



eupeana
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Europeana Food and Drink

Commercial Use-cases

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1. Introduction

This document models and outlines a series of use-cases and business models for the content base of Europeana Food and Drink undertaken by Work Package 3 of the Europeana Food and Drink project. The primary aim of this work package is to support the development of 9 commercial applications based on the project content base and to develop a body of evidence to support advocacy of the creative and commercial potential of digital cultural content. The applications will be based on a process of formative evaluation, identifying appropriate business and revenue-sharing models with content and culture sector partners.

This specific deliverable will look at scenarios for creative and commercial re-use of digital cultural content which have been derived from other Europeana focused project and the learning that has been conducted by the project between months 1-6.

2. The Learning Phase

This section outlines the process that the project adopted to develop the commercial use-cases for the Europeana Food and Drink content base.

2.1. Background

Early on in the Europeana Food and Drink project it became apparent that some of the products being developed through the project have very different need for content than others. To further explore this, the project requested a provisional phase at the start of the project which would allow it to investigate the best approach to develop commercially viable products from the existing content base. WP 5 leads, WAWWD led on this task, and conducted a wide consultation process both within and outside of the project consortium.

2.2. Consultation Process

Recent collection digitisation efforts driven by Europeana and related organisations have created a wealth of online accessible heritage assets. The Europeana Food and Drink project takes the next step in this process by aiming to create products that use heritage content and that are desirable and deliver commercial value.

After kick-off in January 2014, it became clear that inserting a learning phase for the first six months would be a valuable change to the project plan, enabling the project to make better informed decisions about product development, market segmentation and content aggregation.

Through this learning, it became clear that although the project is trying to develop commercially viable products, for the products to be sustainable, it is equally as important to implement culture change within the product development cycle to ensure that the partners involved in the product development become enterprising organisations which will continue to think commercially after the end of the project.

This document summarises the methodology and conclusions of this research, conducted by We Are What We Do Community Interest Company.

The objectives of this phase are:

- To develop, test and refine a market segmentation (dividing a broad target market into subsets of consumers who have common needs and priorities) methodology that is relevant to cultural institutions
- To use this identification and understanding of target audiences to inform the development of product briefs
- To inform content identification and aggregation through the needs of these product briefs as far as possible
- To consult with the content partners in the consortium and begin a process of market segmentation
- To consult with members of the food and drink industry to better understand the requirements and processes for a demand-led approach of product development

To achieve this, we spoke to all content partners in the Europeana Food and Drink network about their audiences, their existing (and aspirational) partnerships and their collections, in order to be able to ground the product development in the tangible needs and interests of specific target audiences. The questionnaire format that we used can be found in the appendix. We also held two market segmentation workshops to experiment with this process and set out a best practice approach to this first step developing audience-focused products. In addition, we met members of the food and drink industry to discuss their needs and wants, as well as possibilities for partnerships.

2.3. Findings

The learning phase came to the following conclusions:

1. Data-providing institutions are not just content partners: they are cultural, community, commercial and content partners. It is vital that the Europeana Food and Drink programme appreciates, harnesses and supports the full range of resources, networks and assets of institutional partners, rather than just working with them as suppliers of content. It will be these assets that support the development of vibrant product partnerships, which will be crucial to the commercial and community engagement potential of those products. We are following the lead of the Partnering toolbook used by the UNESCO Development Programme, which recommends these strong partnerships with a resilient and diverse set of stakeholders.
2. Vibrant product partnerships are key. Partnership may not be easy, but as the International Business Leaders Forum has noted in a report, “There is mounting evidence from many partnership initiatives under development in different parts of the world that such cross sector collaboration can be highly effective and sustainable when it is designed, developed and managed in a systematic way.” The implication for our project is that each product should be developed within a broad, diverse partnership of organisations, groups and networks.
3. Audience identification and analysis isn't natural for most institutions. As has been noted by an industry publication, “Once upon a time visitors were problematic, curators were all powerful, and there was little sense that visitors could contribute meaningfully to the development of sites of informal learning”. The field has a long way to transform audience members from being “problematic” to being at the centre of institutional development, but the approach does pay off. Even back in 2009, a prominent London museum noted that “for the Natural History Museum, choosing to concentrate on building particular audiences and applying our resources and energies to those audiences is really paying off.” As well as a lack of the resources, time, skills and experience for proper market research within institutions, there isn't, understandably, an expectation that this is what they have to do as part of the Europeana Food & Drink project. However, there is clearly some experience of this approach as well as an appetite to do more amongst several partners.
4. There is a discrepancy between content originally identified and the content needed to support targeted products. Our research suggested that the strongest product offerings in the past have related to very specific (and usually small) amounts of digitised content, mostly because the value delivered through such products was more closely related to contextualisation than to basic catalog presentation. The more academic catalogs of holdings of anthropological material, for example, have generally failed to attract even a scholarly audience, while specific cookbook projects have been moderately successful.
5. A demand-led approach to partnership and product development has enormous potential. As shown above, we have conducted a series of consultation sessions with consortium partners about their content, partnerships and audiences. This approach starts with the specific needs and interests of target audiences (through partners that work directly with them) and uses these to identify product briefs and their content requirements, rather than starting from the content and trying to find an audience for that particular content. Over the three years, we feel that it is achievable to bring several groups of partners into the project, to demonstrate the benefits, sustainability and scalability of this approach.

These outcomes led to specific recommendations, as follows.

1. There is a model of market segmentation that works for institutions. After basic consultation with all institutions about their content and their existing audiences and partnerships, and more in depth workshops with two so far, we are confident that there is a model of market segmentation that is relevant to a selection of partners. More widely, we feel that all partners can benefit from an increased understanding of the approach, evidence of its impact and open methods that help them use it in the future.
2. Some products within the scope suit this approach better than others. We would suggest that there are some Business-to-Consumer (B2C) products within the scope of the project that require market segmentation and others that are less reliant on this approach. Because B2C products based around significantly curated content have the potential to meet a very specific set of user needs, we conclude that products requiring this more curated content process will benefit from both a segmentation and a more extensive product partnership development process.
3. Six products and partners should be targeted for the full market segmentation process. We have currently identified and suggested several institutional partners that we believe can work through this more involved process, two of which are from within the original consortium (Horniman Museum, UK; Centre for Agrarian History, Belgium) and one new member (National Brewery Heritage Trust). Other institutions that we feel are good candidates for the full process (Hungarian Museum of Trade and Tourism; ICIMSS, Poland; Cyprus Food and Nutrition Museum). We'd like to propose that the book, ebook, exhibition, virtual exhibition, social game and app should be considered as product outputs for this process and matched to individual institutional partners.
4. Three products with multiple content partners and modest market segmentation should be identified. We would suggest that the the semantic demonstrator, the picture library and the technical demonstrator can be developed without substantial market segmentation and can also involve multiple content partners from within the consortium. However we are aware that it will be beneficial for these partners to be aware of the process the product clusters will be going through so the PMB will provide supporting documentation to inform the rest of the consortium.

The most important finding that came out of this stage is that **Project deliverables and milestones need to be restructured.**

We feel that a discussion to restructure the deliverables and milestones for the rest of the project is crucial. A suggested approach to this would be:

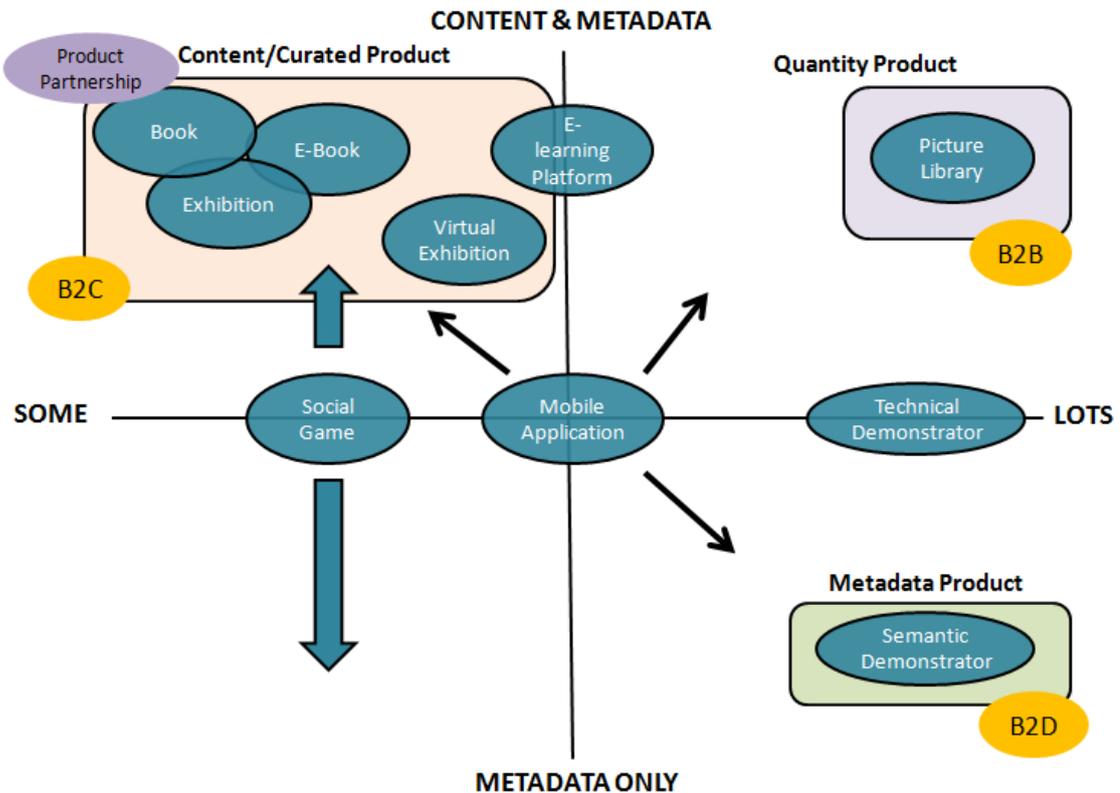
- For the delivery of (3), the full market segmentation process: 6 staggered product development cycles over the next 24 months;
- For the delivery of (4), the more modest market segmentation process: 3 parallel product development cycles over the next 12 months.

This is the approach that we have undertaken to deliver the products.

3. Product and Content Base segmentation

The learning process demonstrated that each of the product development processes would need to look at the use-case for the content base on an individual basis. Some products such as the Mobile Application, could be developed around a single object or theme, however others such as the semantic demonstrator requires a large volume of enriched metadata and no content to be successful.

Therefore, the approach to create a suite of products built on top of an existing body of content was not applicable for all the product development processes within the project. To resolve this, the project segmented the products through assessing what their requirements were regarding the content base as this diagram demonstrates:



This section of the deliverable outlines the use cases presented for developing the products according to this method and the products that were divided into the cluster and classic approaches, the commercial use-cases behind doing this and the content-base required to develop this.

3.1. Cluster Products

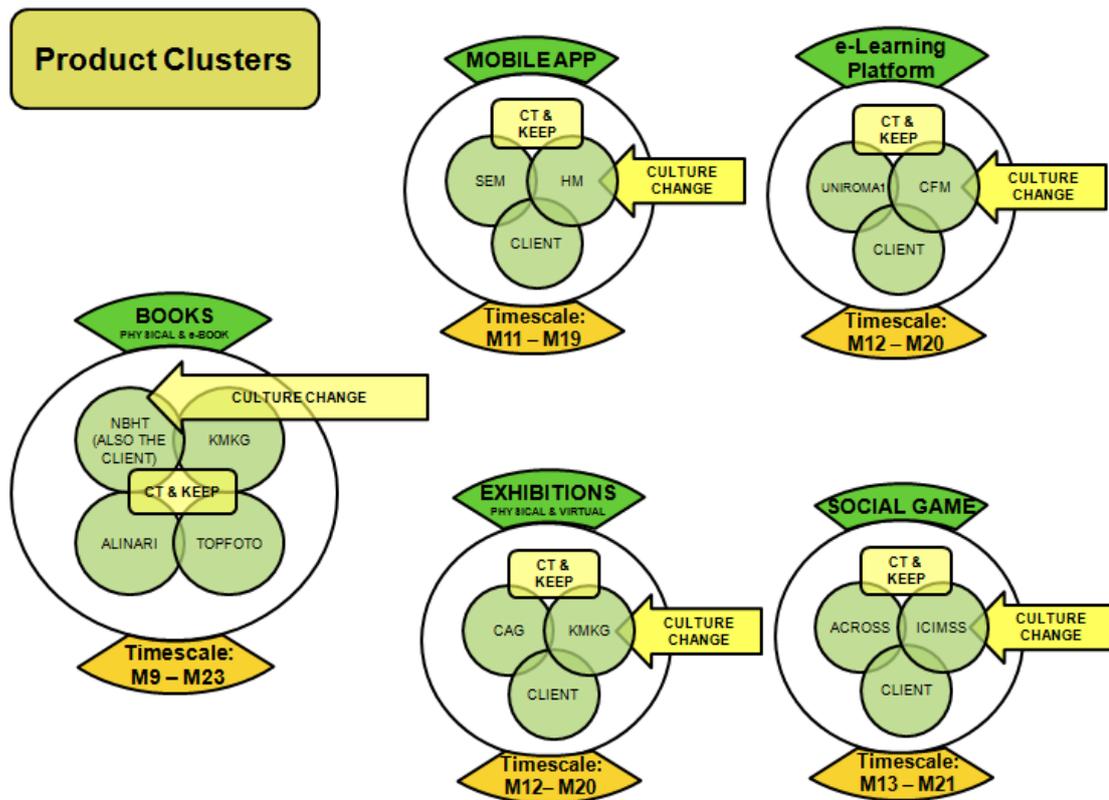
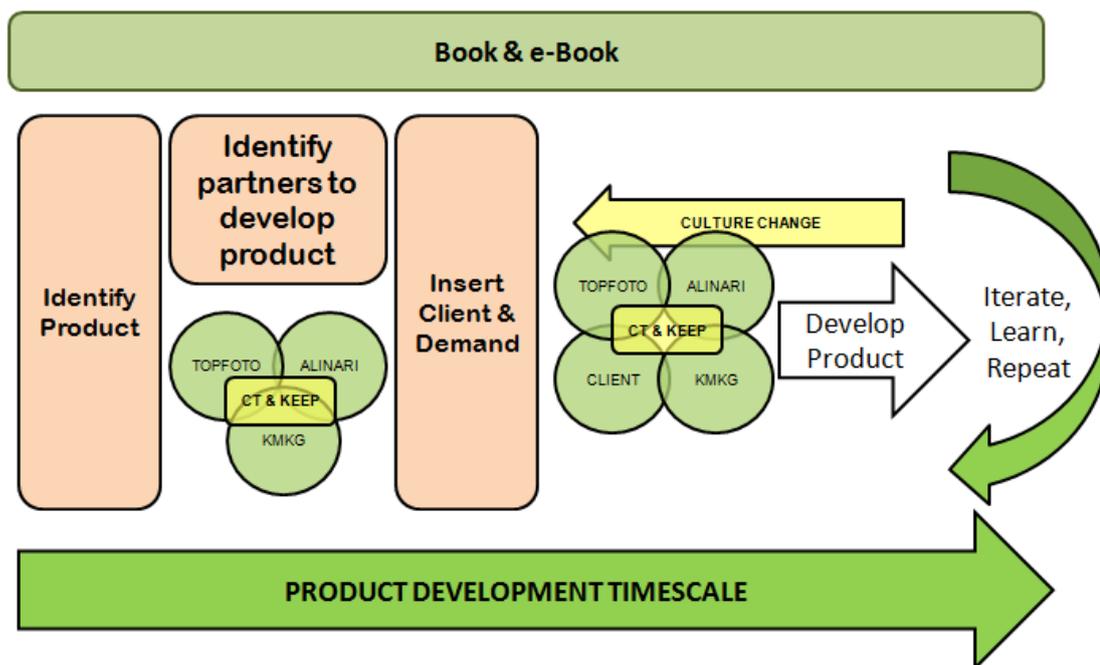


Fig. 1 Cluster Product diagram

The development process would be the same for all cluster products - which is what we have detailed here below in the diagram for the book and e-book use case. The other diagrams would be exactly the same, the only difference being the names of the partners involved - which are outlined in Figure 1 above.

3.1.1. Book and e-Book use-case

Both the book and e-book will be developed using a clustered approach to its development. The book is a tangible commercial output of the project which required a small amount of high quality carefully curated content from the project content base. The proposed use-case for this product is to use the following process:



3.1.2. Mobile App use-case

The process is the same in all cases. In the case of the mobile app, the two cluster partners (SEM and HM) are developing the product idea together, under close supervision or the project management board. The product and content definition will be conducted through a series of workshops involving all partners.

The strongest idea developed is a tea trail app, which taps into the Horniman Museum content, as the museum was founded by tea trader and there is tea museum collections - not only at the Horniman but throughout Europe - so that content could be sourced from Europeana. This theme may include cafes, museums, afternoon tea and may include tourist information.

In terms of user commercial opportunities, it would be possible to introduce commercial element with discounts. User engagement would be achieved using gaming elements.

3.1.3. e-Learning Platform use-case

As a result of the learning phase and consultation, the e-learning platform is changing to become a new type of deliverable - which is targeting more the definition of "learning objects", to be distributed through known channels - instead of creating a new platform that poses greater challenges without offering the level of exposure that the content would deserve. The discovery stage is now in progress and will lead to a full set of deliverables.

3.1.4. Exhibitions (Physical and Virtual) use-case

In this case, CAG is working with EUR, WAWWD and the Culture Sector Partners to develop an Exhibition Brief for a physical exhibition on the theme of European Food and Drink, to include 3-4 participating venues to host the Europeana Food and Drink Exhibition during the lifetime of the Best Practice Network and agree an Exhibition Schedule. The process started with a workshop and it is currently identifying theme and content for the exhibition. It has also been agreed that the content for the physical and virtual exhibition is widely the same, although its format will vary due to the nature of the medium.

Highlights for the exhibition content and thus Europeana Content Base include:

- Nostalgia, food advice and recipes during crisis & war
- High quality reproductions of diverse variations of fruits, high usability potential for posters/prints
- Brochures, catalogs, letters, prints, drawings, advertisements etc, with an unique historic value and great narrative potential
- Old cards with a porcelain top, containing mainly advertisements from local businesses like butcher shops, catering etc
- Crisis and war recipes
- The evolution of the role of coffee, tea & sugar in households through the time

Audiences and clients include: elderly people, minority groups, especially younger ones, lower social classes, chefs (ideas for new recipes) as well as visitor of a culinary festivals.

For the Virtual Exhibition the platform has been identified in the Google Cultural Institute - which is currently being reviewed.

3.1.5. Social Game use-case

In the case the process is led by the Content partner: International Centre for Information Management (ICIMSS) and by the Creative partner: Across Limits (ACROSS). The initial workshop produced a host of ideas that were discussed by the partners, coming to a shortlist of use cases and definition of potential clients/users for the game.

Potential clients include : product manufacturers, museums and archives, hospitality industries, schools and educators, with the overall goal of linking clients to specific audiences. Ideas shortlisted include: city trip suggestion wizard, plan-a-dinner and a maze/treasure hunt.

The social elements comprehend asking gamers for help/feedback/suggestions, to be shared through social networks, with rating options; competing for a better score; rewards based on, achievements, which may include discounts in shops or museums, thus encouraging visitors to reach beyond digital means; crowd sourcing of data, including material, images, videos, reviews.

At the moment the cluster is on target refining the shortlist of three ideas.

3.1.6. Book and e-Book use-case

The book and e-book, led by WAWWD have taken the approach of involving an outside partner, the Heritage Brewery Trust, which volunteered a solid corpus of content that is readily available and great audience engagement tactics combined with a well-defined distribution network. Content is based on historic pubs in England - which can be replicated across Europe for other types of culturally relevant networks. The reasons for the choices are manifold:

- Pubs are a centre a community and heritage is often used as a selling point
- There is a live and thriving dialogue between the past and present of the pubs
- Interest in connecting what is there now and the architecture features of the past

In terms of content, we have:

- 4000 historic photographs of pubs
- Stories, interviews and photos from now

- Crowdsourced content via the HistoryPin platform

The process has started and partners are onboard.

3.2. Classic Products

We understand that there is value in high quality carefully selected and audience focused content. Therefore the project identified a number of the products that were being produced to be developed according to this principle.

All these products share the same methodology: they will crawl through content being produced for the other product to offer new and improved way to get to it.

3.2.1. Semantic Demonstrator use-case

The Semantic demonstrator is piece of technology (such as a software platform or interface) based on the text content of the Europeana Food and Drink Content Base & its underlying meaning and associations.

An example might include a prototype which analyses the text in recipes submitted to the Content Base and uses the resulting information to create a navigational tool which searches the recipes by different attributes.

The purpose of the semantic demonstrator is both to engage the technology community in the potential of the food & drink content and to provide the basis of possible future commercial products.

Work is currently undergoing to define the platform.

3.2.2. Picture Library use-case

The Europeana Food & Drink Picture Library is intended to evaluate demand for commercial re-use of food & drink images by creative industry companies (eg. advertisers, publishers and media outlets)

The Picture Library platform will to support the following:

- Hosting of high-quality images and associated information
- Keywording for discovery
- A transactional platform to receive payments
- A distributed License Agreement with content providers (including revenue-share)
- Promotional channels to reach industry customers

Work is currently undergoing to define the platform.

3.2.3. Technical Demonstrator use-case

EEA will lead the specification of a technical R&D project making use of the AMBROSIA Content Base to demonstrate innovative technical applications of cultural content. The product will see the design, building and testing of a technical demonstrator called ACCURATE, which aims at showcasing the application of content and metadata relating to European Food and Drink.

Work is currently undergoing to define the platform.

4. Process for developing product business models

To develop successful products from the content base, it is necessary to go through a product development process to define the commercial use-case of their product.

This process involves:

- Completing the Action Plan template provided by WP 3 leads
- Going through a business model development process within the product development clusters (using tools such as the Business Model Canvas adopted by other projects such as *Europeana Creative*).
- Identifying the audience for the product
- Identifying a demand for the product and a client who is willing to invest in the development of the product (outside of the project this would be financially, but within the project this would be contribution of resources and time)