

Participants (40 in total) from different organizations:

eCreative Partners: Europeana / NTUA / NISV / Wearewhatwedo / The British Library / ONB / MFG / ONTOText

Other organizations: Es Baluard Museum / CAIB / Mallorca Government - Dirección General de Innovación / History Dept. University of Balears / BIT Foundation / Sonoscop.net / Amical Viquipèdia / Medialab Prado / Audiovisual Cluster Mallorca / Business Angels Network of Illes Balears / AA:TOMIC / Xicra Edicions / Crocodox

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The main objective of the workshop was to to inspire, guide and help the development of the eCreative pilot in the area of Social Networks, with a focus in sound assets concerning content. We did it via discussions and co-design activities around user generated content possibilities and crowdsourcing, in connection with examples and collections of content and ways to digitally interact with it.

Pictures and videos from the workshop (including scenarios/wireframes/presentations):

<https://www.dropbox.com/sh/ibjoe3vr790ss05/BJ8JxRa6e6>

Sound assets & apps for inspiring the development of the pilot

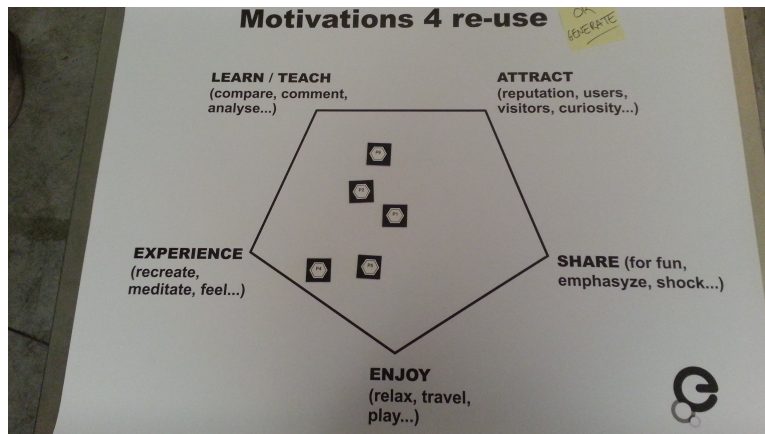
Objectives:

- Ice-breaker previous to other activities
- Inspiration for developments
- Initial agreement on indicators for evaluation

Participants: 20 people



This activity started by collecting different sound assets from participants during the week before the workshop (detailed list [here](#)), according to different themes: street culture; cultural heritage soundscapes; talks and speeches; nature and industrial era. A selection of these sound assets was printed in cards with QR codes and related images, where once in the workshop, as initial activity, participants distributed in four groups could listen to and comment in order to select some of them for further discussion. For this, a framework of different motivations helped to guide the conversation according to the sound assets selected by participants.



From more intrinsic motivations (enjoying, experiencing, learning) to more extrinsic ones (attract, share), around samples like an Albert Einstein's talk, a church bell sound, a natural soundscape with frogs, an old instrument playing and a swarm of bees, comments and observations had to do with different issues around motivations:

- Need to access sound files with more contextual information and other formats (image, map, audio, etc).
- The impact which voices from famous people could have on the user, as usually voices are more unknown than their images.
- The potential interest of saving and sharing sounds from heritage objects (like instruments, old machines, endangered species, etc).
- The more experimental approach when comparing similar sounds from very different sources (for example natural and industrial sound which may follow similar patterns)

More specifically, feedback around the different assets and the motivations described were:

1. [Frog sounds](#)

- Potential for learning: e.g. teaching people how frogs sound like.
- Also more experiential in terms of exploration of nature.

2. [Einstein's talk](#)

- Main attraction: first time audience heard the voice of Einstein. Novelty to hear him (hardly to connect the voice to Einstein without an image)
- In the context of the Open Culture portal the asset is richly contextualized (further information, links, text etc.)
- The main motivation for this type of sound is primarily to share but with a focus on attraction and enjoying.
- It also represents an option to teach because the content of what he says is really important.

3. [Bell sounds](#)

- The main motivation would be to experience this type of sound in connection to local memories.
- Also to use the sound to transport atmosphere and attract places to people
- As an experience depends on the audience (for example technical interpretations from musician versus a lay audience)
- Is it can be a celebrating sound or the opposite, exploring what is transported (wedding versus funeral).

4. [Bee swarm](#)

- Selected because, technically, the quality of the sound recording is very good.
- It represents really compact metadata (description of a recording experiment).
- It can also be re-usable sound for sampling, from a highly technical approach (good quality based on the used equipment).
- Sometimes like here there are sound matches between industrial and nature sound (and vice versa).

5. [Virginal](#) (historic instrument)

- For cultural and common heritage represents a very exciting recording.
- Shows an instrument and sound that very few people know, which otherwise will be lost in the future.
- The played music is a style (kind of composition) that isn't used any more, where it can be frustrating not to know what original pieces were played with the instrument.

Afterwards, although there was not much time for that part, the next activity was for discussing applications and webpages dealing with audio content, in order to comment possible points of interest and indicators we could use for the rest of the workshop. From an initial discussion there were different websites and applications identified, one selected in each group for sharing with the rest of participants and then each discussed according to 6 key indicators: Usability // Innovation // Engagement // Technical feasibility // “Europeanability” (related to initial ideas about potential for similar things to connect to Europeana content) // Potential for crowdsourcing.

The 3 commented applications were:

- Sound Transit: <http://turbulence.org/soundtransit/> For generating personalized soundscapes when traveling, following the type of interface of flight booking portals. Important features/considerations:
 - Chance to make a “sound” travel through Europe booking a sound trip
 - Europeanability is relying on the available content / data
 - Possibility to mash up sounds
 - Narrative content is base of such a project
 - Crowdsourcing is elementary for its success
- Belfast Sound Map: <http://www.belfastsoundmap.org/> Mapping platform for a geolocated collection of sound heritage, with the possibility of adding assets by users. Important features/considerations:
 - Archive of nature sounds
 - Importance of a map with geolocated sounds can be uploaded by anybody
 - High usability and easy to use features for end-user
 - But it doesn’t connect to any other archive (assets not interconnected)
- AudioBoo: <http://audioboo.fm/> Website that allows smartphone users to record and playback digital recordings of up to three minutes, adding more multimedia sources around the asset. Important features/considerations:
 - Sounds are mixed randomly and doesn’t have categories (especially in the music category)
 - Uploading is user-friendly, with a combination of curated and random sound
 - There's lot more spoken than music content, where community is quite engaging
 - Tricky to work with Europeana as a connected platform

Considerations

- **WP2:** One of the main points of consideration was around the possibility of generating new sound assets and “crowdsourcing” audio and other data around it. How to make this compatible with Europeana API and an effort which also expands the content gathered via Europeana should be addressed.

- **WP4:** The motivations and implications of generating and specially accessing sound assets, had a strong relation with other existing contextual information related, like titles, descriptions, images etc.
- **WP2/WP4:** Rather than “hosting” content, given the diversity of platforms like AudioBoo or SoundCloud, the interest in relation to platforms and apps had to do with the layer of interaction for accessing, visualizing and enriching sound assets on top of the data providers.
- **WP2/WP4:** All three platforms have crowdsourcing elements and need a certain kind of engagement, but as examples don't focus on the idea of reusing existing content potentially, like in this case there's interest from the Europeana Portal.
- **WP1:** In different parts of the workshop, following some asset examples, there were contents representing songs or music archives, and then the added complexity of intellectual rights (according to record companies) or full content (although many folklore and popular music can be reachable via Europeana and some of its special projects, is only to 30 second samples).

Scenario forecast of potential developments

Objectives:

- Eliciting areas of interest
- Exploring possibilities for development
- Identifying opportunities

Participants: 25 people



This part of the workshop was preceded by a short presentation of the Europeana project and its connection with eCreative, as well as the aim of the Social Networks pilot, the role of Wearewharwedo and HistoryPin and experience in community based projects, and finally the work under development at WP2 in terms of semantic enrichments and search and user generated content.

Afterwards, participants focused on personas, basic actions, audio assets and related actions and content in the near future related to an application using (open) audio content. Initially in small groups the participants wrote individual scenarios in one sentence, with the following structure:

“[What if as a <type of user>] [I could <action>] [<audio content>] [<additional content/actions>]”

These examples were given: *“What if as a music lover I could record with my mobile the song of a street singer and put it on a map for others to see it”* and *“What if as a museum user I could find and share recorded guided tours on a map as well as practical information for a visit”*.

Scenarios must use at least one verb, describing an action, and a type of content, writing it down modularly on post-its with this colour coding: blue: users // green: action // yellow: audio content // pink: additional content/action.

The main objective of the activity was to have a common visualization of areas of potential interest, as well as a shared language of which could be the development of the pilot in different versions and/or its main features, also taking into account the possible additional information

needed apart from (digital) original sources. For this, different areas to explore aligned with motivations and themes (although not as exclusive domains, but focus of interest) were defined and several scenarios imagined by participants were discussed in groups, afterwards selected for sharing and discussing them:

1. Sounds of nature:
 - a. "What if as a bird watcher I could hear while bird watching sounds of different kind of birds as well as other related data "
 - b. "What if as a biology teacher I could post to my students' homework folder a collection of recordings and photos of local species for my class to hear and incorporate in their chosen species report"
 - c. "What if as a child I could record an animal sound in nature and get help to identify it"
2. Industrial era:
 - a. "What if as a train enthusiast I could enrich (geotag, date, etc) existing train sounds and collaborate, discuss, etc around them"
3. Heritage soundscapes:
 - a. "What if as an ancient music lover I could find on the web original sounds of ancient instruments as well as their history, images, extra recordings, etc"
 - b. "What if as a bored sociology postgrad I could listen on my workstation PC to a timeline of recordings from acts shown at a local hall and discover that a 40s band I like once played there"
 - c. "What if as an art lover / museum visitor, I could walk around an exhibition with paintings and listen to the sounds that these paintings might produce (e.g nature, street, conversations, and share my comments & impressions online"
 - d. "What if as a music lover I could find similar music and explore connections based on its metadata (period, place of performance, tradition, etc) as well as analyze the audio, in order to detect style changes, origins, other similar periods and influences".
4. Street culture:
 - a. "What if as a tourist I could upload and download historical audio records or choose them from an interactive platform to build up my own historical touristic experience in a defined location".
 - b. "What if as a visitor to a city/town I could listen to geolocated sounds on the street and share them"
 - c. "What if as a "future" local resident, I could preview a soundscape of the neighbourhood, appliance sounds & schedule for a week to peel what it can be like to live there"
 - d. "What if as an artist I could transform sounds from a sound archive into images"

5. Learning / Teaching:
 - a. "What if as a teacher I could assign my students to create an audio mix using sounds of people, places, times, etc and share/present them to tell a story, perhaps with their own narration"
 - b. "What if as a school student I could record sound of my community and share and add images and comments"
 - c. "What if as a Teacher I could explore and play for my class, sounds from the past that relate to key topics and ask students to make a sound collage and share it"

6. Dissemination / Sharing:
 - a. "What if as shy secondary school student I could record on my mobile and mix on my laptop the sound on a building site near my house with a propaganda speech and make a techno mix to share with my Facebook friends "
 - b. "What if as a user/consumer I can share on Facebook and Twitter for a known audio object in a way that makes them playable on the site they are embed"

7. Other criteria:
 - a. "What if as a sound designer / sonic artists I could paint sounds (different colours for different themes) on a canvas "
 - b. "What if as an artist I could transform all sounds in a sound archive into images"
 - c. "What if as a general user who enjoys puzzles I could try to identify or locate or tag an environmental or another recording to add content or enrich it or solve a puzzle"
 - d. "What if as a Wikipedia "reader" / "listener", I could listen original or recreated sounds, related with an history"
 - e. "What if as a consumer, I could preview the sound of commodities I want to buy"
 - f. "What is as a food lover I could add and listen to recordings of people's stories about their favourite recipes, adding my own and enriching them with sounds, pictures of ingredients, etc".

Afterwards, in order to narrow down possibilities and continue with the development of more visual brainstormings and specifications, each group of scenarios was presented and compared with participants. They then voted with green dots in order to identify the more interesting or promising scenarios for future implementation, which would be developed more visually in the next part of the workshop. Also some red dots were used for highlighting potential problems, issues or barriers in the different scenarios, in relation to content or technical aspects.

Considerations

- **WP4:** Many of the scenarios point to specific end-users and hence communities, rather than broad audiences. It seems reasonable to consider end-user groups which have a potential interest in the audio content.

Prototyped design of screens and interactions

Objectives:

- Connecting users, actions and content
- Potential ideas and processes for pilots
- Online features and contents
- Define a first version of minimum viable products

Participants: 20 people



After the group discussion about which scenarios to develop further, based on distributed voting from participants, there were 5 groups of interest developing a rapid diagram and wireframing of each.

The activity was oriented to match content with personas, as well as drawing a first version of basic interactions, after providing a description of end-users and selecting cards with samples of content. Connections had to reflect the most relevant relationships or interactions for the aim of the selected scenario.

Participants should refine the design adding possibilities screen by screen, defining in 2D some details of screens the pilot should have. For this they should think in chronological order, from the user's perspective, where does the interaction start, how does the interface look like, which are the Europeana/audio contents involved and how and try to get as deep as possible in layers of the application/website.

Prototyped scenario #1 “The Train Geek Challenge”

Based on the scenario: “What if as a train enthusiast I could enrich (geotag, date, etc) existing train sounds and collaborate, discuss, etc around them”.



The aim of this design of a platform would be, based on the “addiction” of train fans to everything related to this topic, to get online train-related content enriched, activating certain degree of competition among participants. The main end-user would be someone who is highly motivated by his/her passion for train culture, representing a community which could participate in order to define and improve content related to trains (maps, tags, timelines, pictures, sounds, etc). The initial interaction in order to do it so would be framing a particular activity with a defined challenge (with concrete starting and finishing) related to train

and railways, and the chance to work through a series of tasks crowdsourcing data.

Another type of end-user would be people not intensely interested in the topic but curious about it, because they live near to the local area related to specific train content. For them, the homepage would have a simple viewing area where personas not interested in content enrichment can gather information on the specific train and its itinerary, browsing results rather than engaging in crowdsourced activities.

A more sophisticated experience in that case and persona could be provided by three enrichment categories (rating, sharing, adding meta data etc.), where part of the experience would be listening to the sound files of trains. This way, one target audience would get and improve information about trains, where it would be possible to compare the experience and results with non-expert users. For example having the chance to compare most famous trains in the world after enriching information about them, filter results by area or country, etc.

Among the questions after the presentation of this diagrammed idea, the main one was around the way this topic can be changed to another specific target audience, since one of the main concerns was to what extent the community of train fans would be wide enough for the purpose of the pilot. Also about more precision for the challenges, where for example one question would involve to set an asset on the provided content, geotagging, image enrichment, train related competition with certain gaps in the beginning, making more attractive this way to complete information. Finally, there was a discussion at this stage about the possibility to follow the “evolution” of trains through time and their designs, features, stories, etc, where the reasoning behind is that everything that develops throughout time is worth it to get explored by comparing images, sounds etc., being also a good motivation for users to engage in the challenges.

High resolution image:

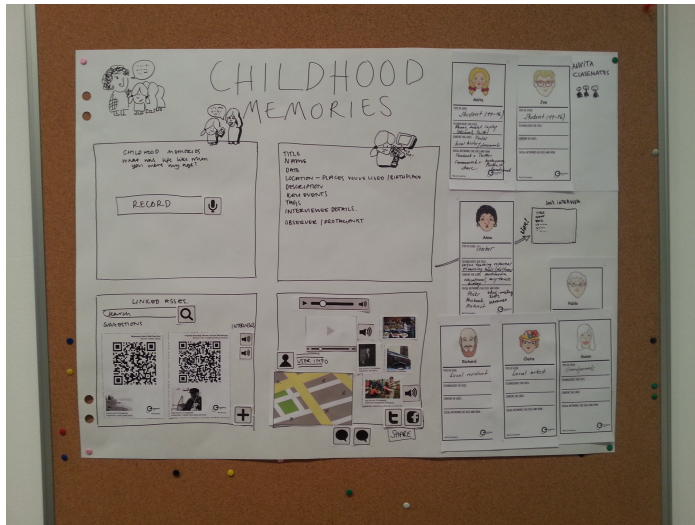
https://www.dropbox.com/s/27gryq0yuhf8n3f/Train_Geek_Challenge.jpg

Video presentation of the concept:

https://www.dropbox.com/s/enmu44ce5k63w6i/Train_Geek_Challenge_presentation.mp4

Prototyped scenario #2 “Childhood memories”

Based on the scenarios: "What if as a teacher I could assign my students to create an audio mix using sounds of people, places, times, etc and share/present them to tell a story, perhaps with their own narration" and "What if as a school student I could record sound of my community and share and add images and comments".



The idea of this pilot would be an app for students, based on personas described as teachers, kids and neighbours of a specific local area, with shared historical anecdotes, with the level of “micro” history connected to the “big” historic events. The interaction with the app, based on a mobile device like a smartphone or tablet, would start offline with a teacher giving the initiative of the project to kids, asking them sample questions oriented to what was life like at the age of their grandparents.

Students then by scouting content and interviewing people in their families, local area, etc should give a description of how was life in the recent past (generating and uploading interviews, pictures, sounds). The end of the activity would be to present the results including all the content attached (videos, documents, images etc. everything that is linked) via the application, so it displays them in a dynamic and attractive way, with the possibility to share them and even to get a mark by the teacher.

Among the discussions around this idea, one question was about to what extent it sounds familiar to the popcorn.js project by the Mozilla Foundation, where primary content (in this case videos) is surrounded by popup content of various kind dynamically, highlighting the possible negative aspect of something already similar. Also another consideration was about how the social aspect is important in this idea, where kids recognize personally the experience and storied of others, adding then media and content from Europeana to the mix. In relation to this, there was the comment suggesting to use also archives of folkloric music from content providers.

High resolution image:

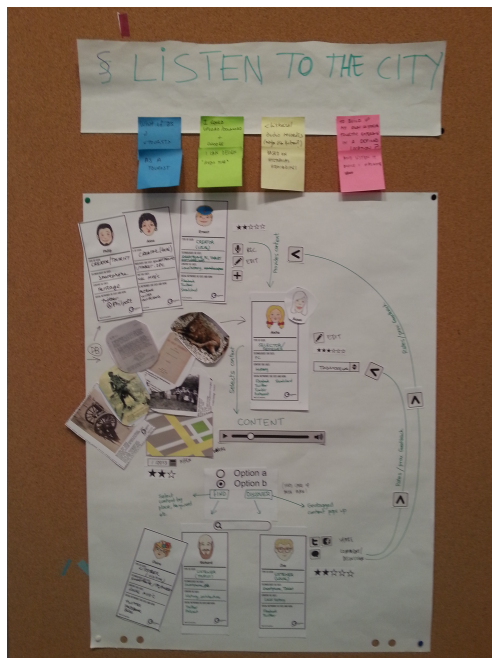
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Video presentation of the concept:

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Prototyped scenario #3 “Listen to the city”

Based on the scenario: “What if as a tourist I could upload and download historical audio records or choose them from an interactive platform to build up my own historical touristic experience in a defined location”.



The aim of this tool would be to help curating an audiovisual journey around a city or area of a city selecting content from Europeana, for different potential target audiences in the cultural tourism sector. From national tourists or commuters with 3G connection which want to add more knowledge and information to their visits or trips to the city, to local operators like guides or tour buses who can offer also the device (tablet, smartphone) to its customers with the tool installed and access to online content.

The app would work as a selector, aggregator, creator of itineraries based on audio content from the back-end and admin interface side, allowing for a specific type of persona such as the “audiovisual content curator” to select and geolocate the best sounds and images related to spots on the street. The end-user, a “tourist” visiting the area, can have a passive role with the chance to have different journeys on the way (historic, amusing, sad etc.), where different content from Europeana and its content provider institutions can be related to various objects and topics.

The interface should also give you the possibility to view content from other community members, apart from the option to discover and find content (geotagging, keyword search etc.) and maybe other options for the locals (for example a fiction work related to interest of the creator).

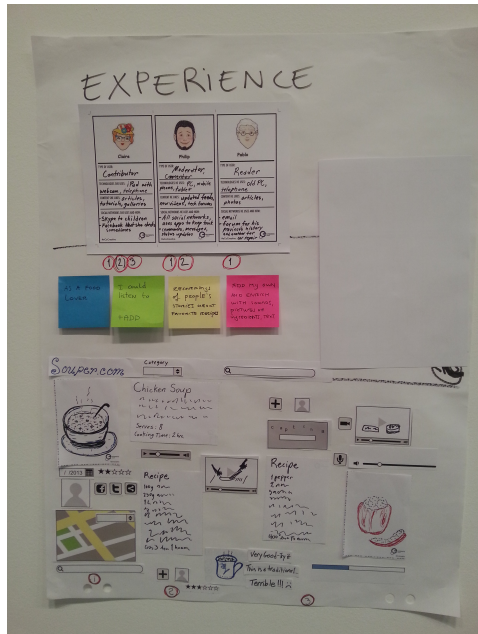
One of the main questions here would be how to manage the amount of content available in order to curate it (and the technical needs of API and metadata), as well as the need of moderation if the user generated content is active, where a persona can have different roles in this process, creator, user etc.

High resolution image:

https://www.dropbox.com/sh/ibjoe3vr790ss05/09nbwCIG2R/DAY2_Scenarios%26Wireframing/wireframes/Listen_to_the_city.jpg

Video presentation of the concept: https://www.dropbox.com/sh/ibjoe3vr790ss05/jAe-JuF8Sm/DAY2_Scenarios%26Wireframing/wireframes/Listen_to_the_city_presentation.mp4

Prototyped scenario #4 “Souper.com”



Based on the scenario: “What is as a food lover I could add and listen to recordings of people's stories about their favourite recipes, adding my own and enriching them with sounds, pictures of ingredients, etc”.

Clearly focused on people with strong interest in stories behind a recipe, this design focused on the importance of recreating what is in the popular and common knowledge around food. Media like audio assets, videos, comments, geolocation, etc would modularly concentrate visually around specific recipes. Users could upload recipes and then contribute with comments, pictures and other related media generated by them or obtained via Europeana.

The homepage would have features like searching and browsing receipts and users, who could login, and as special type of content users could upload audio or video tutorials, which would be embed in the site. It would also

be interesting to add rating features which could catalogue content regarding the feeling of people on food.

It was also discussed the clear connection with another Europeana project, the Europeana Food Project.

High resolution image:

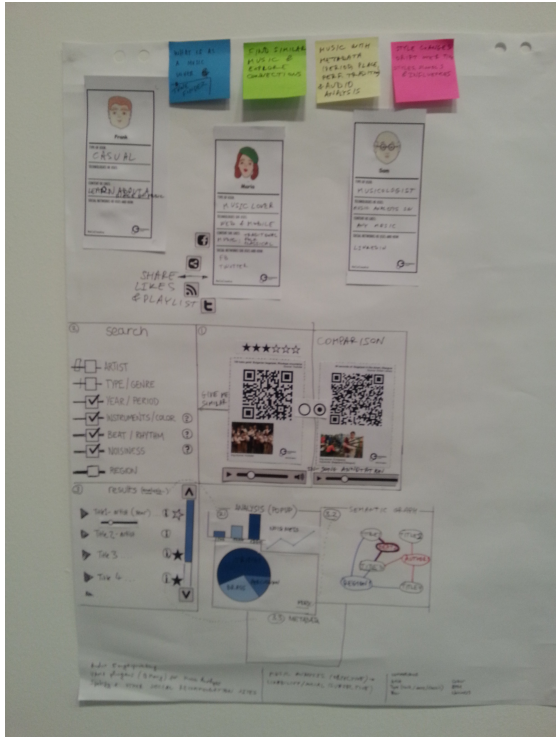
https://www.dropbox.com/s/147uh5af7aonefd/Souper_com.jpg

Video presentation of the concept:

https://www.dropbox.com/s/g37hzt6d7fz9hox/Souper_com_presentation.mp4

Prototyped scenario #5 “Tune finder”

Based on the scenario: "What if as a music lover I could find similar music and explore connections based on its metadata (period, place of performance, tradition, etc) as well as analyse the audio, in order to detect style changes, origins, other similar periods and influences".



This web tool would be used for enjoying, sharing and selecting music around a core concept: enabling music analysis and identification of sounds from metadata, where one of the main type of end-users would be sound/music specialists who could help to refine and complete data, comment, curate, etc. The analysis of songs then will operate regarding type of instrument, performer, period, place and other data which allow comparing music based on similarities. From the end-user side, less skilled or specialist type of people could get suggestions of similar music, discovering related songs and viewing how they are connected.

Among things to have into account for a pilot like this, one of the main issues would be how to compare and navigate across music genre (specially the technical feasibility for such a development). The other important aspect discussed was in relation to a massive part of musicology where lot of people already spend time analyzing music online in that way, where there's a chance to reuse tools which have been already

developed. Also in relation to content, such database, even if incremental, would have to be limited (e.g. music from public holidays or celebrations) according to available content in Europeana or other partner's sites.

High resolution image:

https://www.dropbox.com/sh/ibjoe3vr790ss05/W_gMfdt2p5/DAY2_Scenarios%26Wireframing/wireframes/Tune_finder.jpg

Video presentation of the concept:

https://www.dropbox.com/sh/ibjoe3vr790ss05/dykiyd2FDW/DAY2_Scenarios%26Wireframing/wireframes/Tune_finder_presentation.mp4

Considerations

- **WP2:** One of the main issues commented in relation to the different scenarios were around the needed balance (ideally) between crowdsourced data versus content available in Europeana (or other already existing audio content and metadata from partners like BL or NISV).
- **WP4:** As something more detailed afterwards (see below comments in the section “Backlog brainstorming and issue forecasting”) many of the discussions around the five scenarios developed had to do with the extent that a curated content (theme, metadata, geolocation, etc) from Europeana may require a selected collection of assets improved

for the pilot, as well as the complexity of some type of user generated content and crowdsourcing if it does not include the connection with Europeana.

- **WP4:** According to other comments and discussions, it was suggested to develop something focused on two types of end-users: from sound specialists/curators and highly motivated people with enough computer skills, to non tech or non sound specialists, which just would like to use the platform or app for joy and curiosity.
- **WP4:** Finally, in relation to content, another aspect to take into account would be similarities or incompatibilities in themes (food, education, tourism) when they have connection to other pilots or projects in Europeana.

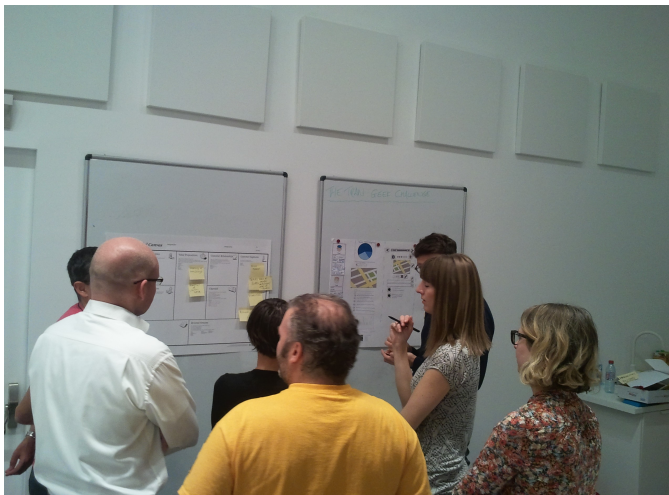
Business model development and evaluation

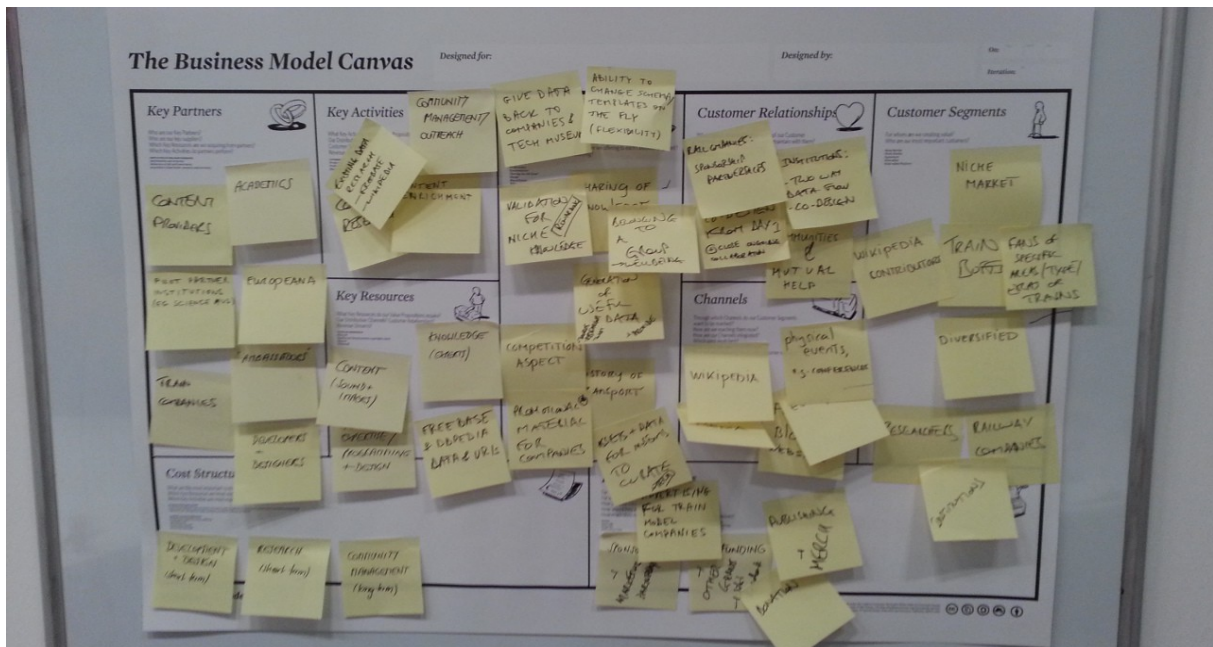
Objectives:

- To support the Social Networks Theme with identifying, implementing and analyzing one or more business models via interactive activities and discussions.
- Start sketching and discussing business/sustainability model elements by using the Business Model Canvas by Osterwalder&Pigneur
- Imagining propositions, infrastructure, customers, finances

Participants: 15 people

Prototyped scenario #1 “The Train Geek Challenge”





<https://bmfiddle.com/f/#/fK6G9>

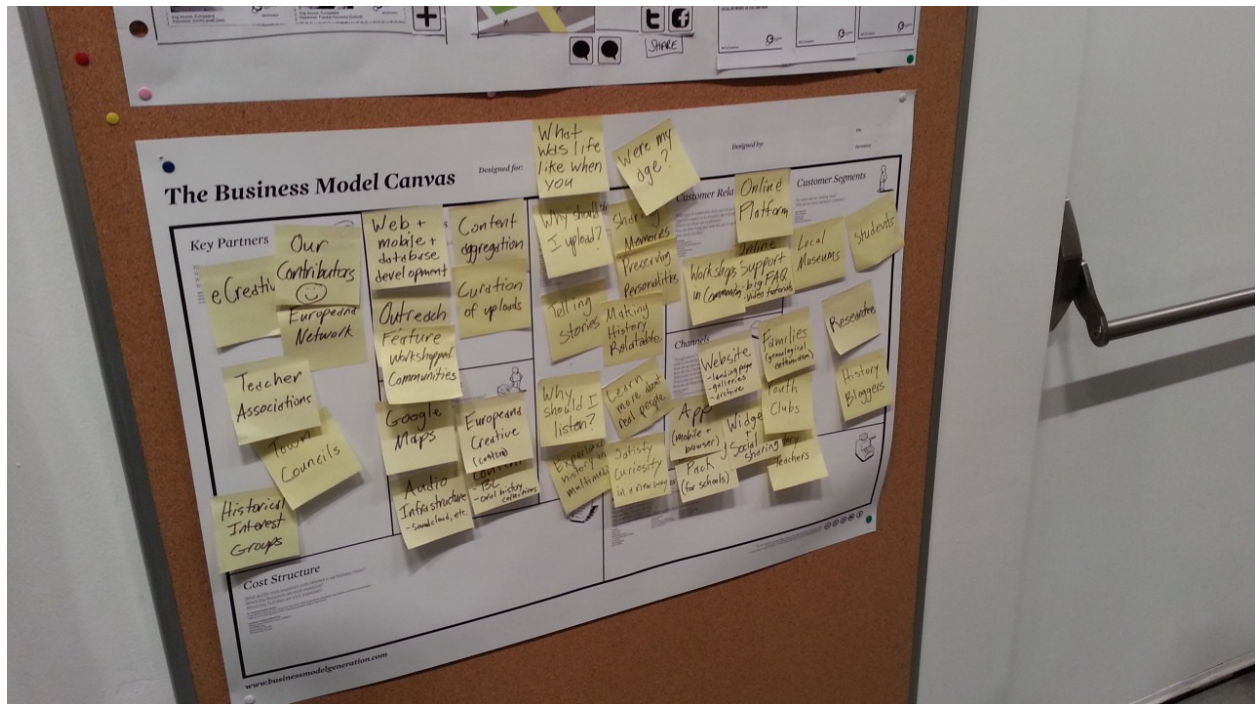
Summary of issues / comments:

- Main questions: Do we have the right content? Everything depends on this
- Complexity between participation and monetization.
- The engagement of the user can be very high; however only for the identified community
- Railway companies may become an interested party (content identification, assessment etc.).
- It would be important to find an identified value for the train companies.
- Content research and target audience research is very important, which is time consuming and underestimated.
- An important question: What would it be making interesting for the community to participate?
- The sounds may be available on Europeana and/or to be found in the repertoire of the content providers, but these sounds have to be connected to images. This is something the user could do, to show be more engaged within this project
- Model train advertiser in the platform/app could have a commercial chance.
- Tools themselves could be more important for adaptations in other content areas, as a potential if there's a clear unique value proposition.
- If embedding the developed services in existing social networks could be an objective, it seems not easy to find out how to realise this.
- The idea of valuable high quality data can be shown with this concept, based on the idea to improve audio content and its meta data.
- The idea can be more generic – the topic is exchangeable leaving a lot of possibilities for other content use and for reaching different users/audiences.
- If there is a generic component, in this case it would be to provide a proof of concept for an engaged audience, then reused for other type of communities.

High resolution image:

https://www.dropbox.com/sh/ibjoe3vr790ss05/urVtZqojuK/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Train%20geek%20Challenge.jpg

Prototyped scenario #2 “Childhood memories”



<https://bmfiddle.com/f/#/r4g58>

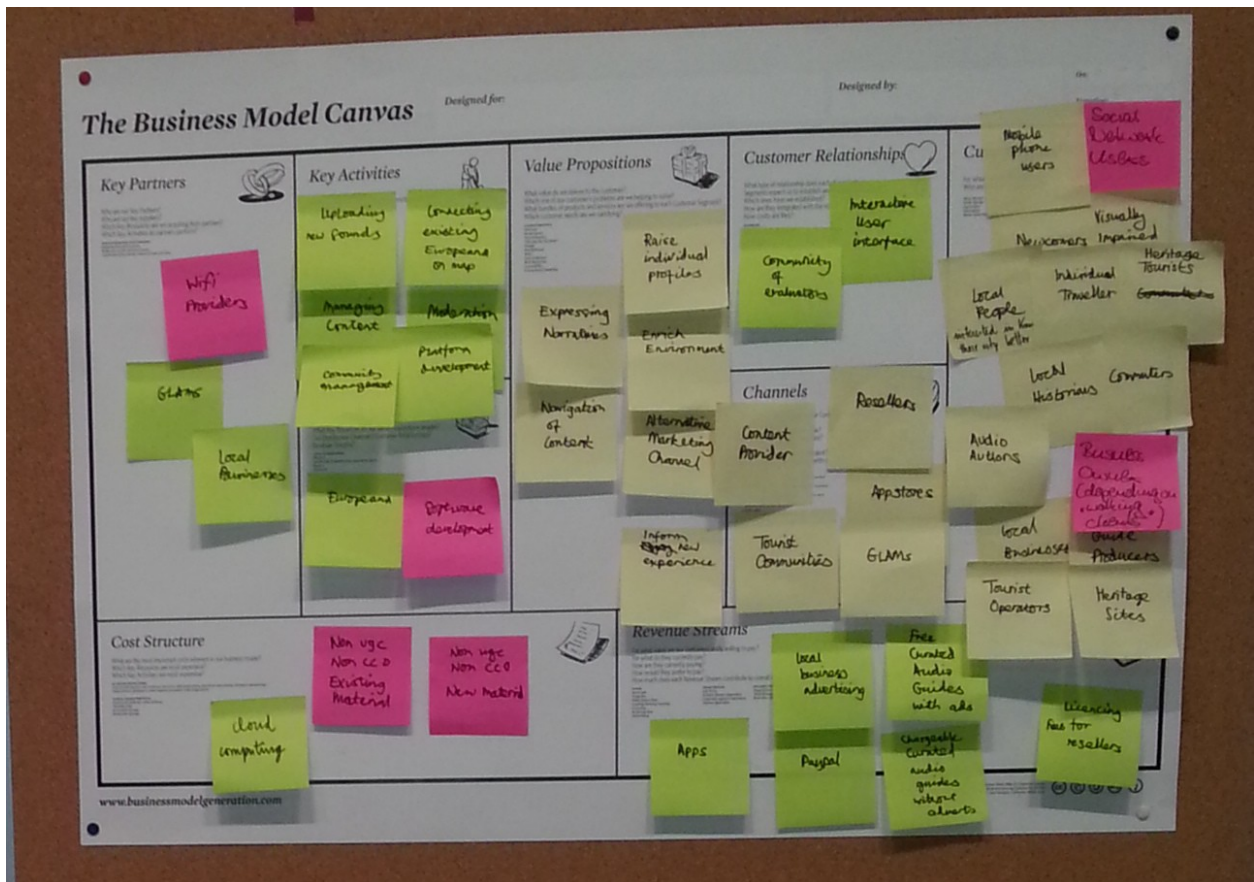
Summary of issues / comments:

- One main question is why someone should upload content on this platform, and therefore contribute to this kind of history narrative / oral history.
- Value proposition: share memories, preserve personalities
- Present the site and data to featured communities should be one main objective.
- Novelty of the idea: familiarity → Families represent the most important social network
- It is a big market – but the question is, if there can be a narrow focus
- Also in this case making connections with Euroclio (History Education pilot) or other project partners from Europeana.
- In terms of commercialization, there could be a problem with licensing issues if the idea is “selling” people's stories in any way.
- Related to the questions of how Europeana content fits into this concept, the task of the history teachers would be to enrich the audio information with Europeana content, facilitated through a CMS for curators which should make easy to find matches.
- For all that, there should be meta data from partners or on Europeana directly available.
- Another comment was related to the chance to create family engagement within social networks if the concept success.
- Initial contact for end-users would be over the website, where there should be a next level to encourage contributors.
- Another question was addressing the local funding aspect, around the idea of marketing local workshops and events, trying to get funding from national agencies or local agencies and stakeholders, focusing on the educational aspects.
- Like in the other cases, it would be important to have a chance to narrow down the focus (local areas, specific themes, etc).

High resolution image:

https://www.dropbox.com/sh/ibjoe3vr790ss05/du1x7IW1nq/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Childhood_Memories.jpg

Prototyped scenario #3 "Listen to the city"



<https://bmfiddle.com/f/#/yW427>

Summary of issues / comments:

- In this case the model clearly points to listeners as consumers, and “uploaders” or curators as contributors.
- USP: The possibility to participate in creating this journey by using/uploading different audio content.
- There is an artistic component
- The navigation should point primarily to content from Europeana.
- There is a lot of content (sounds) available on Europeana for this idea
- The idea is complex and time consuming
- There are some practical consideration → the roaming issue
- Engagement can be very high → user experience
- It was suggested to consider the possibility of having an audio guide for free with adverts, or a paid version without adverts. Also licensing fees for resellers, although the model implies a community who supports each other extensively.
- One of the questions after the presentation was how this idea should encourage social websites to embed the model. Maybe to create audio tours with the option of more people from other social networks to enrich content.
- In technical terms, it seemed fairly hard to realize this application from scratch.
- In terms of content and the context of the pilot, it should rely on given locations to start with → small areas should be selected for testing or even for a first version.
- Also in relation to the actual geodata needed, where the sound asset would depend on the Europeana API, and/or other platforms where that information could not be ready.
- Another question was around the “dilemma” of website versus app.

High resolution image:

https://www.dropbox.com/sh/ibjoe3vr790ss05/du1x7IW1nq/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Listen_to_the_city.jpg

Backlog brainstorming and issue forecasting

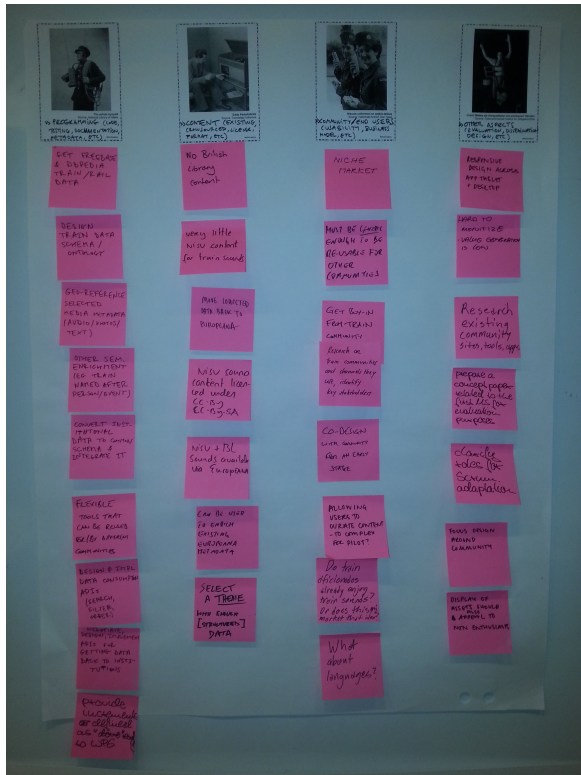
Objectives:

- Identification of tasks needed, potential issues and other considerations for an initial lists
- Clarifications from partners and who is doing what

Participants: 15 people

As the last part of the workshop, participants helped to identify in the three finalist concepts those things which should be addressed first in order to develop them further. From obstacles or issues which should be solved previous to designing or programming, to specific tasks related to content, licenses, communities of use, etc.

Prototyped scenario #1 “The Train Geek Challenge”



Technical/programming:

- Get freebase & DBpedia train/rail data
- Design train data schema / ontology
- Geo-reference selected media metadata (audio, photos, text)
- Other semantic enrichment (for example train named after person or event)
- Concert institutional data into common schema and integrate it
- Flexible tools that can be reused for/by different communities
- Design and implement data consumption APIs (search, filter, order)
- Negotiate, design, implement APIs for getting data back to institutions

- Provide increments defined as "ready" to WP6

Content:

- No British Library content
- Very little NISV content for train sounds

- Move collected data back to Europeana
- NISV sound content license under CC-By and CC-by-sa
- NISV + BL sounds available via Europeana
- Can be used to enrich existing Europeana metadata
- Select a theme with enough structured data

End-users / community:

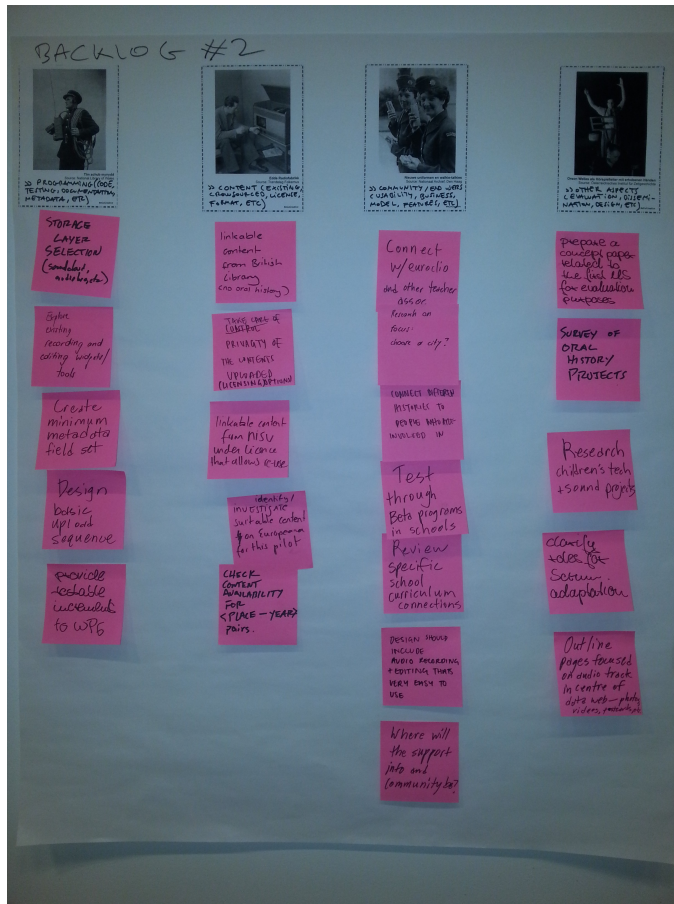
- Niche market
- Must be generic enough to be re-usable for other communities
- Get buy-in from train community
- Research on train communities and channels they use, identify key stakeholders
- Co-design with community from an early stage
- Allowing users to curate content: too complex for a pilot?
- Do train "aficionados" already enjoy train sounds? Or does this project market that idea?
- What about languages?

Other issues:

- Responsive design across app, tablet + desktop
- Hard to monetize, value generation is low
- Research existing community sites, tools, apps
- Prepare a concept paper related to the first milestone for evaluation purposes
- Clarify roles for scrum adaptation
- Focus design around community
- Display of assets should also appeal to non-enthusiasts

High resolution image: <https://www.dropbox.com/s/g6hzwes2roza1f/Train%20Geek%20Challenge.jpg>

Prototyped scenario #2 “Childhood memories”



Technical/programming:

- Storage layer selection (Sound Cloud, Audioboo, etc)
- Explore existing recording and editing widgets / tools
- Create minimum metadata field set
- Design basic upload sequence
- Provide testable increments to WP6

Content:

- Linkable content from BL (no oral history)
- Take care of privacy of the contents uploaded and licensing options
- Linkable content from NISV under

license that allows re-use

- Identify / investigate content on Europeana for this pilot
- Check content availability for <place-year> pairs

End-users / community:

- Connect with Euroclio and other teacher associations
- Research on focus: choose a city?
- Connect different stories to people who are involved in
- Test through Beta programs in schools
- Review specific school curriculum connections
- Design should include audio recording plus editing that is very easy to use

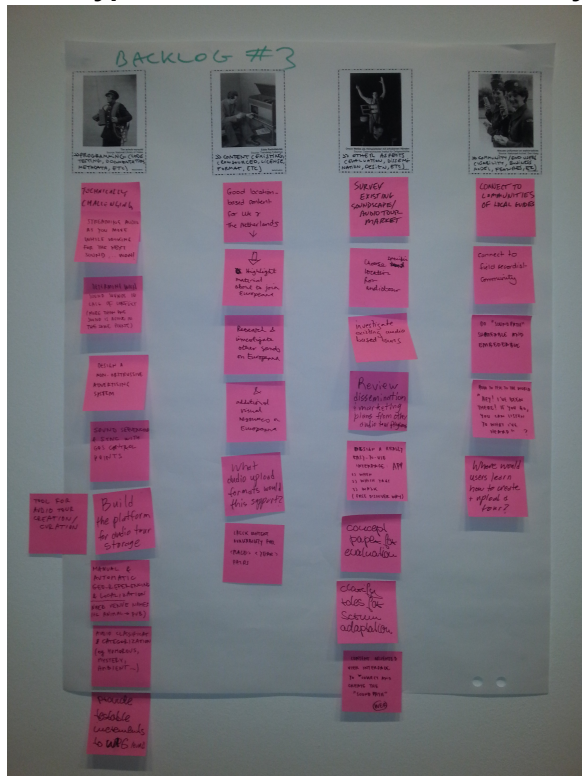
- Where will the support info and community be?

Other issues:

- Prepare a concept paper related to the first milestone for evaluation purposes
- Survey of oral history projects
- Research children's tech and sound projects
- Clarify roles for scrum adaptation
- Outline phases focused on audio track in center of data web: photos, videos, postcards, etc

High resolution image: <https://www.dropbox.com/s/77nkej6l4iad5we/Childhood%20Memories.jpg>

Prototyped scenario #3 “Listen to the city”



Technical/programming:

- Technically challenging: streaming audio as you move while looking for the next sound... wow!
- Determine which assets sound in case of conflict (more than one sound is active in the same point)
- Design non-obtrusive advertising system
- Sound sequence and sync with GPS control points
- Create tool for audio tour creation/curation
- Build the platform for audio storage
- Manual and automatic geo-referencing and localization

- Need venue names (e. g. animal > pub)
- Audio classification and categorization (e. g. humorous, mistery, ambient)

- Provide testable increments to WP6

Content:

- Good location based content for UK and the Netherlands
- Highlight materials about to join Europeana
- Research and investigate other sounds on Europeana
- Research additional visual resources on Europeana
- What audio upload formats would this support ?
- Check content availability for <place - year> pairs

End-users / community:

- Connect to communities of local guides
- Connect to field "recordist" community
- Do "soundpath" shareable and embeddable
- How to tell to the world: "Hey! I've been there! If you go, you can listen to what I've heard"
- Where would users learn to create and upload a tour?

Other issues:

- Survey existing soundscape / audiotour market
- Choose specific location for audiotour
- Investigate existing audio based tours
- Review dissemination and marketing plans from other audio tour programs
- Design a really easy-to-use interface / app: when, which tags, walk in a free discover way, etc
- Concept paper for evaluation
- Clarify roles for scrum adaptation
- Content oriented user interface to connect and create the "sound path"