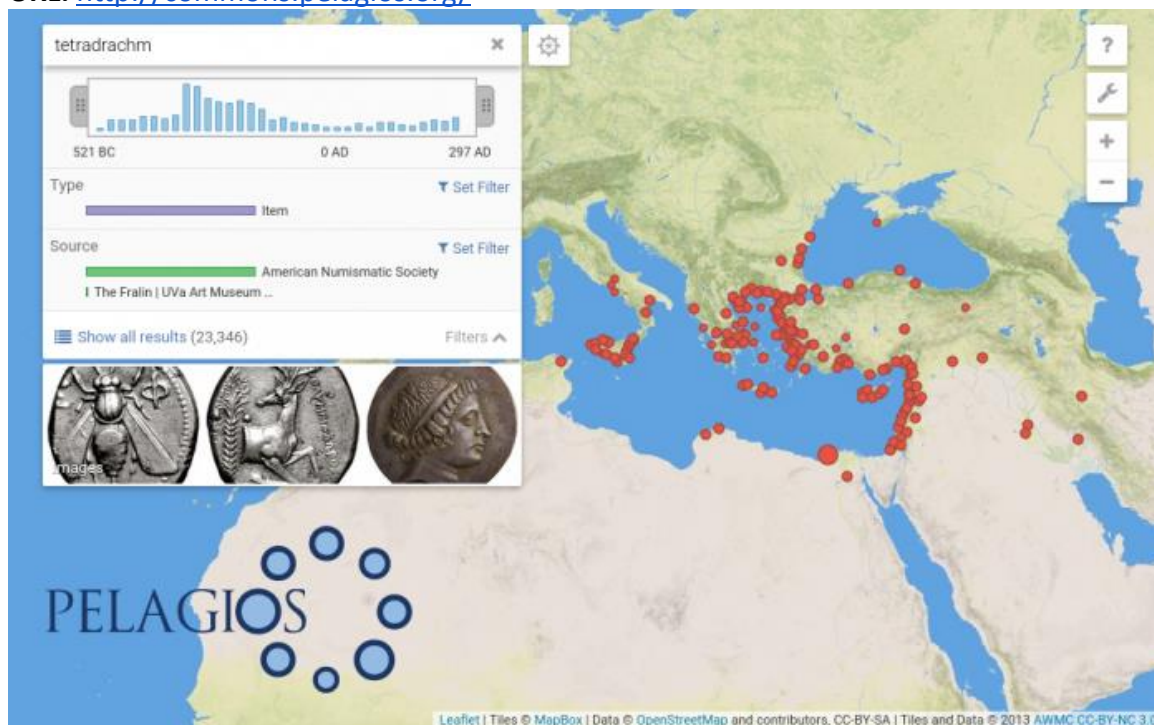


Figure 60 Image of Pelagios(courtesy of eadh.ord)

**Project duration:** ????

**Description from the official source:** Pelagios Commons is a community & infrastructure for Linked Open Geodata in the Humanities.

Pelagios Commons provides online resources and a community forum for using open data methods to link and explore historical places

### Evaluation:

This platform offers no unique form of engagement.

What they are offering is a tool, something similar to Google Maps or Google Earth, and while it can be certainly be useful, as a simple tool, by itself it offers no form of engagement, or example on how to create it.