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D4.7 Presentation of Europeana content in commercial partner services

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REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

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Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise.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

Summary

This deliverable (as described in the DoW) relates to the *"exploration of the creation of data feeds, mobile applications and widgets that can be tailored for reuse in both commercial and non-profit services, creating at least one high profile and sustainable service that will use Europeana content as 'hooks' with which to engage and attract online tourists with relevant strands of cultural content"*.

As this work is an "exploration" it focuses on identifying and responding to the various opportunities and challenges that arise when seeking to establish potential content partnerships featuring Europeana content with both commercial and non-profit tourism publishing partners.

Significant work was carried out identifying and approaching potential partners and understanding their respective needs. Whilst we have been able to contribute meaningfully toward practical examples of how this content could be packaged and published for the use of tourists, as well as enabling the publishing of some cultural listings content on partner channels, we were not successful in securing a new "*high profile and sustainable service".* This was due to the numerous challenges we faced in linking up our content offer with the specific detailed needs of a range of potential tourism partners and publishers. The challenges of this kind of partnership working, along with a summary of the key learning and next steps are described in detail in this document.

Through this process we were able to identify the following key learning principles that can be used when exploring partnerships in the future:

- **A supply oriented model does not work for mainstream publishers.**
  The presence of a breadth of cultural content does not of itself motivate tourism publishers to want to develop partnerships. In each case the specific content needs of each particular publisher needs to be considered

- **Commercial considerations take precedence**.
  Many publishers (especially the larger, high profile ones) need content that can drive their respective commercial models (including generating commissions) and they are not interested in establishing partnerships without a clear commercial proposition.

- **It is difficult changing existing publishing practices**
  Changing ways of working for the older traditional publishers is unlikely, as they have existing content and existing content partnerships (such as with stock photography providers). More successful partnerships are likely with newer online producers.

- **Less is more.**
  Most publishers do not want a feed of large automated data sets, but want small sets of editorially selected rich content. This however takes time.

- **Images are not unique, but stories are.**

  High resolution, interesting images are important when selecting appropriate rich content when serving a publishing partnership. However they do not of themselves help establish a partnership. Images are ubiquitous nowadays and publishers can source these from a range of places. It is however the stories behind the content that are unique and that publishers are interested in.

- **Other extensible models should be considered**

Museums UK and Culture Finder (examples discussed later) represent potentially extensible models that could be applied to the rest of Europe and should be explored in other countries. The concept of Culture Finder could also be applicable in the creation of very niche tourism such as visiting First World War Battlefields or work with other current projects such as EUHeritageTour – which aims to develop multiple-tourist-itineraries for young travellers, based on the principles of Europeana differences and commonalities, sustainable and competitive tourism and community based participation for nearby services. Future plans could include involvement in an EASME project to develop and/or promote new European cultural routes around luxury goods.

- **GLAM work needed**
  Cultural institutions need to be shown the benefits of delivering content that has direct appeal to tourism, including improving its quality of image and description.

As a result of this learning, we identified the following recommendations going forward:

- **Develop a workshop methodology for Europeana to work with cultural institutions to develop more fit for purpose tourism content for tourism publishers**

- **Roll out themed 'fit for tourism purpose' content workshops based on strong existing collections**

- **Consolidate existing relationships with tourism publishers through a continued editorial approach to content selection to satisfy their needs**

- **Niche app development for future tourism related projects such as themed cultural routes or heritage tours**

What's the context?

This deliverable documents the work carried out to date, by Culture24 and Plurio.net, in exploring pilot publishing partnerships featuring cultural data (Europeana collections data alongside cultural listings data).

This work aims to explore various opportunities and challenges when seeking to establish partnerships with both commercial and non-profit services, aiming if possible to create at least one high profile and sustainable service that will use Europeana content as 'hooks' with which to engage and attract online tourists with relevant strands of cultural content. Although no such new service has been successfully established, the document looks in detail at how the work that did take place has contributed meaningfully to create practical examples of how content can be packaged and published for the use of tourists, as well as enabling the publishing of some cultural listings content within tourism partner channels.

The key requirement for the development of such partnerships is to establish a clear **route to relevant audiences** (tourists) for the cultural data that Europeana seeks to provide (working with collection holders and cultural listings services). The most obvious tourism service that could link such content with audiences, as it specifically seeks digital content for use by tourists, is tourism publishing. Therefore this pilot partnership work relates to **developing publishing partnerships with tourism publishers.**

What was our approach?

As deliverable D4.1 ("Moving Targets") highlights, tourism publishers come in a range of different types and have a variety of specific needs. Our approach therefore firstly sought to categorise these publishers according to their potential cultural content needs. The groups of publishers we identified within Moving Targets were as follows:

1. Commercial tourism services with some content/publishing needs
2. Traditional guidebook publishers
3. Content platform publishers
4. Destination marketing publishers (including public tourism body publishers)
5. Niche interest publishers
6. Cultural publishers
7. Other publishers

We decided to develop a good breadth of opportunity and learning to explore potential partnerships in each of these areas

Our approach to partners involved 5 key steps:

1. Identify potential and approach
2. Establish fundamental need for content (the need)
3. If need can be establish, explore specific content needs (what is needed)
4. If specific content needs can be met, evaluate if partnership is beneficial for Europeana and Europeana Awareness.
5. Implement partnership

To help us with step 4, a framework for evaluating potential partner's suitability was established. This was informed by:

- The **strategic aims** of the overall project;
- A good understanding of the **potential partner's offer** and
- Our ability to meet the partner's needs in a sustainable way.

In each case we needed to consider the following factors with the aim of getting a strong mix of potential partners and pilot scenarios:

Strategic aims:
These were seen as follows:
- Would this partnership fit with what we want to test or learn as part of WP4 Research, knowledge-gathering and knowledge-sharing are all key aims of the project so this is crucial?
- Does this link with existing tourism campaigns, hooks or assets, locally, regionally or nationally?
- What outcomes and/or benefits might this partnership deliver for project partners, Culture24, Europeana Foundation or collection holders?
- Is there potential to replicate the partnership in other settings? If it's a complete 'one-off' it may be of limited use. Ideally a partnership would provide an exemplar (either in geographical or subject-related terms) for more than five projects in more than five countries.

- How does this relate to wider landscape with Europeana Awareness such as WP1 & WP2, other Europeana activities and their business plan?
- Consideration of branding. How will it work in this case?
- Are there any politically strategic implications we should be aware of?

Partner offer:
This needed to address areas such as:
- Target audience? – what types, languages and interests?
- Audience reach? – what scale and geographical location?
- Existing content? – what types and opportunities for ours to support theirs?
- Business model?- what's theirs and is there opportunity to explore anything interesting with us?
- Reciprocity?- is there potential for content-sharing back to us perhaps?
- Platforms – what type and format of their publication/s?
- Metrics - ability and willingness to share user stats and insights back with us?
- Are they ethically sound?
- What's their approach to accessibility?

Meeting partner needs:
- What data/content do they want? Do we have it already or can we source it easily?
- Technical set-up – can we serve them what they want in practical, technical terms or will we have to do any new technical work?
- Resourcing? -how much input will they need from us? Bespoke content, automated feed or something between the two?
- Are there any IPR/licensing issues to consider beyond the standard agreements on the APIs?
- Ongoing sustainability? Will this be a one-off content share or is there potential for a longer-lasting partnership? If latter is that sustainable? Can we suggest solutions for sustaining the partnership as part of the pilot?

What happened?

Significant work was carried out identifying, approaching potential partners and understanding their respective needs. Whilst we have been able to contribute meaningfully toward practical examples of how this content could be packaged and published for the use of tourists (e.g. via MuseumsUK, Culture Finder, Culture24's own online culture guide culture24.org.uk) as well as enabling the publishing of some cultural listings content on partner channels (Visit London), (detail of all of these examples is given on pages 14 to 16), we were faced with numerous challenges linking up our content offer with the specific detailed needs of a range of potential partners.

Whilst work continues throughout the rest of the project with this aim, significant learning has. come from our experiences to date that we hope will in
form a revised partnership approach for the rest of EA WP4, as well as for Europeana. Details of this work and the related challenges and opportunities are detailed below.

Commercial services with some content/publishing needs

Culture24 approached and engage specific commercial tourism suppliers and services via the World Travel Market 2013 where many had a presence

Based on the established framework, two key categories of commercial operators were identified as being potentially interested in cultural data, these were tour operators and various travel technology providers (e.g. of websites and booking services) for the travel and tourism sector (e.g. Digitaltrip, Rezgateway and TI Infotech). It was hoped that these might be viable partners for cultural data as tour operators often require specific cultural data for their tours, and travel technology providers tend to offer their clients APIs of relevant content and data. Research into particular commercial operators was conducted in advance and meetings lined up at the World Travel Market to discuss further. These meetings identified that for both these stakeholders, no fundamental need could be established for the cultural data we were seeking to supply.

The tour operators we spoke to could not see how collections content would be of use to them and were only interested in cultural listings as a possible useful data source. However they were only keen for their staff to have access to this data, rather than tourists more generally, to promote their commercial model as holders of expertise.

Another possibility for tour operators utilising our cultural content offer was explored in respect of supplying appropriate cultural images (e.g. from particular museums) for their tour brochures (photos of these?). This also proved unsuccessful as did not feel that they needed such images as they already had a significant supply of rich, cultural related images often from existing partnerships with museums

The travel technology providers, whilst keen on content to populate their own APIs, only wanted content that could generate them a commission e.g. tickets, and could not see any direct commercial value they could glean from the cultural content we were offering. The only cultural content type that did interest them was the promotion of tickets for some of the large blockbuster museum shows, but many of these content partnerships had already been lined up and in any case was not the type of content were are offering.

Traditional guidebook publishers

Dorling Kindersley

Culture24 had discussions with Dorling Kindersley (DK) who not only publish the DK Eyewitness Travel Guide but are also the parent company for Alpha Books who publish Rough Guides. This was particularly relevant when considering the promotion of cultural content as Deliverable D4.1 ("Moving Targets") highlighted how Rough Guides users were more likely to be interest in cultural content and cultural holidays than other traditional guidebook users. It was hoped that some form of content partnership with Rough Guides in particular could be explored

These discussions however could not establish a fundamental need from Dorling Kindersley for the cultural content we were offering. Despite the perceived cultural interest of Rough Guides readers, most of DKs travel content publishing efforts focussed on sourcing useful information in respect of accommodation. The only specific use they could see of Europeana was as a free source of images to support their need for print images when publishing new books (as per Deliverable D4.1 ("Moving Targets"), printed guidebooks still remain popular especially for cultural tourists). They however already possessed a strong and varied image bank, including collection objects, and once they acquired images of a certain type, place etc there was little need to refresh these There are also no shortage of image banks for DK to satisfy their image needs, both commercial ones (e.g. IStock ShutterStock) and increasingly via the amateur sector (e.g.Flickr, Wikimedia). They also had high expectations of the image banks they used, requiring instant reusable access of high resolution images (with a lightbox when used for digital publishing).

Exploring DK's digital offering also struggled to identify a need for cultural content, as their reliance on their own extensive image bank also satisfied their digital as well as print needs.

**Content platform publishers**

Tripadvisor

Culture24's initial discussions with global travel website Tripadvisor identified an initial interest in listings content to augment their existing cultural venue pages listed within their 'Attractions' section. There was some doubt as to the value of collections content for them, as they felt that such content "might only be for the cultural purists" who are not regarded as "typical Tripadvisor users". However there was interest in how certain events data could be packaged up with collections content, but only if such packaging was heavily editorialised and linked to other editorial   content such as articles, which would require significant resource. This corresponds to Tripadvisor's overall push for more editorially driven or more 'trusted' content to address existing trust issues with its user generated content model (as was illustrated in D4.1: Moving Targets).

Culture24 sought to explore this further as the basis of a pilot partnership, however ultimately it was impossible to get any commitment from the Tripadvisor product team. The feedback received from Tripadvisor was that due to a need to constantly prioritise opportunities for the allocation of resources, the initiatives that win are those that are revenue generating &/or things that will engage a worldwide community. As a result, and despite interest, they could not go further with an offer of a content solution that only pertains to one market (Europe) and isn't directly income generating.

Google Field Trip

Google Field Trip app (www.fieldtripper.com) is a geo-aware application developed by Google Niantic Labs which allows users to explore and discover what's around them. The app is available for both iOS (iPad/iPhone/iPod), Android and Google Glass. It is localized in 35 languages and has registered 500.000+ downloads.

Google Field Trip app works on the premise that everyone is a tourist even in their own city. It is an app that uses your current location to show you points of interest around you in an in depth and editorially focused way. Google Field Trip app aims to source a range of content from a range of publishers that is location specific and can be presented in structured explanatory way in the form of 'card' that are linked to a particular location
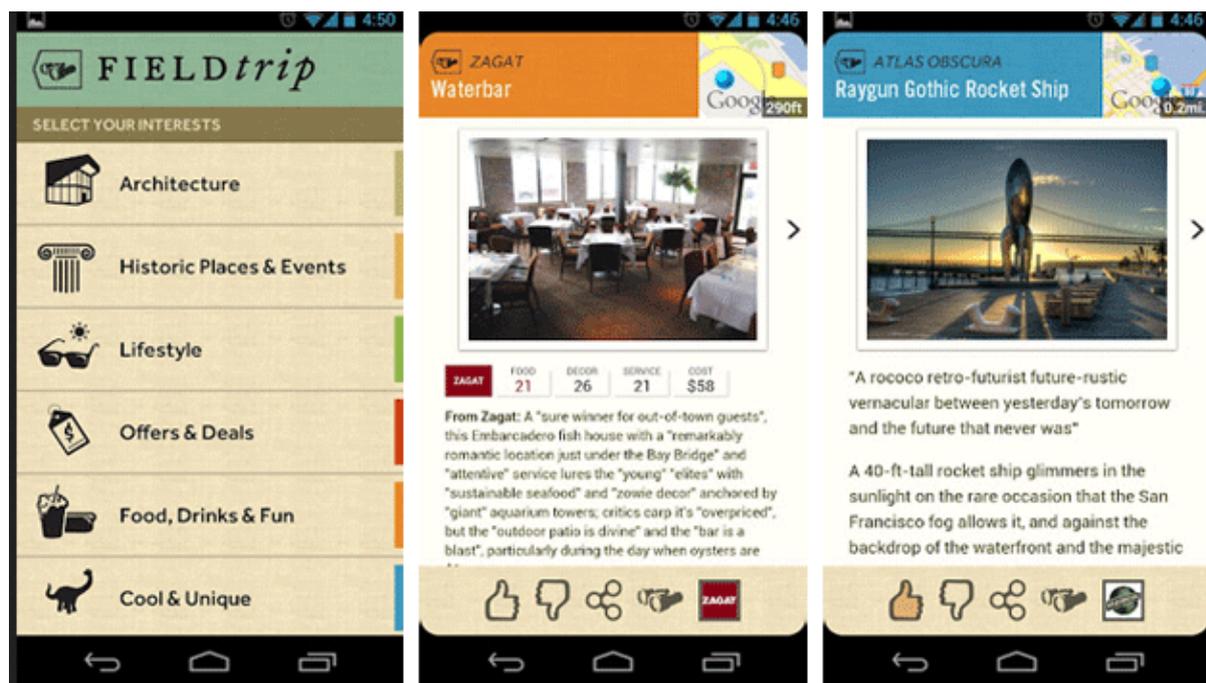
Culture24 are currently exploring the possibility of sharing our article content with Google Field Trip as well as certain venue/exhibition listings. We also propose writing articles featuring specific Europeana content to assess interest in this content by Google Field Trip

In parallel, Europeana and Google investigated in-depth the integration of curated Europeana content packages into the Google Field Trip (GFT). As a first step, Europeana identified a small group of data providers whose collections on Europeana.eu meet at least three of the four GFT main content requirements: (a) GFT theme fit, (b) geo-coordinates, (c) narrative descriptions with interesting facts about the respective object, and (d) a high-quality image. These providers were invited to a workshop on 20 March 2014 in The Hague where the participants discussed the content and technical aspects of this partnership.

Technically, Europeana will facilitate the exchange of metadata between Google and the data providers by supplying a special RSS feed using the Europeana API. The feed has been setup, successfully tested and is ready for content submission into Google Field Trip app.

On the content level, the providers outlined a few challenges related mainly to the necessary but time-consuming metadata enrichment (geo-tags, narrative descriptions). After the workshop Europeana has been working with a few of the pre-selected data providers on solving the existing metadata problems in their collections and expects the first content

delivery to GFT in early autumn. In addition, Europeana is investigating possible enrichment solutions, such as usage of crowdsourcing platforms and organization of local campaigns to enrich data providers' collections with exact geo-coordinates and compelling narrative descriptions and thus ensure project scalability and a long-term content partnership.

Destination marketing publishers (including public tourism body publishers)

Visit London (as part of London and Partners), the official city guide to London

A partnership agreement with London and Partners was signed in 2013 to supply them and the Visit London portal with specific venue/exhibitions as well as specific collections content from Europeana.

Similar to other publishers they had very specific needs regarding the content they required (particularly related to the collections content). They did not just want a data feed of lots of objects but wanted a small focussed selection of detailed collections images (with of course high resolution reusable images), that was heavily editorialised. They were after articles that contained 'sticky' content that could drive footfall to venues. In particular they were after a series of 'top 10' themed collection objects from different venues across London that were all currently on display e.g. (Top 10 Treasures)

Sourcing appropriate content from Europeana to meet these needs has proved very challenging. For example compiling a list of 'treasures' for tourists to visit was basically impossible. 'Treasures' suggests that the objects should be extremely significant in history, or made from precious materials, or world famous, etc. There was very little on Europeana from the UK that fitted any of those criteria, and certainly not enough to create a top ten list from different venue all of which were currently on display
.
We thought there might be an opportunity to explore some alternative 'top 10s' featuring more niche subjects, such as science or objects relating to Egyptology. Although this was more promising, it was still difficult to find objects from a wide variety of venues. Most of the science objects come from the Wellcome Collection and most of the Egyptology objects came from the Petrie Museum. It would be possible to put together some kind of top ten specific to those two venues, or even top five lists if we don't mind using venues more than once, but these would not meet Visit London's specific needs

Currently Culture24 is sharing certain exhibition listings that are being featured on Visit London but surfacing of collections objects is currently on hold, following the above challenges.

Another potential obstacle to Visit London receiving our feed of cultural listings and collections objects in the future is that they are seeking to promote a commercial membership model, where they wish to charge venues for publishing their information egg – premium listings/content. Therefore the provision of free content in such a model becomes problematic.

Plurio.net partners (Visit Lux and Greater Region)

Plurio.net had agreed publishing partnership agreements for packaged data sets of collections content from Europeana and cultural listings data, with the 'Tourism Marketing Greater Region' body and Visit Luxembourg in Y2 of E Awareness. However Plurio.net faced numerous challenges in identifying appropriate content that was fit for these tourist bodies needs from Europeana, as well other challenges facilitating the necessary technical

developments.to enable the creations of these packaged datasets. These challenges are documented in detail in D4.5. As a result it was impossible to share content with these publishing partners as originally envisaged.

As a result of these challenges it has been decided to adopt a more manually driven, editorially focused approach to selecting and supplying collections content from Europeana that can be incorporated into Plurio.net's content database (via a media manager tool). The publishing of these can then be promoted on those Plurio.net's content partner websites that relate to tourism, as part of an existing process of Plurio.net content sharing. Plurio.net has currently more than 40 content partners, 24 of them with tourism missions, 14 of them are dedicated tourism websites. These include those from the 'Tourism Marketing Greater Region' body and Visit Luxembourg as well as the following:

- o www.visitmoselle.lu
- o www.ont.lu
- o www.lcto.lu
- o www.ardennes-lux.lu
- o www.mullerthal.lu
- o www.redrock.lu
- o www.revue.lu
- o www.perl-mosel.de
- o www.lorrainedarts.fr
- o www.nordstad.lu
- o www.infoleiw.lu
- o www.culture.be
- o www.culture.lu

Niche interest publishers

We wanted to explore partnerships with various 'niche interest' publishers or publishing related projects that Europeana's often niche focused content could be useful for.

A good opportunity to test this out was through the UK Heritage Lottery Fund partnership project between Waterloo 200, the National Army Museum and Culture24, which relates to developing a website featuring a range of content that commemorates the 200 year anniversary of the battle of Waterloo. It was thought that this project and the related subject matter would be a useful partner for Europeana content as the anniversary has relevance to a range of places and countries within Europe. However research into the Europeana content set proved unsuccessful for the needs of the project, and decided that the existing content was not strong enough to coherently tell the necessary story.

It was however decided that, through applying the fit for purpose principles identified and discussed in deliverables D4.4 and D4.5 the project team would, for Waterloo, source and digitise relevant and high quality content (with high resolution and full image files) and feed this back in to Europeana (via Culture Grid) to boost its own content quality. This is a good example of how best practice and learning developed via Europeana Awareness can be disseminated into other projects to ensure better content for Europeana. These 'fit for tourism purpose' principles (as documented in D4.4 and D4.5) include (although not limited to) the following:

- Content must be interesting for tourists e.g. representing highlights or niche interests
- Content must be up to date
- Content must be accompanied by high resolution, freely reusable images
- Content must have the ability to be geo-coded so it can be linked to place

- Content must have sufficient contextual information and descriptions to be useful in other ways

Cultural publishers

Culture24.org.uk

Culture24.org.uk is an online guide to UK arts and heritage that is published by Culture24. As part of this project Culture24 are currently piloting the surfacing of collections content from Europeana alongside its own cultural listings data (as part of the exploration of creating themed cultural datasets documented in D4.5), on its own cultural publishing channel www.culture24.org.uk

Europeana collections content is currently appearing on www.culture24.org.uk in one of 3 ways:

Linked to venues:

Collections content from UK cultural institutions is pulled directly from Europeana and linked to the corresponding venue records in Culture24's database (fully automated), They appear within a small image carousel within the venue pages on Culture24's website (under the collections tab). See below links for some examples:

- Beamish - The Living Museum of the North (http://www.culture24.org.uk/ne000004)
- The Bowes Museum (http://www.culture24.org.uk/ne000011)
- Egypt Centre (http://www.culture24.org.uk/wa000068)
- Fitzwilliam Museum (http://www.culture24.org.uk/se000375)
- The Geffrye Museum of the Home (http://www.culture24.org.uk/se000022)
- The Glasgow School of Art (http://www.culture24.org.uk/am13982)
- Government Art Collection (http://www.culture24.org.uk/am25827)
- The Hunterian Museum & Art Gallery (http://www.culture24.org.uk/sc000244)
- IWM London (http://www.culture24.org.uk/mw366)
- Cambridge University Museum of Archaeology and Anthropology (http://www.culture24.org.uk/se000378)
- Northampton Museum and Art Gallery (http://www.culture24.org.uk/em000084)
- Royal Albert Memorial Museum and Art Gallery (http://www.culture24.org.uk/sw000088)
- Royal Botanic Gardens, Kew (http://www.culture24.org.uk/am27)
- Science Museum (http://www.culture24.org.uk/se000507)
- Tyne & Wear Archives and Museum (http://www.culture24.org.uk/am63370)
- UCL Museums and Collections (http://www.culture24.org.uk/mw2047)
- Victoria and Albert Museum (http://www.culture24.org.uk/se000168)

As 'related items' based on themes

Related object records are created based on a theme after an object is pulled through from Europeana into the Culture24 database. This is a semi automated- semi editorialised process.

E.g.: All the related objects for the First World War can be found here:

http://www.culture24.org.uk/search%20results?f1=Type&t1=3P&f2=Subject&t2=Z06.03.05.0
1.15&d=List&n=20

Other related item themes will be developed as part of article records on culture24.org.uk.
This is a fully editorialised approach that aims to create and publish editorial content using
Europeana collections content. To do this it is vital to uncover and write compelling stories
related to the objects.

So far articles have been written about World War One objects– see below links

http://www.culture24.org.uk/history-and-heritage/war-and-conflict/first-world-war/art480432-
From-Your-Soldier-Boy-First-World-War-postcards-from-the-Europeana-Online-Portal

http://www.culture24.org.uk/history-and-heritage/war-and-conflict/first-world-war/art477281-
Gas-Gas-Quick-boys-Stories-of-gas-attacks-during-the-First-World-War-on-Europeana

Other publishers

MuseumsUK

Culture24 has also worked together with Culture Grid (the UK aggregator for Europeana) and
Semantica (one of the leading Museums Documentation providers in Central Europe) to
combine collections content with listings content for the development of a new cultural
website and app: MuseumsUK.

This unites thousands of British museums and galleries and provides users with detailed
data about each institution: visitor information, collections and objects, exhibitions and
events, educational activities, social media updates. It already features more than 200.000
objects from UK museums. As the collections have come via CultureGrid, these are also in
Europeana.
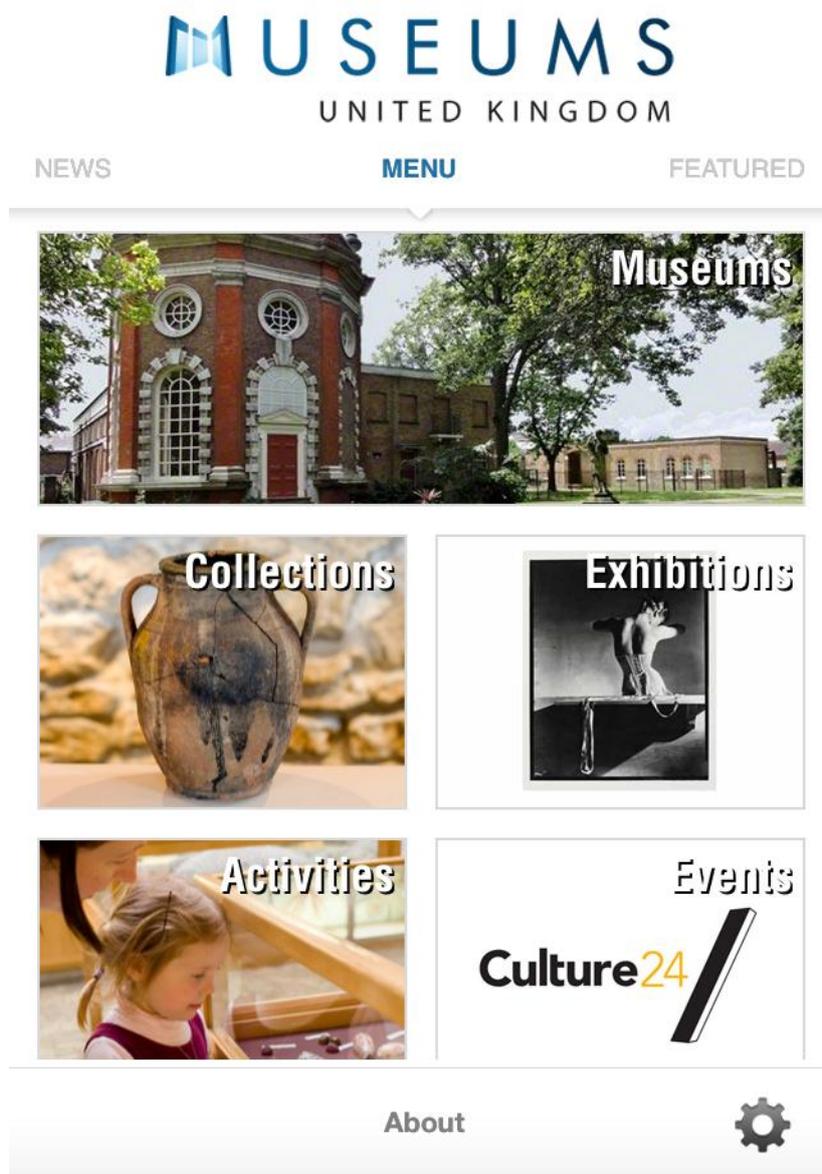
The app has been successful in terms of total downloads with the latest stats as at June 2014 showing approx 14,000. In addition the mobile page views of the website for the last year (to June 2014) are 150,000.

This represents a good proof of concept of how collections content and listings content could be meaningfully combined and how collections aggregators and listings aggregators can work together. In addition the mobile related stats above demonstrate the popularity of the service from mobile devices, inferring the use of the service by tourists during a trip (even if local tourists). Additional research would need to be undertaken to assess the impact on tourism.

The concept could usefully be applied across Europe. Creating a museums portal for each country, where there is listings information and using the enriched data of Europeana. This is being investigated in the Netherlands and Germany. Creative Europe will be investigated as a source of funding to kickstart this.

Culture Finder

Culture Finder .is another useful proof of concept about how collections and cultural listings content can be packaged and used for a cultural tourist market. It is a UK funded digital R&D project representing a collaboration between University of Cambridge Museums and a number of UK technical and research partners. It aims to create a website/mobile app that assists visitors to the city of Cambridge to plan their visit, create their own downloadable tour or follow curated/thematic tours, but introduces serendipity and chance discoveries.

It is based on the proposition that a large proportion of visitors to the city are interested in art/cultural experiences, they spend time planning their visit (beforehand or on arrival in Cambridge) and would value a mobile guide that delivers their planned itinerary to them on foot but offers additional 'chance' discoveries and suggestions.

Its targets audiences are defined as cultural tourists who are adult or family visitors to the city, with or without some knowledge of what there is to see. These are hoped to mainly be visitors new to the city but also people wanting to see new or 'off the beaten track' things. The project is still in development but the Europeana Awareness project has helped inform some of the key thinking behind the project through promoting the findings of D4.1 ("Moving Targets") to the project team. In particular Moving Targets emphasis on utilising cultural venue/events listings to enhance the collections content offer, whilst also looking to respond to changing user behaviours and information needs/times has an impact. As a result the project is based on user behaviour and has placed more emphasis on 'places' (in addition to 'objects', which previously had been their focus) as a basic building block for creating a cultural tour. The importance to users of pre-planning also became clear. Whereas before the project concentrated on 'serendipitous discovery', they then began trying to build chance elements into a more familiar framework for planning a tour. They hope that this would align more closely with user behaviour.

For more information please see:

http://www.culturefinder.org.uk/index.html

http://native.artsdigitalrnd.org.uk/insights/how-a-user-study-changed-our-whole-focus/

This concept has potential in other countries. The application of the methodology to the IAMSTERDAM site will be explored as well as others throughout Europeana

Two useful resources to create and use within the project to further this concept, would be all the Events Listings companies across Europe (using and /or supplementing the cultural listings data aggregations services documented in D4.2) and a list of tourist promotion sites for cities and towns. These can be used to further the work started by WP4 of Europeana Awareness

What we learnt

This deliverable (as described in the DoW) relates to the *"exploration of the creation of data feeds, mobile applications and widgets that can be tailored for reuse in both commercial and non-profit services, creating at least one high profile and sustainable service that will use Europeana content as 'hooks' with which to engage and attract online tourists with relevant strands of cultural content"*.

As this work is an "exploration" it focuses on identifying and responding to the various opportunities and challenges that arise when seeking to establish potential content

partnerships featuring Europeana content with both commercial and non-profit tourism publishing partners. The key learning that informs these opportunities and challenges is:

- **A supply oriented model does not work for mainstream publishers.** The presence of a breadth of cultural content does not of itself motivate tourism publishers to want to develop partnerships. In each case the specific content needs of each particular publisher needs to be considered

- **Commercial considerations take precedence.** Many publishers (especially the larger, high profile ones) need content that can drive their respective commercial models (including generating commissions) and they are not interested in establishing partnerships without a clear commercial proposition.

- **It is difficult changing existing publishing practices.** Changing ways of working for the older traditional publishers is unlikely, as they have existing content and existing content partnerships (such as with stock photography providers). More successful partnerships are likely with newer online producers.

- **Less is more**. Most publishers do not want a feed of large automated data sets, but want small sets of editorially selected rich content. This however takes time.

- **Images are not unique, but stories are.** High resolution, interesting images are important when selecting appropriate rich content when serving a publishing partnership. However they do not of themselves help establish a partnership. Images are ubiquitous nowadays and publishers can source these from a range of places. It is however the stories behind the content that are unique and that publishers are interested in.

- **Other extensible models should be considered.** Museums UK and Culture Finder represent potentially extensible models that could be applied to the rest of Europe and should be explored in other countries. The concept of CultureFinder could also be applicable in the creation of very niche tourism such as the visiting of the First World War Battefields or the youth travel itineraries of EUHeritageTour and future plans to develop new cultural routes around luxury goods such as perfume, chocolate and jewellery.

- **GLAM work needed.** Cultural institutions need to be shown the benefits of delivering content that has direct appeal to tourism, including improving its quality of image and description.

What next?

The following key next steps are advocated to also establish an environment for Europeana to become more adaptable to building publishing partnerships in the future.

1. **Develop a workshop methodology for Europeana to work with cultural institutions to develop more fit for purpose tourism content for tourism publishers**

   Europeana (through Culture24 and Plurio.net) should work with cultural institutions to develop the supply of content tourism publishers require, whilst also maximising their expert knowledge in bringing to life the stories behind selected collections content. A themed workshop methodology should be developed and used with cultural institutions,

bringing in specific tourism publishers and stakeholders to highlight their content needs around a set of particular chosen themes. In this way Europeana (through Culture24 and Plurio.net) can then work with these cultural institutions whose collections fit the themes, to source relevant fit for purpose content from them which can be made available for reuse. This methodology when developed can then go on to be used by Europeana going forward beyond EAwareness as a way to improve the supply of content for other forms of reuse.

The return on this approach is many fold. The material comes into Europeana and can be used in other ways, Europeana itself is thus enriched. The cultural institution learns how to bring their content in and is inspired because of the exposure of their material and meanwhile there is an added dimension for tourism publishers to use this content. VanGoYourself under Europeana Creative is a good example of how museums such as the Van Gogh museum can be encouraged to deliver content for specific needs and into Europeana, and could be used as a case study.

2. **Roll out specific themed 'fit for tourism purpose' content workshops based on strong existing collections**

   The above mentioned workshops methodology should be piloted by Culture24 and Plurio.net based on themes where Europeana already has existing strong collections, and a viable tourism demand has been established. These should focus initially on workshops based on three key themes which were identified in the work documented both in this deliverable and D4.5. There are the 200 year anniversary of the Battle of Waterloo, Art Nouveau and WWI.

3. **Consolidate existing relationships with tourism publishers through a continued editorial approach to content selection to satisfy their needs**

   Culture24 and Plurio.net should aim to adapt the offer to those publishers where existing relationships have been established (e.g. Visit London and Greater Region partners) by manually selecting interesting, rich and possibly quirky content and present these within pieces of editorial. Here there is reuse possibilities for the Europeana1914-1918 material that should be fully exploited. The sustainability of such a model to develop future partnerships post EAwareness would be challenging, however satisfying existing partnerships in this way would provide useful case studies for the above mentioned workshops, demonstrating content that is fit fir purpose for tourism needs.

4. **Niche app development for tourism related projects such as themed cultural routes or heritage tours**
   To address the needs of specialised heritage based tourism projects, relevant content could be used within mobile apps developed as part of current and future niche European heritage and cultural tours. This might include planned work with EASME projects supporting the development and promotion of new European tourist routes based on high-end / luxury products, which will in turn test the possibility of developing synergies between the tourism sector and the luxury sector across Europe.