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Europeana Food and Drink

Europeana Open Innovation Challenge 1 Report

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Contents

1 Introduction

This document exposes the main guidelines of Europeana Food and Drink first Challenge's concept, organisation and execution. WP4 will deliver the "Learning Track" of Europeana Food and Drink by creating and promoting environments for collaboration and innovation between the Creative Industries and culture sector organisations (museums, archives, libraries and galleries). Under the Task 4.2 of the WP4, Uniroma1 will scope, coordinate and deliver 3 Open Innovation Challenges to promote collaboration and innovation with digital cultural content by Creative Industry organisations. D4.3 'Europeana Food and Drink Open Innovation Challenge 1: The Outcomes of the Open Innovation Challenge' is a report on the first Challenge developing and results. This Deliverable is based on the Milestone 16 of Europeana Food and Drink[1].

The first part of the deliverable considers some preliminary aspects of Europeana Food and Drink project, especially referring to Europeana communication policies and to effective Europeana potential's knowledge among enterprises. After a brief introduction to different typologies of content reusing, analysis focuses on possible tailor-made services Europeana – Europeana Food and Drink may offer to enterprises for improving content reuse practices. Furthermore, a four step methodology is suggested in order to establish a collaborative environment between Europeana and Creative Industries, which the Open Innovation Challenge firstly requires according to the DOW (WP4): "to promote collaboration and innovation with digital cultural content by Creative Industry organizations"[2].

To more effectively attract Creative Industries in the project, the following strategy has been adopted: networks of Creative Industries have been requested to describe their needs and expectations about constituting a collaborative environment with Europeana Food and Drink. In addition, they have been asked for ideas and suggestions in order to design the challenge structure and to support innovative features of its final products. As a result, Creative Industries have firstly proposed that such products should connect technological aspects with the storytelling of food and drink local and regional traditions, alimentary habits, (sustainable agricultural exploitation systems, food processing industries policies). Moreover, they have considered as an interesting development the crossing among food and drink, cultural heritage and tourism policies and investments. Finally, they have stressed that the first Challenge should not be treated as an isolated performance, but it should be thematically referred to the second and third challenges scheduled by the project, especially if related to an important Food and Drink event (for example Expo Milan 2015). In their opinion, the challenge mutual linking would help the project harmonize the goals of different challenges and would make outcomes more compact and contextualized.

After consulting Creative Industries networks, the challenge theme was conceived as a combination among storytelling, food and drink traditions, innovations and cultural heritage.

The target will be including Creative Industries, start up and creative teams. A particular mention will be appointing start up and creative teams composed by members no more than 29 years old.

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[1] See DOW: 'Ambrosia Europeana Food and Drink Grant Agreement n. 621023', version date: 2013-11-15, (CIP), MS16, Annex 1, p. 37.

[2] *Ibidem*, p. 25.

The second part of this document peruses the numerous activities necessary to launch the challenge. Different scenarios are examined, together with different ways to solve organisation problem: for example the general criteria to take part in the challenge competition; the choice of the platform where the competitors will post their contributes; the selection and evaluation criteria for the competition; the jury and its components; the final event; the kind of incubation two Europeana Food and Drink Open Labs, together with project partners, are going to supply for the product development of the competition winners.

Summarizing, the following document contains:

- General considerations about Europeana, Creative Industries and content reuse: some critical aspects

- Discussion about the best strategies for incorporating Creative Industries needs in the challenge make-up

- Description of the contacted enterprise networks and of the basic interview they answered to

- First challenge structure

- List of undertaken activities for challenge execution: communication etc.

- Challenge Guidelines

- Challenge Evaluation system

- Award and Incubation time

- Final Event Organization

2 Europeana and Creative Industries

As an introduction to the challenge policies it would be useful to understand the approach enterprises show with regard to Europeana and in details:

- General considerations about GLAMs (Galleries, Libraries, Archives, Museums)[3] approach to Creative Industries

- Effective knowledge of Europeana achieved by Creative Industries

- Difficulties Creative Industries might meet in using Europeana contents

- Links and relations Creative Industries and factories could interweave with Europeana, specifically about Food and Drink contents

- Benefits Creative Industries might gain from using Europeana (Food and Drink)

2.1 GLAMs' Approach to Creative Industries: A Brief Introduction

GLAMs (Galleries, Libraries, Archives and Museums) provide a huge repository and database of food and drink digital contents, whose reuse may contribute to institution promotion and ensure a potential business strategy. From this point of view collaboration with Creative Industries may be strategic and create added value for GLAMs' heritage. However, being "commercial" often means for GLAMs running into

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[3] From now on GLAMs as acronym has been using instead of 'Galleries, Libraries, Archives, Museums'.

a contradiction: how is it possible to combine GLAMs heritage preservation and educational mission with benefits from operating in the market? Would not we risk in such a way to misrepresent our reliability as institution? Result is often perplexity, sometimes rejection: can art be reduced to a consumer good? Does being commercial constitute a problem for many Cultural Institutions in fulfilling their scientific and educational mission? [4]

In the last few years public budget reduction has been compelling Cultural Institutions to face new ways of funding: there have been some attempts bent on exploring new financing assets: Louvre for example expects only 48 % from public funding and has to draw on its own resources and sponsoring patrons for 52 % at the moment, but it will be 56% in a short time[5] .

In this context, Cultural Institutions' approach to Creative Industries should not be only restricted to calculate copyright rights or to organize event-exhibitions: New actions might be found for a more productive collaboration in reusing digital heritage contents, above all in designing a range of content reusing services and in offering Creative Industries[6] a productive support. But two crucial questions are to be answered:

•   Under which conditions do Cultural Institutions make digital contents available?

•   Are such conditions compatible with Creative Industries' needs?

For a positive response on these questions GLAMs should open their heritage, and make database and picture gallery, food and drink contents included, an occasion of widening art influence on society through creative products, and consequently of educating audience to aesthetic values. Moreover, they should transform food and drink digital content reuse into an opportunity to correct social conflicts and gaps. It does not seem that GLAMs realize how positive "being commercial" broadly speaking can be, especially when museums digital contents begin to circulate in open access and drum up interest in people having hardly visited a museum. People reproducing or reusing museum artifacts can exchange related knowledge and experience. Such activities represent a sort of long term investment, able to attract new users in visiting heritage and learning more about and /or be entertained by it. In addition, content reuse is a form of discovering and rebuilding individual and collective cultural and historical roots[7]. From this point of view being "commercial" should be interpreted more as an extension of social and educational activities related to cultural heritage than a mere marketing competition among Cultural Institutions[8].

Enhancing and Spreading cultural and food and drink heritage through open data may be a very positive strategy for Europeana as European GLAMs heritage

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[4] Such issues have been widely discussed by Jean Clair in: 'L'Hiver de la Culture', Flammarion, Paris 2011, and in: 'Malaise dans les Musées', Flammarion, Paris 2008.

[5] http://Fr.artmediaagency.com/68718/jean-luc-martinez-prend-la-tete-du-louvre

[6] About crucial role of Creative Industries for the future of culture see: 'UNESCO Creative Economy Report 2013', http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf

[7] 'Council Conclusions of 21 May 2014 on Cultural Heritage as a Strategic Resource for a Sustainable Europe', available at: http://eur-lex.europa.eu/legal-content/EN/TXT/?ur=CELEX:52014X G0 614% 2808%29

[8] As a general review about a commercial approach to Cultural Heritage see: James A. Nafziger and Robert Kirkwood Paterson (ed.) 'Handbook on the Law of Cultural Heritage and International Trade', E. Elgar Publishing, Cheltenham Glos, 2014.

aggregator. Data GLAMs should make available must not be second rate material, but show high quality standards, a rich metadatation, a well-structured retrieve system, interfaces easy and quick to reuse, more flexible copyright and licensing. That might constitute for GLAMs a basis to start a fruitful cooperation with Creative Industries and to pander to their needs, as well as introducing a range of services aimed at improving collaboration with cultural industry. A negotiation between the GLAMs' high mission and Creative Industries reusing contents for the market may be the starting point of an information and awareness campaign about cultural heritage, which is often hardly known by users. For this reason Europeana may be instrumental in arranging a collaborative environment between GLAMs and Creative Industries and in supporting a European way to culture preservation and promotion and reuse.

2.2   Spread of Europeana among Enterprises

Europeana as GLAMs' cultural heritage aggregator is generally known by experts, skilled and experienced people, but a little less by entrepreneurial world. This has been occurring despite some important Europeana's initiatives with high social impact, like "Europeana 1914-18": A crucial event because collecting "bottom up" and exhibiting historical documents and objects of the First World War from all Europe means sharing common stories and reconstructing a European identity.

General public usually does not seem knowledgeable about Europeana collections, though a web-site implementation campaign has been launched in 2009 with an on line questionnaire[9]. The limited diffusion is emphasized by the Europeana Facebook profile showing 77.074 Likes and 86 visits while Louvre for example shows 1.664.927 Likes and 1.318.685 visits[10], and British Library 200.374 Likes and 61.616 visits[11] (status: 2015-02-13, h. 18.00), not so many in relation to European population. The current discussion among member countries and the web consultations about the establishment of an Open Data and Licensing frame[12] might actively contribute to address the future EU copyright policies and to facilitate the approach to Europeana contents. Nevertheless, it seems companies are not very informed about Europeana's existence and the possible reuse of the Library's items[13]. Even if companies managed to get those information, neither the possible re-use of contents is sufficiently explained, nor a more efficient communication between Europeana and the productive sector has generally been conceived, apart from the great commitment of Europeana Creative project; nor a clear tutorial is at the moment to be found about the services an enterprise can employ for implementing and making its offer more competitive by reusing Europeana[14].

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[9] http://www.minervaeurope.org/newsarchive.htm

[10] https://www.facebook.com/museedulouvre

[11] https://www.facebook.com/britishlibrary

[12] http://ec.europa,eu/internal_market/consultations/2013/copyright-rules/index_en.htmv

[13] 'Directive 2013/37/EU of the European Parliament and of the Council of 26 June 2013 amending Directive 2003/98/EC on the re-use of public sector information', available at http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:32013L0037

[14] A very general tutorial showing the possible use and consulting of Europeana Digital Library is available: http://vimeo.com/album/2072014/video/49232562. Europeana Creative (http://vimeo.com/90892256) raised the issue of a closer collaboration between Europeana and Creative Industries: Some examples addressed to enterprises as project's pilots for Creative Industries can be found in http://vimeo.com/87498222 or http://vimeo.com/87876117

In conclusion, the impression is that Europeana has not yet become a reference "brand" for possible users and investors, if compared with Google Book and Google Images; besides, enterprises appear to be poorly informed about the commercial potential and the widen availability of Europeana's high quality contents.

2.3   A Europeana Educational

The first initiative to be taken should conceive an efficacious info-educational strategy, which means explaining to enterprise networks what Europeana can help to make up and to bring about, the advantages Europeana offers by using its materials, the tested metadata and the controlled items Europeana is able to provide. A brilliant on line example to refer to is the Rijksstudio of Rijksmuseum in Amsterdam: 150.000 art reproductions, whose many items are dedicated to food and drink and collaboratively collected [15]. Images are made available in high definition in order to encourage general users and Creative Industries not only to download them, but also to produce creative objects and handmade articles for private or commercial use. A flexible, clearly-explained and personalized licensing frame is available to consult as well as a video showing aims and advantages of Rijksstudio[16]. Why not also in Europeana?

In the light of Rijksmuseum's example, the various opportunities Europeana and Europeana Food and Drink offer may first of all be presented through informative workshops and on line initiatives tailored for Creative Industries and food and drink producers. A list of Europeana Food and Drink's commercial benefits may in addition be expounded through on line campaigns addressed to enterprise networks. In addition, a tutorial video might clarify operations to users and enterprises in selecting, licensing and reusing the contents. That dissemination strategy would be further increased by an info-package for enterprises putting together Europeana Food and Drink activities, videos supporting enterprises, licensing frame, proposals of commercial collaboration. This kind of communication should not forget that enterprise networks can play an active and collaborative role by sharing their own materials and heritage with Europeana Food and Drink.

2.4   A Social Europeana Food and Drink

A crucial issue for Europeana Food and Drink concerns the real and active participation of enterprises in the project. To develop a new strategy, it would be necessary to reverse the general line of Europeana, which way of interaction seems to be somewhat pyramidal for enterprises' interests because submitted to the following dynamic: Cultural Institutions (GLAMs) make available their contents, that Creative Industries "automatically" and directly utilize and take advantages of. Apart from improving information about Europeana portal, new patterns of involvement for enterprises should be designed, for example:

- Setting up a multidirectional communication channel fostering a deeper collaboration between GLAMs and enterprise networks
- Arranging a brainstorming with enterprise networks in order to understand their needs in profiting and reusing cultural heritage, particularly about food and nutrition

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[15] https://www.rijksmuseum.nl/en/rijksstudio. Food and Drink items are to be downloaded for instance from "Glorious Food", an Annamarie Kok's collaborative compilation:

https:// www.rijksmusem.nl/en/rijksstudio/118500--annamarie-kok/collections/glorious-food

[16]   Rijksstudio   was   the   Museum   and   the   Web   2013   absolute   winner: http://mw2013.museumsandtheweb.com/best-of-the-web-winners/

- Increasing digitalization and metadatation of useful contents for planning and promoting products addressed to business marketing
- Establishing a bottom up channel for uploading enterprise contents and heritage on Europeana Food and Drink aggregator
- Offering a permanent updating about the state of collections and the information retrieval tools

2.5 Food and Drink: a Mediterranean Paradox

One of Europeana's critical point is represented by the limited availability of contents concerning South European products, cooking, production chains and alimentary style. Such a gap is undoubtedly due to a slower content upload from Mediterranean GLAMs. Digitized contents from Italy, for instance, only represent 6,7% of digitized contents – in comparison with France (10,8%) and Germany (15,3%) in 2013[17]. Paradoxically, the world-appreciated Mediterranean food and wine sector can select food and drink contents on Europeana, but mostly referred to North European tradition. These contents obviously do not correspond to the production and product transformation in southern countries and cannot be reused by local enterprise networks. For this reason millenary agricultural systems and food and drink civilization risk being overshadowed and underestimated, even though UNESCO has declared Mediterranean Diet Common Heritage of Mankind in 2010. To avoid this problem, Europeana Food and Drink should especially involve Southern Europe enterprise networks in the selection of contents potentially being digitized and reused. At the same time they should coordinate together ideas and efforts for a global development of the system in a more collaborative way.

3 Creating Synergy between Europeana and Enterprise Networks

The European Food and Drink Challenge should represent the meeting point between Europeana and the GLAMs' cultural contents and the creative enterprises acting especially in the food and drink field. In that perspective, a joint effort should be made in order to discuss and choose the best strategies. Such an approach would prevent enterprises from considering Europeana as a pyramidal, not-open institution, mere widening contents without a real interaction with Creative Industries and their needs.

A standing dialogue between Cultural Institutions and Enterprises might ensure a mutual profitable support. On one hand, Europeana and Cultural Institutions are willing to encourage circulation of cultural contents towards larger sector of people through creative products - how Comité de Sages just pointed out about Digital Agenda in 2011 [18]. That would represent a positive way of intensifying perception of food and drink as European heritage as a common space of memory and local histories, flavours and smells combined with marketing and productive exchange: a space should be formed where very different life styles of partner countries flow together and generate a mutual discover. On the other hand, enterprises are supposed to benefit from the reuse of a wide range of quality materials that Europeana can supply, so promoting new and innovative productions.

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[17] http://www.proeuropeana.eu/web/guest/content. And also: http://www.01net.it/litalia-dovrebbe-caricare-37-milioni-di-contributi-su-europeana/

[18] http://europa.eu/rapid/press-release_IP-11-17_en.htm?locale=nl

Being known and appreciated by enterprises is the very first "challenge" for Europeana Digital Library Contents. The European Commission has been supporting for years any initiative to foster a circulation of Europeana contents; as a result, the Europeana Creative[19] project has been trying since 2013 to fill the gap between Europeana, productive world and profit – bearing investments.

3.1   Meaning of Content Reusing

The difficulties in promoting Europeana and in introducing enterprises to the Library opportunities range are connected with another problem that must be solved: the importance of reusing a content. Some questions consequently arise: how can any enterprise reuse Europeana items? Under which conditions and methods?

Reusing contents from Europeana collections highlight different activities companies can undertake. Reusing is an action of remediation[20] and it might consist in:

a) Reproducing a digital item of a cultural object from Europeana on a creative product: e.g. a painting from a collection/museum on a bag, or a photo in a book

b) Isolating a detail of a painting and transforming it in a new object (e.g. a lamp)

c) Re-working items in an absolute new esthetical form remediating the original (e.g. an ancient recipe transformed in a video dedicated to food storytelling)

d) Reconstructing company's history through objects/items from the Europeana Digital Library

e) Enriching the Europeana Heritage with proper digital materials owned by enterprises

f) Preparing from Europeana Food and Drink a kit including a personal digital archive for collecting enterprise contents and illustrating its story and / or a tool for facilitating communication of products made through Europeana's reused contents

g) Social network involvement in reconstructing the story of an enterprise or of its mainstream products (see Coca Cola fandoms and collaborative storytelling on the beverage[21])

h) Designing together with educational agencies and institutions skills and learning digital contents to being reused, aimed at learning object creation and production.

The above-mentioned points only correspond to certain typologies of "content reusing", each of which would require well-defined policies promoting interaction between Europeana Food and Drink's contents and enterprises.

3.2   Reusing for Business

Beside adopting Europeana Food and Drink contents for education and non-profit initiatives, several possibilities of reusing Europeana contents must refer to activities and product design for business. Facing opportunities Europeana Food and Drink can offer, enterprises require Europeana to clarify in detail:

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[19] http://pro.europeana.eu/web/europeana-creative. See too 'Europeana Think Culture- Business plan 2014':

file:///I:/Progetti%202014%20UNI/Ambrosia/Progetto%20WP4/Primo%20Challenge/Draft_Deliverable%20Challenge%202015%20gennaio/Deliverable%20corretto/Deliverable%20finalissimo/Europeana%20Business%20Plan%202014.pdf

[20] J.D. Bolter and R. Grusin, 'Remediation. Understanding New Media', The MIT Press, London 1999.

[21] http://www.coca-colacompany.com/stories/coca-cola-stories

- why enterprises should invest in Europena Food and Drink content reusing

- what kind of reusing preferably matches with enterprises' aims, interests, product design, commercial growth

- which benefits Europeana Food and Drink can bring to enterprises: facilities, deduction of contribution, trade allowance; free licensing etc.

- what kind of product dissemination Europeana Food and Drink can provide to enterprises

3.3 Four Stages for Collaborative Environments

The primary aim of Europeana Food and Drink project is to open an on-going dialogue between Europeana-GLAMs and the entrepreneurial market. The success of this attempt depends on five interrelated stages:

- First Stage: Communication.

Europeana Food and Drink should motivate the companies to approaching digital library contents and should create policies supporting enterprise participation in Europeana aggregator. At the same time Europeana Food and Drink should also incite GLAMs into being more open and active with Creative Industries through reuse policy and content availability.

- Second Stage: Searching and ontologies

Europeana should develop metadata systems and resulting ontologies to help enterprises by reaching tailor-made contents in a smart and quick form

- Third Stage: Enterprise Content Contribution

Ingestion and Development of enterprises cultural heritage materials on behalf of Europeana assistance and services (see for instance 3.1. /e, f, g)

- Fourth Stage: Negotiation

Europeana Food and Drink, and Europeana in primis, may arrange benefit packages for companies, tailored on their mission, dimension, social capital etc.

- Fifth Stage: Europeana dissemination

Enterprises' creative products as result of Europeana Food and Drink content reuse may be exploited as a form of Europeana "advertising" and may help to disseminate the Europeana brand on the market and among consumers.

3.4 Extended Europeana Licensing Framework

It is clear the demand for access to high quality re-use of usable content via Europeana from both Creative Industries and end users. Not only is this demand resulting from the Europeana Food and Drink project, but it has also opened a discussion on the overall strategy within the Europeana Network. To respond to this request, the Europeana Licensing Framework is now under extension by The Extended Europeana Licensing Framework that will become the Europeana Content Re-use Framework. The two sister projects, Europeana Cloud and Europeana Creative, will extend the existing framework. The Extended Europeana Licensing Framework will allow content providers to make their content available for specific re-use scenarios and to determine conditions of reuse (for instance: educational purposes). Europeana Food and Drink is contributing to allow an effective interaction

between content providers and Creative Industries also through the development of a high quality reuse of food and drink content.

3.5   Possible Europeana Service System for Enterprises

Besides a Legal Framework able to facilitate GLAMs content reuse, Creative Industries require a user-friendly system for retrieving contents and at the same time for finding out about licensing prices, payment terms and easy and speed payment methods. In this area Europeana (and GLAMs) may offer tailor-made packages especially addressed to enterprises, so that they can be efficiently supported in every activity of content reuse in their business. For example, if a shoe producer enters Europeana portal (Europeana Fashion) or GLAMs databanks, he should immediately be able to capture data related to his production. In this case, the system should be able to profile such user, to anticipate his needs according his searching habits and to aggregate all possible data relevant to design new products. That can be definitively achieved by refining metadata systems, extending ontologies and creating a more effective search structure.

User/producer can moreover be informed by a sort of 'Business Widget' about different samples of cultural heritage content reusing in shoe sector, about new ways of content reuse for business etc. If such producer or Creative Industries show themselves as being frequent Europeana 'loyal customers' and content re-users, discount opportunities might be introduced in proportion to real content reused by them: It might be in the form of a 'Fidelity Card' specifically directed to Creative Industries and producers taking often advantages from a Cultural Institution's contents. In that way the more they would profit from it the more they use Europeana and GLAMs digital contents.

These are just some ideas - and many others might be studied - in order to arrange a common ground where Creative Industries are concretely involved in cultural heritage content circulation and GLAMs as well as Europeana boost an active approach for marketing strategies exploiting cultural heritage business potential.

4   Challenge Policies: Approach to Enterprise Networks

After reviewing the main critical points in the general asset of Europeana Food and Drink project (chapters 2-3) it is now possible to sketch out the basic guidelines of the first Challenge. In accordance with the DOW (WP4), the challenge should experiment a form of collaborative environment among GLAMs and Creative Industries about Food and Drink. The strategy of deciding with enterprise networks the challenge guidelines might motivate them to play an active role already in a preliminary stage of the project, when challenge concept and its operative procedures are taking shape. In that way enterprises' suggestions in focusing challenge's themes and goals might be transformed into an opportunity to develop a common strategy with Europeana and to create some products, which are able to impose Europeana Food and Drink as 'brand'.

Challenge concept should provide a replicable model in each EU country and adapt it to local and national scenarios as well as to international ones.

4.1   Enterprises and Challenge Levels

The challenge policies should improve different levels of collaboration between Europeana Food and Drink and enterprise networks:

- Regional Level: local enterprise networks support the challenge activities in order to promote local products and production systems, and/or to exploit the best innovative ideas about food and drink emerging from the challenge competition. Local enterprise networks might be also pointed out by Public Regional institution in charge of improving the quality and innovation of industrial regional districts.
- National Level: national enterprise networks cooperate with Europeana Food and Drink in communicating its mission, in designing the challenge concept and in steering the challenge final products, so that they meet the enterprises' demands and needs.
- International Level: enterprise networks acting on international markets participate in challenge planning, promote its results and contribute to the international diffusion of Europeana Food and Drink brand.

4.1.1   Level Interaction

For the challenge, the three levels activities are supposed to be interrelated as much as possible. The choice of a common theme would enable to meet enterprises' expectations and requirements of each levels. A shared communication strategy may be organized by enterprise networks at each levels in order to foster Europeana Food and Drink content reuse. Enterprise networks might also take part in evaluation of challenge competition products.

4.2.   Enterprise Networks Selection Criteria

The first initiative for planning a challenge has been based on the selection of Italian enterprise networks willing to collaborate and design new products with Europeana. The basic selection criteria for potential enterprise partners in designing and launching of challenge summarizes what was said in 4.1:

- Forming /Taking part in an enterprise network
- Being present in a regional/national/international context
- Offering educational training about food and drink and cultural heritage
- Being engaged in cultural heritage and territory[22] preservation
- Being interested in incubating ideas and projects
- Promoting economic innovation and sustainability

4.3   Food and Drink Crowdfunding

An added value for Europeana Food and Drink challenges might be represented by the involvement of a crowdfunding platform for promoting challenge best ideas and products in the market. But a proper platform should not be limited to funding activities, but should at one time ensure three aspects:

- Environment where projects/products take part in a competition (Challenge Aspect).
- A Service range for improving products/projects/ideas, for example in order to refine business plan, marketing strategies or to implement technological items (Mentoring Aspect)
- A project-showroom where investors can value and fund the best products (Funding Aspect)

The advantages of being present on such a platform for Europeana challenge are:

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[22] See UNESCO Meaning for Territory in '1972 Convention concerning the protection of the world natural and cultural heritage': http://hc.unesco.org/en/conventiontext/

- Wide and specifically European communication and dissemination of the project
- Immediate accessibility and presentation of the best projects to possible investors
- Improvement of professional, but above all young creative team to put into effect ideas and concepts
- Funding of the best projects/products
- Support for incubating the best ideas
- Suggestions for European product improvement

4.4   Collaboration with Enterprise Networks: an Experiment

Europeana Food and Drink challenge aims to be an interactional experiment showing how GLAMs' cultural heritage may constitute an inexhaustible repository for creation and production of objects and artefacts. But at the same time it may represent an interesting form of setting up a European brand thanks to the support and the ideas of Creative Industries and factories. This means: Creating a bidirectional movement.

Challenge is to be launched at international level, and international Creative Industries will compete following a theme and creating applications.

The proposed challenge model is to be tested as a general structure able to be exported and applied in every EU country.

As the challenge organisation takes place in Italy as primary location, it would be possible to attract here enterprise networks interested in investments, in creative production and in business applications for food and drink.

4.4.1   Selected Enterprise Networks and Non-profit Organizations

Considering the above-mentioned characteristics, the experimentally-conceived first Challenge has identified three enterprise networks which meet Europeana Food and Drink first Challenge needs:

- Enterprise networks and non-profit organizations operating in local/regional field which activities and applications may be organized with
- Enterprise networks and non-profit organizations of national stature suggesting innovative ideas, themes and marketing systems in order to promote challenge results
- Enterprise networks and non-profit organizations of international dimension able to disseminate Europeana Food and Drink applications and results on an international market.

Following the idea of testing the possibility to involve enterprises in challenge design and preparation, WP4 has verified general criteria by applying it on Italian productive system, and has selected Italian enterprise networks as challenge's support.

4.4.2   Local/Regional Engagement: Region Latium

Region Latium[23] has recently established (2014, July) a technologic district focused on cultural heritage, including enhancement of food and drink traditions and cultural contents. District policies will supply project funding proposed by enterprise networks and university.

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[23] Latium is one of the twenty Italian regions and includes Rome.

4.4.3   National Engagement: CNA

CNA[24] - Italian National Confederation of the Craft Sector and Small and Middle sized Enterprises - has been representing and protecting the interests of small businesses and all forms of self-employment for over 60 years. The 670.000 enterprise members are aggregated into units, including CNA Food, and CNA Communication and Advanced Tertiary. Many of the associated enterprises work in the Food and Drink sector, and many young members are engaged in the field of new technologies and creative industry, e.g. storytelling and communication in digital environments etc.

CNA and Uniroma1 (DigiLab Interdipartimental Center) signed a collaboration agreement valid for 2014-2017. An executive act of that agreement may ground the collaboration between CNA and Open Labs of Europeana Food and Drink project.

4.4.4   International Engagement: Eataly

Eataly[25] is an international chain of stores (in Europe, North America, Asia) providing food and drink from hundreds of small Italian producers. The 'Manifesto' of Eataly says: "We love high quality food and drink. We love the stories about it, the people who produce it, the places it comes from. Good food brings all of us together, and helps us find a common point of view… By creating and offering the best products, we improve our own lives, and bring added value to yours… Our target audience is everyone… Our three promises to you are: choice, accessibility, knowledge...". Its development strategy focuses on enhancement of quality, maintenance of traditional professions and crafts, storytelling, learning activities, and on creative interventions.

4.4.5   International Engagement: Slow Food

Slow Food[26] is a worldwide-known grassroots network represented in 150 countries through the 'Convivium', a contact point between producers and consumers where food culture and respect of environment are promoted. Reacting against disappearance of traditional food and taste due to fast and junk food, supporting food and drink local products and developing sustainable production policies express the most important guidelines of Slow Food's mission. Slow Food organizes international projects about territory conservation, implementation of sustainable agriculture systems and biodiversity preservation ('Terra Madre'); it is also engaged in tertiary education with University of Gastronomic Science (Pollenzo, Piemonte).

4.5   Arousing Interest of Italian Enterprise Networks

The discussion about Europeana contents reuse with Enterprise Networks has been supported by Informative reports about Europeana and Europeana Food and Drink. Moreover, questionnaires/interviews with network marketing managers and focus group with experts are further instruments WP4 has been using to stimulate interest and collaboration towards the challenge.

A description sheet and a questionnaire were prepared in order to explain Europeana operative structure, activities and goals, and were sent in June-September 2014 to main possible partners as Eataly (Italian Food and Drink network having an international profile) and CNA (National Confederation of the Craft Sector and SMEs - Digital Creative Industry and Food and Drink Sectors), two of the largest enterprise

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[24] http://www.cna.it/

[25] http://www.eataly.it/blog/english-version/

[26] http://www.slowfood.com/

networks in Italy (Elisa Donaggio for Eataly, Luca Iaia for CNA were our stakeholders). Among Non-profit organization Slow Food was selected as network having a worldwide reputation for respecting food and sustainability.

4.5.1 Description Sheet about Europeana and Europeana Food and Drink

The drafting of a description sheet was deemed necessary in order to describe mission and peculiarities of Europeana Food and Drink's project to the enterprise world.

In the first part of this document, Europeana was presented as European Digital Library; in the second one Europeana Food and Drink was described, and some general questions were reported about ideas and interests an enterprise may offer for implementing the project's concept.

4.5.1.1 Description Sheet Text

Europeana – Food and Drink Project

DESCRIPTION

1) **What's Europeana?**

Europeana Digital Library (http://www.europeana.eu) has been working since 2008 to aggregate, preserve and enhance the digital cultural content of the 28 countries of the EU (books, manuscripts, newspapers and magazines, photos, audiovisual and web contents, digital reproductions of museum objects, etc.). The contents of Europeana are easily available to users (http://vimeo.com/album/2072014/video/49232562), also as Open Data and under Creative Common Licenses (http.//pro.europeana.eu/support-for-open-data). Digital contents are meta-dated to make them identifiable, searchable and available both as individual items and in the context of virtual exhibitions or thematic portals: for example the Europeana Fashion portal dedicated to fashion and haute couture world by http://77www.europeanafashion.eu/portal/home.html

2) **Europeana – Food and Drink Project**

The project (launched since 2013 on the Seventh Framework-Programme of the EU) aims to create synergy and collaboration between Cultural Institutions (museums, archives, libraries, universities, etc.) and creative enterprises with particular regard to the food and wine chain, to the promotion of territories, and to the theme of food. 29 partners of 17 European countries are working together to make available on line contents concerning food and drink, as documents, texts, cookbooks, prints, artwork, images and audiovisuals; they highlight products and their application to gastronomy, daily eating customs, traditional and innovative farming, transformation and distribution systems, and rituality and festival related to meals or special productions. In addition, the project aims to experiment initiatives connecting enterprises with the Europeana assets for producing knowledge and value.

3) **Europeana – Food and Drink Contents and Services**

The partners of the project are fueling Europeana with new digitized material concerning food and drink, enhancing the on line available contents. They are creating a web portal dedicated to food business and drink companies and to creative actors engaged in the development of food and drink sector.

4) **Open Labs, Challenges and Incubators for Projects of Enterprises**

To facilitate collaboration between Cultural Institutions and businesses two Open

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Lab will be created, one of which in Rome, at the DigiLab Center of the Sapienza University. The Europeana Food and Drink Open Labs will launch three 'challenges', calling the creative industry and operators in the sector to develop products and applications (e.g. audiovisual storytelling, serious games, apps for mobile devices, virtual exhibitions, marketing and promotion systems, educational tools, etc) through Europeana contents (already available and/or implemented by partners). The best selected projects may use the Open Lab at the DigiLab Center as an 'incubator' to improve and refine their product or application. A final winner will be announced at a special event.

5) We propose industry networks, associations or other partners play these roles…

They may:

- Provide information about possible communication and marketing strategies of companies in the food and drink sector and of the related Creative Industries (as for instance storytelling of the valuable traditional products, communication to enhance an area with its own strengths related to food but also to landscape and art, etc.)
- Suggest possible ways to re-use the Europeana contents in Food and Drink sector and by related Creative Industries
- Work together to identify themes and patterns of the challenges
- Disseminate and communicate the challenges to their associated or in any other way
- Take part in the jury of the challenges
- Present and promote the winner project to the associated enterprises and to potential investors

We suggest an agreement on the above-mentioned issues.

6) **Improving the Collaboration…**

A contribution of the industry network or association, or other partner, would be useful on the following topics:

- How could the network of Food and Drink sector and its partner of creative industry interact with Europeana and Open Labs?
- May the project help to promote products? And to communicate international or national events of the networks? How?
- May Food and Drink sector and Creative Industries be interested in a "learning track", as a platform to learn how uploading and re-using the contents of the Europeana, in compliance with quality standards (e.g. to improve storytelling and promotion of products, areas, Cultural Heritage, etc.)?
- May a digital library infrastructure be useful for businesses in the Food and Drink sector?
- Can you find other strategies of collaboration?

4.5.2 Questionnaire about Network Needs and Expectations

In addition a brief questionnaire was submitted to enterprise networks where key-words concerning the demands of enterprises were highlighted and possibly related to Europeana project (see Annex 1).

Enterprise Networks preferred to answer the questions orally and not in writing.

An additional questionnaire was prepared for enterprises about the needs and opportunities they have in relation to any participation in the design of the challenges.

4.6 Enterprise Networks Reaction

In this section are reported the reactions of Eataly, CNA enterprise networks and Slow Food non-profit organization (see Enterprise Meetings Schedule in Annex 1).

4.6.1 Eataly

Despite its international development, Eataly does not have an articulated communication strategy. The dedicated budget is small and the website is controlled by the founder Oscar Farinetti in Turin. The 5.000 small producers and companies in the network do not promote themselves and rely on Eataly for dissemination. Eataly acts as a container, launches gastronomic events in stores and in international sites in order to promote the producers, and sells their products in stores and on the website. Eataly organizes many residential courses on food and drink and other matters, aimed to different age ranges, but it is not interested in e-learning platforms. On this issue, managers show their preference for the physical participation of the client, based on the Eataly particular philosophy, that is personal encounter and socialization through tasting. In general, they are not interested in developing on line social network strategies, with the exception of selling. With respect to Europeana Food and Drink Project they do not engage and do not give support to the dissemination of the challenges, believing that a better partner can be "Slow Food", the network and association founded by Carlo Petrini they are affiliated to.

4.6.2 CNA

The CNA is very interested in the project and can collaborate in designing the challenges and supporting their dissemination. CNA suggested providing strongly interrelated and consequential challenges and taking the EXPO 2015 World Exposition in Milan as context.
CNA sustains the idea of dedicating challenge to the storytelling of the territories/regions (including traditional products, ancient techniques of cultivation, people and innovative experiences in the production and distribution chain). CNA proposals have been:

- Challenge should on one hand select the best storytellers, on the other hand should propose the story of companies being told by the winners in order to enhance their corporate assets, e.g. by an app. Contacts between companies and storytellers could be organized by CNA.
- Virtual exhibition might be privileged. For example: typical tools of craft production could be exposed as a cue to tell the story of the company. CNA would like to propose such a strategy to associated companies and operators.
- The challenge could provide an app as a multilingual audiovisual guide to help tourists interested in exploring craft activities referred to food and drink in the territory/region. CNA would expose apps and routes in a sort of 'consulting machine box' during Expo 2015 in Milan.
- CNA believes it is important to project a tutorial and FAQs to explain the companies which possible businesses Europeana can trigger as well as details and procedures for Europeana contents reuse.

4.6.2.1 Connection between Challenges

CNA's suggestion of linking together Europeana Food and Drink challenges seems to be a good opportunity to make project goals more useful and consequential.
For example the first Challenge about Products and Storytelling may be connected to the second one being organized during Expo 2015. In that way:

- First challenge's creative potential will not be dissipated
- The chance of challenge placement in Expo 2015 will strengthen the aims of the project and launch it on a world stage
- Challenges will be more effective if connected to enterprises and carried out following subsequent steps.

4.6.3 Slow Food

Slow Food was deeply interested in transforming Expo 2015 into a chance for promoting policies in favour of a sustainable food and drink production, territory preservation and soil protection. Tradition and territory are two key-words for Slow Food but being conceived in a different way as generally accepted. Encouraging traditional products and agriculture exploitation systems means not only preserving secular agriculture technics, but also matching them with innovative and alternative economical view in respect of environment and local social and economical communities. In their opinion, Europeana Food and Drink may design challenge according to Slow Food's mission of defending biodiversity and ensuring a sustainable ground exploitation and food and drink production, also getting inspired by Expo general themes (Save and Nourishing the Planet). At the same time beside offering digital contents necessary for final product creations, Europeana could implement their digital contents uploading best challenge products in Europeana Food and Drink portal.

Slow Food also underlined how Europeana Food and Drink Challenges should represent a good chance to describe and stress social opportunities raising from food and drink environment friendly production, from territory preservation and community sustenance.

Slow Food is planning firstly on cooperating for a better Challenge communication from first Challenge on by using Slow Food National and International networks. Otherwise, Slow Food would like to arrange second Challenge concept and aims with Europeana Food and Drink; in addition, it would host Europeana Food and Drink Final Event in Slow Food Expo Stand; finally it would participate in Challenge jury board.

Slow Food National and International is available to subscribe a letter of intent sanctioning collaboration with Europeana Food and Drink Project for Expo and Challenge (status: 2015, February, 15th).

5 Challenge General Policies

As said above, a wide score of Challenge themes emerged after consulting experts of enterprise networks: Region Latium as Local partner; CNA (Italian National Confederation of the Craft Sector and Small and Middle sized Enterprises – Creative Industries Enterprise Network and Food and Drink Enterprise Network) having a national diffusion; Eataly (National Food and Drink Enterprises network) and Slow

Food (nationally and internationally renowned non profit association). Such availability has underlined not only a collaboration attitude between Creative Industries and Project, but also the idea of constructing a more collaborative interactions with Project and GLAMs for reusing.

5.1. Storytelling: an Enterprises' Suggestion

The main communication strategies of Eataly, CNA and Slow Food usually focus on storytelling of traditional products, typical recipes and agriculture systems. Storytelling is supposed to be the best way of stressing the value of regional and national cooking heritage and of stimulating the audience to rediscover their historical and cultural roots through food and beverages. Being innovative means discovering genuine food, high quality and sustainable productions, proper nutritional styles in opposition to junk food, massive exploitation of industrial agriculture and impoverishment or destruction of the environment.

5.2 Storytelling as First Challenge Pattern and Europeana Food and Drink Contents

After identifying needs and communication strategies of the above-mentioned enterprise organisations, the first Challenge pattern was arranged and some developments were proposed according to three different perspectives:

1. History of an area and storytelling of traditional agriculture, production systems and typical local products
2. Storytelling of innovative activities applied to transformation and promotion of products and territory/region in defence of sustainability and landscape
3. Storytelling of tangible and intangible heritage referred to Food and Drink products and production systems.

In addition, first Challenge is expected to use food and drink contents selected and metadated by Europeana Food and Drink Partner, as DOW points out[27].

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[27] See DOW:Ambrosia Europeana Food and Drink Grant Agreement n. 621023, version date:2013-11-15, (CIP), Section B, p.4: Creative Applications Track: 'Deliver 3 Open Innovation Challenges, which will encourage the wider Creative Industries to develop innovative applications drawing on the Ambrosia Content Base'.

6 Open Innovation Challenge: Schedule and Design

Planned activities to manage first Challenge can be represented as follows:

Creative Industry Network and Food and Drink Organization Consulting

⬇

Challenge Concept Definition

⬇

Competition Platform Selection

⬇

Challenge Guidelines

Evaluation Criteria

⬇

Challenge Schedule and Communication

⬇

Application

⬇

Jury Board

Final Result

⬇

Final Event

Discussion Panel - Award

⬇

Tailor-made Incubation
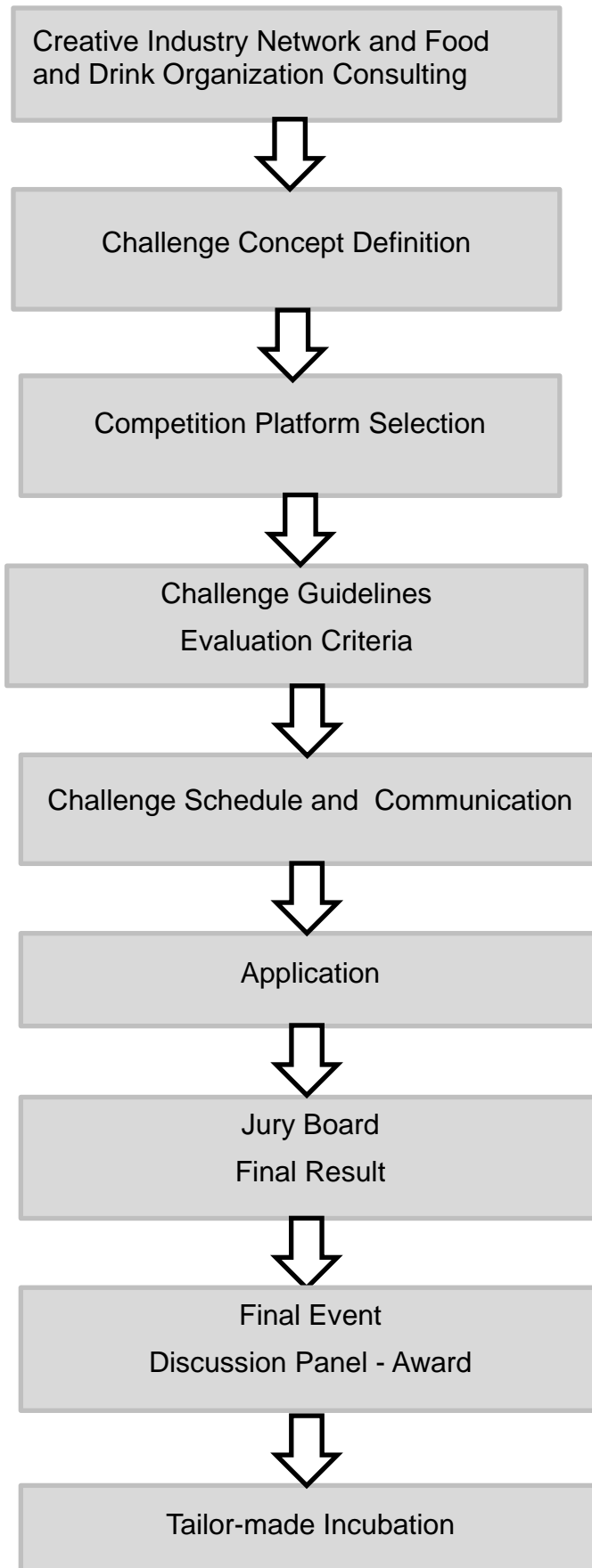
6.1 Challenge Launch Problem

First Challenge should consist in a competition among Creative Industries and creative teams aimed to create products by reusing contents which Europeana Food and Drink project partners (WP2) have selected, metadated and made accessible in a content repository.

First Open Innovation Challenge had to be originally launched in October 2014 according to the DOW. An amendment to the project time schedule was requested by CT (July 2014) so that project partners (WP2) could better develop the first data selection, classification and metadatation of Europeana Food and Drink material within October 2014.

As a result, the data availability for the first Challenge competition has been postponed for a month, from October 2014 to November 2014. For this reason, WP4 had to change the previously scheduled dates and to start first Challenge activities as follows:

- Pre-Launch: 2014, October
- Launch: 2014, November, 1st
- Call Closure: 2014, December, 20th
- Jury Board Evaluation: 2014, January,
- Final Event: 2015, January, 30th
- Report: 2015, February

6.2 Europeana Food and Drink Content Temporary Unavailability and Strategy Change

In spite of Partners' great deal of efforts in collecting and metadating food and drink contents, the basic food and drink content core, which should have been ready in October 2014 and on which first Challenge should have been based, was unavailable in a form of easy and user-friendly retrieval system. For this reason WP4 thought to change challenge strategies in progress although a challenge structure patterned after storytelling and territory promotion - according to enterprise network previous suggestions (see point 4.6) - had been just conceived. This postponement has been decided for several reasons:

- Allowing Project Partners to complete Europeana Food and Drink Project first step, not yet implemented: Preparing and bringing into effect a Food and Drink database, which Challenge competitors can directly retrieve Food and Drink contents for their products from, as DOW requests;
- Not Losing the potential impact of a Challenge putting together suggestions and support of Creative Industries Network (CNA) and Non-profit Association (Slow Food)
- Exploiting Expo context of second Challenge in order to give a big emphasis to the Project and to launch worldwide Europeana Food and Drink database and Europeana as European Digital Library
- Consolidating relationship and collaboration with enterprise networks and associations in Challenge makeup

CNA and Slow Food agreed to use storytelling theme for Second Open Innovation Challenge and to locate it in Expo 2015 context and other related events for a better Challenge final result.

6.3 First Challenge Alternative Version

In absence of specifically collected Europeana Food and Drink contents, in a relatively short time it was established to transform challenge in a Think-tank Lab on possible reuse of food and drink digital contents selected for example from Europeana Digital Library. First challenge topic was redefined as 'Reusing and promoting Europeana contents on Food and Drink'. Challenge structure has been then consisting in a competition between concepts/projects providing innovative methods of Food and Drink digital heritage reusing.

Challenge modified version does not disregard the previous purpose of challenge interrelation presented in point 4.6.2.1, as CNA suggested. First challenge indeed acquires a theoretical value as development of a project canvas: By expressing a general model for reusing, concept elements and aspects would be highlighted for sketching a reusing strategy, or pointing out problems about reusing. A better perception of reuse mechanisms from Creative Industries may encourage GLAMs to open their policies and legal frame concerning cultural heritage, food and drink contents included. Furthermore, challenge concept's innovative approach might help Europeana adjust search engines, tagging and services to Creative Industry needs. At the same time it would be very interesting for GLAMs to explore marketing potential of applicants' ideas and test new ways of heritage promotion that first Challenge concepts may consider, in addition to managing content licensing and exhibition-events.

On this basis, second Challenge may be linked with the first one passing from concept to a more operating layout: For example, first Challenge concept indications can actively contribute to orient second Challenge food and drink storytelling and territory enhancement, or at least inspire it. Furthermore, second Challenge may then use first Challenge results as a point of departure and discussion in order to focus possible food and drink content reuse and to sketch out requested products.

6.4 First Challenge Application Criteria

In such framework first Challenge applicants should combine three factors in creating their concepts:

- innovative strategies and ideas

- innovative tools, products and services

- storytelling on food and drink cultural heritage and/or production and services.

Plus, concepts/projects should relate such factors to improving business for food and drink and tourism enterprises, GLAMs, non-profit organizations, educational agencies. Finally, by developing new strategies and applications about food and drink digital heritage, competitors may use any kind of Europeana's food and drink contents via MyEuropeana (see the portal: www.europeana.eu.), pending specific contents Europeana Food and Drink Project would make available as challenge basic support. Output is a concept/ project exposing in max 20.000 characters products/services including methods of reusing Europeana Food and Drink contents.

For a better description WP4 decided concept/projects can be accompanied by videos, slides or demonstrator tools of the application being made (e.g. videos, apps for mobile devices, games, virtual exhibitions, educational tools, etc.). Those products may act as a launching pad to contact enterprise networks and to offer collaboration.

6.5   Participants in Challenge Competition

Challenges are widely opened to Creative Industries, start ups, creative teams. A particular mention will be given to products/projects proposed by a creative team whose members are less than 29 years old (at least the general manager).

6.6   Call for Challenge

Competitors have to present a project consistent with the challenge pattern according to the instructions contained in the challenge launch text (see Annex 2).

Products must be made reusing some Europeana Food and Drink contents, especially uploaded as Open Data for the project by project partners.

7   Launching Challenge: Competition Platform

A platform should be chosen where participants in challenges will post their projects and applications. Europeana Food and Drink Project has been employing iSTART (www.istart.org), the Kauffman Foundation Platform (Kansas City, USA, htttp://www.kauffman.org), because it is particularly directed to projects in the field of education and non-profit. According to the needs of the project, the platform also provides a support on mentoring, funding, business plan, information technology, partner search, etc. By sending an application it is possible to specify the services you require. This platform is known as support for other European Projects, e.g. Europeana Creative.

For Europeana Food and Drink Project we explored some other opportunities:

   a) Among international challenge platforms another one might be selected, more oriented to crowdfunding. InnoCentive (www.innocentive.com) grouping partners as NASA, Rockfeller Foundation, the Economist is for instance a USA crowdfunding platform where challenges are launched by big companies and prizes are earmarked for solving production problems. The most requested challenge categories are in particular the scientific ones, but categories reserved to non-profit projects, to Food/Agricolture and to Social Innovation are to be selected and used for challenges. Food/Agriculture or Social Innovation might represent sectors Europeana Food and Drink could attend and exploit for the first Challenge competition.

   b) UP will represent a new European platform aimed at European crowdfunding and mentoring services. UP[28] is in progress and will probably be operative in April 2015. When in operation, UP platform could provide, on the basis of an agreement existing with DigiLab-UP (May 2014) and convertible into a MoU:
   - the launch of the challenge
   - the application management
   - the dissemination of the challenge and of the projects on multiple international platforms
   - an award to stimulate applications, in line with EU recommendation, to encourage SMEs and startups[29]
   - a possible participation in the evaluation

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[28] http://www.upeurope.com

[29] 'Entrepreneurship 2020 Action Plan. Reigniting the entrepreneurial spirit in Europe', Bruxelles, 9.1.2013, 2020COM/2012/0795 final, available at:
http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2012:0795:FIN:EN:PDF

- a possible mentoring for winner projects (e.g. support for a business and marketing plan)

c) If this platform will not be ready for the first or the second Challenge, another example might be http://www.h-farmventures.com/italia-startup/, that already provides some projects on food and drink.

8   Challenge Communication Criteria

Despite the limited time available, first Challenge communication was scheduled in 6 steps in collaboration with Project Partner Oesterreichische National Bibliothek (ONB), being in charge of WP6, Communication Unit:

-Prelaunch Communication Campaign (2014 October): Europeana Food and Drink website and Social Networks reported about the imminent first Challenge and Project Partners; European and Italian Institutions were notified through a Newsletter, including Challenge description.

-Launch Communication Campain: (2014, End of October – Begin of November): Launching Text on Europeana Food and Drink Challenge landing website, Challenge Guidelines and link to iSTART platform

-Recall for Challenge Application Deadline (2014, December, second week)

-First Challenge Final Event Launch (2014, December): First Challenge Award Date and Place

-First Challenge Final Event Program (2015, January first week): Final Challenge Event detailed Program

-First Challenge Award (2105, February): Report about Final Event

8.1   Challenge Brand Reused Image

As a good practice for Europeana Food and Drink Project, a picture digital reproduction from Europeana collections was selected: *Kitchen Scene with the Parable of the Rich Man and Poor Lazarus,* (1610-1620), painted by Pieter Cornelisz van Rijck, and belonging to Rijksmuseum in Amsterdam[30]. That image is in free domain and represents a first step of reuse: adapting a digital content from GLAMs/Europeana to create an identity brand for Europeana Food and Drink Project. The image was indeed shown in all challenge related communication throughout the challenge promotion as well as in Europeana Food and Drink Challenge home page and in Challenge Guidelines[31].

Finding out Cornelisz' digital image represented an opportunity to test the effective Europeana searching practice a potential creative industry user has to face. It was laborious for instance to retrieve the image, because subject area is not very refined; in addition, after selecting some suitable images, every content had to be checked one by one to understand the type of licensing. Even if a key exists in Europeana for retrieving every content under a specific license, this operation seems to be not very quick and efficient, because all existing images under a particular licensing category

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[30] Available at: (https://www.rijksmuseum.nl/nl/collectie/SK-A-868) and at Europeana:

http://www.europeana.eu/portal/record/90402/SK_A_868.html?start=1&query=cornelisz+kitchen&startPage=1&rows=24

[31] http://foodanddrinkeurope.eu/wp-content/uploads/2014/10/Challenge-One-Guidelines.pdf

appear without a real subject refinement. Putting ourselves in Creative Industries users' shoes has allowed to focus on three crucial problems for reuse:

a)Legal frame

b)Subject search refinement

c)Possibility of collecting tailor-made contents for Creative Industries

Pieter Cornelisz van Rijck, *Kitchen Scene with the Parable of the Rich Man and Poor Lazarus*, (1610-1620), Rijksmuseum, Amsterdam

8.2   Challenge Newsletter and Social Network Coverage

A Newsletter was sent by WP6 (ONB) before first Challenge Begin (2014, November 1st) and shared among Project partners, European and National Institutions, Creative Industries and Food and Drink associations (see Annex 2), as well as in Social Networks through Facebook and Twitter Project Account. Under ONB coordination, a cross promotion activity was undertaken with Europeana Creative Project, over blogs and social media.

8.2.1 Contacted Institutions

With the international communication about first Challenge WP6 lead (ONB) efficiently organized, Uniroma1 (WP4) has been exploiting its contacts to make first Challenge widely known at both the national and international levels.

Collaboration with Slow Food permitted using not only Slow Food national information channels, but also its international networks. Collaboration in progress with CNA allowed to advertise Challenge in Creative Industry networks. WP4 (Uniroma1) communicated at both local and national levels, inter alia to:

-La Sapienza University website/ Newsletter

-CRUI/Italian Universities website

-Enterprise Network partners: Slow Food Italy and Slow Food International website

-CNA - Italian National Confederation of the Craft Sector and Small and Middle sized Enterprises and CNA Digital Creative industries

-Rome Municipality

-Region Latium

-Cultural Heritage Creative Industries (Zetema, Fitzcarraldo, Symbola)

-Ministry of Culture MIBACT /Ministero dei Beni, delle Attività culturali e del Turismo

-Informa Giovani – Comune di Roma

8.3   Challenge Landing Page

On the challenge landing page of Europeana Food and Drink website following information was shown[32]:

•   A brief launch text to describe the challenge (theme, goals, type of products, competition platform, Content Re-use Framework, Evaluation criteria, Winner projects' Incubation and Final Award)

•   Entry criteria (subjects allowed to participate, deadline, English as submission language etc.)

•   Link to iSTART competition platform

8.4   Challenge Guidelines

In addition, Challenge Guidelines[33] were available to read linked from Challenge Landing page on the website, specifying:

Section 1- Info about Selection/Evaluation Criteria containing:

•   Entry criteria (subjects allowed to participate, deadline, English as submission language etc.)

•   Exclusion criteria

•   Selection of best projects (deadline)

Section 2-Challenge Description, aims and final product

Section 3 - Submission Procedure: iSTART Competition Platform

•   Submission procedure explanation for the competition platform (step by step)

Section 4: Award and Personal Data Processing

Section 5: Evaluation Criteria, Score and Jury Board:

•   Selection criteria reproducing the Evaluation categories the Jury will apply (participants can test what challenge requires: for example how innovative, feasible etc. the product/project must be)

Section 6: Annex and Submission procedure explanation for the competition platform (step by step).

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[32] http://foodanddrinkeurope.eu/. See Annex 2.

[33] See Annex 3.

8.5 iSTART Challenge Landing Page

On the challenge landing page of competition platform, following information was pointed out:

• A brief launch text as description of the challenge (theme, goals, type of products, competition platform, Content Re-use Framework, Evaluation criteria, Winner projects' Incubation and Award)

• Entry criteria (subjects allowed to participate, deadline, English as submission language etc.)

• Challenge Guidelines

• Tutorial to access the platform and submit the concept/project

• Assessment fields

9 Evaluation

In this section the challenge evaluation criteria and proceeding are sketched as:

• self-assessment for participants to assure projects reach the challenge standard level and can be submitted

• evaluation criteria for the challenge jury

9.1 Self-Assessment as Verification of Participation Requirements

The application of projects and products will be allowed on the basis of requirements. Those willing to participate:

-must declare to belong to one of the categories (for example professional or creative team/ freelance) which the challenge is addressed to and specified in the launch-text

-each applicant can only have one entry per Challenge

-enterprises having offices or subsidiaries in different countries may only apply through one country

-the application must be written and submitted in English

-the idea (proposal) is submitted through an on line form on the platform selected for the Challenge, with provision to include link to additional materials (e.g. short embedded videos, prototypes of the product etc.)

- deadline must be met

- partners of Europeana Food and Drink Project are not admitted

The jury will verify the requirements. In case of negative check the project will be excluded.

9.2 Evaluation General Criteria

The criteria commonly used to evaluate projects at both European and International levels[34] correspond in part to established standards, but must of course be adapted

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[34] EU Guidelines for Project and Programme Evaluation at:
   http://ec.europa.eu/europeaid/evaluation/methodology/examples/guide3_en.pdf

to the specificities of Europeana Food and Drink project, especially in relation to the objective of experimentally involving in the challenges different actors, goals and target audiences. With the help of skills on this matter existing in University La Sapienza, it seems appropriate to rework those general standard criteria.

The launch text of each challenge will set and declare the following preliminary criteria that determine the evaluation; but at the same time it will delegate to the jury the definition of their specific weight for the three challenges and for different categories of winners, specified in the same launch-text.

The jury shall assess the degree to which each of these features characterizes the project (and the product to be made or presented in a semi-processed release), with particular regard to innovation and feasibility.

9.3 Evaluation Parameters and Scoring

Four Evaluation Macroareas were planned with a different weight in scoring.

First Macroarea supports original and innovative project aspects: which add value such a project may produce in food and drink and digital heritage reusing, and that according several categories (Score: max. 60 points).

Microareas belonging to First Macroarea are:

- **Consistency** with the objectives of the challenge: the project must be consistent with the objectives declared in the launch-text.
- **Compatibility**: the proposal and the product to be made or presented as a prototype or in semi-processed releases fit the values and needs of the target group described in the launch text.
- **Creativity**: using content accessible through Europeana and other content: the product to be made, or presented as a prototype or in a semi-processed release, includes a well-conceived and creative concept and design.
- **Innovation**: when compared with existing solutions, the concept clearly shows why the product will be better than competitive or previous standard solutions.

Second Evaluation Macroarea illustrates forward future scenarios project may introduce and any developments project may realize: is it usable and experienced in its form? The parameters are (Score: max. 40 points):

- **Scalability**: the concept can foster multiplier effects and new productions and innovations.
- **Communication** effectiveness: the project must be recognizable and have appeal.
- **Usability**: the product to be made or presented as a prototype or in a semi-processed release must be easily accessible and friendly to use.
- **Trialability**: the product to be made or presented as prototype or in a semi-processed release must be tested from potential users for low or no costs.

Third Evaluation Macroarea: Cultural, Social and Market impact are to be evaluated: what kind of improvements and transformation does the project involve in those three fields? Three Parameters are to be respected in this Macroarea (Score: max. 45 points):

- **Community engagement**: the product generate forms of engagement for a community.
- **Cultural impact**: the product will motivate people to get in touch with digital cultural heritage content and it will be able to play an educational role.
- **Market strategy**: the proposal will describe the market and the target audience, will provide a clear and striking overview of Strengths, Weaknesses, Threats and Opportunities (SWOT Analysis), and will explain how to overcome difficulties and meet the market.

Forth Evaluation Macroarea: the proposal will point out which financial support, business plan costs, expense justification the project may give, what reliability, trustworthiness (Score: max. 60 points)

- **Expertise**: the applicants' skills match the technical requirements.
- **Feasibility**: the product is technically feasible through technologies and materials available at reasonable cost, in no more than 120 days, and can be realized by the applicants; the planned budget is reasonable and sustainable to applicants.
- **Cost**: the product should be made available to defined costs, and they are to be reasonable and user-based.
- **Solvability**: the relation between the disposable liquidity, the needed liquidity and the planned product is reasonable.

10 Jury Composition: Internal and External Jury Board Members

Jury selecting and evaluating challenge competitor projects and products should be composed by internal and external experts (5 members in all) .

Project partners act as internal experts: 3 Jury Board members are selected among Europeana Food and Drink Project Manager Board.

External partners (2 Jury Board Members) may represent:

•   Food and Drink and Creative enterprise networks members that can evaluate the competitor projects according to enterprise demands and support the best projects on the market

•   Experts in specific fields: food and drink visual anthropology, communication, high-technology etc.

•   Experts in marketing and business plan

•   Cultural Institutions and Scientific Area

In this way the challenge would be better communicated by the enterprise networks and on social networks.

10.1. First Challenge Jury Board: Final Composition

After consulting Europeana Food and Drink Project Manager Board, 3 Internal members were proposed and appointed:

-Nicholas Poole, Collection Trust, Chairman

-Elena Lagoudi, PostScriptum (WP2)

-Cristiano Bianchi, Keep Thinking, (WP3)

As for External Members choice, two experts were selected from Scientific Area and Marketing and from Communication Area

-Marco Schaerf, ICT Department, University of Rome, La Sapienza

-Gianluca Ciccolunghi, Marketing, UP, Crowdfunding and Mentoring Platform

10.2. Evaluation Score

The jury shall assess the degree to which each of the above mentioned parameters (see 9.3) characterizes the project and related product/services to be made. The following table summarizes categories and score:

Consistency Compatibility Creativity Innovation	max. 60 points
Scalability Communication Usability Trialability	max. 40 points
Community Engagement Cultural Impact Market Strategy	max. 45 points
Expertise Feasibility Cost Solvability	max. 60 points

11 Winner Projects

The 2 best projects/products were to be awarded. Winners conform with two participant category:

a)established enterprise (Senior professional) and established enterprise (Junior professional) whose members are less than 29 years old - at least the general manager.

b)creative team/free-lance, who are not structured as a company or professionals, and whose members are less than 29 years old (Junior winner). Summarizing:

•   1 Professional winner: established enterprise

- 1 Junior winner: creative team/free lance

If there were no high value project for one category, the jury would award more winners in the other categories.

11.1 Award

Award for winners consisted in two different levels: Cash prize and Incubation prize.

11.2 Professional Award

Professional winning project received € 5.000,00 in cash, funded by Europeana Food and Drink (WP4) and awarded by Sapienza University of Rome (Europeana Food and Drink PMB). Prize in cash may constitute a financial basis for project refining and executing as support especially for young professionals.

11.3 Creative Team / Freelance Award

Incubation award, consisting in collaboration and consulting support to implement the project/product, was given to the best creative team/free-lance by Europeana Open Labs and Europeana Food and Drink Open Innovation Lab partners.

12 Incubation Package

Incubation package has been conceived as a tailor-made support for the winner, with a range of skills and a full-immersion mentoring offered, aimed at:

-Solving project critical aspects

-Widening project perspective and applications

-Improving project execution

-Introducing projects to possible investors

A structured plan for project development will be logistically arranged by sending appropriate materials and organizing teleconferences via Skype.

12.1 Incubation Package Composition

Incubation Package consists in three related parts:

- a preliminary interview about project strengths and weaknesses
- a project improvement road map
- a key skill basic competence

12.2 Incubation Package Preliminary Phase

Winner project was examined by experts from GLAMs, Creative Industries and Marketing during presentation to Jury Board on First Challenge Final Event. Jury members and experts have been pointing out the most relevant project weak spots and suggesting preliminary adjustments.

12.3 Incubation Package Road Map

Incubation implementation effort should identify the crucial steps necessary for project implementation and for transforming project into a commercial object.

Creative Industries play a central role in refining winner project; a cooperation is possibly requested to find the best policies to perfect the product according to creative industry needs.

Incubation should connect at one hand the creative product to food and drink entrepreneurs and producers, Cultural Institutions and Creative Industries. At the other hand Incubation should identify funding means, from crowdfunding to peer-to-peer funding, attracting possible investors. Putting the refined project on a crowdfunding platform means testing the real potential of the project with regard to investors and at the same time proving its acceptance in audience. Such a platform probably represents the best way to arrange concurrently a project showroom, a communication feedback and a financial interest.

12.3.1　Partners role

Uniroma1 is going to lead project road map main steps as Incubation organizer. During incubation time Europeana Food and Drink Second Open Lab in IAPH, Sevilla, and single project partners might offer assistance to project winner about specific items, if project implementation requests it.

Project Implementation

- Road Map for transforming the project into a market product
- Cooperation with Creative Industries to refine project
- Crowdfunding

Partners role:
-EFD Open Lab Cultura (Uniroma1)
-EFD Open Lab Heritage (IAPH)
-EFD Partners

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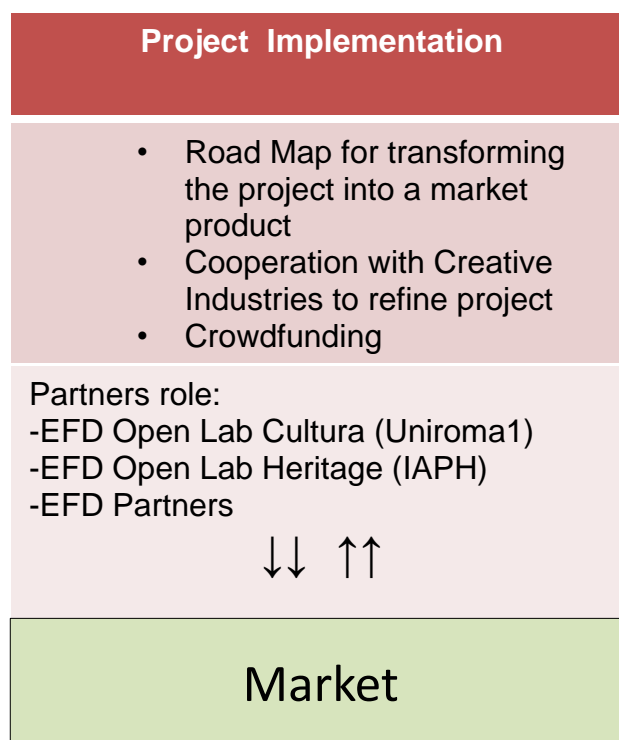
Market

Figure 1: Project Road Map

12.4　Incubation Package Key-skills

Project implementation consists in a schedule of key-skill activities[35] intended to improving project and putting it on the market as ready-made product. It deals with

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[35] Key-skills relevant theories are to be found in: Etiénne Wenger's Communities of practice: 'Community of Practice: Learning Meaning and Identity', Cambridge University Press 1998 and 'Digital Habitats', Portland CP Square 2009. Another important contribute to key-skills in Education: OECD Report: '21st Century Skills and Competences for New Millennium Learners' (2007); James W. Pellegrino and Margaret L. Hilton (ed.),

crucial items providing a required multidisciplinary starting level of knowledge, useful for making up a project and control all processes involving project execution.

According to Europeana Food and Drink content reuse, some key-skills have been selected, depending on project needs, among the following ones:

a) Europeana Structure and Services

- Approach to Europeana Digital Contents, to using search filters and to finding suitable digital contents
- Information about legal frame and licensing for a correct content reusing
- Europeana Api's

b) Technology Applied to Content Reusing

- Data persistency system
- Repository design
- Application design
- Testing and Usability

c) Communication

- Communication best strategies for promoting product
- Storytelling based both on imagery product can evocate and on user expectations a story about product can arise

d) Food and Drink Cultural Heritage Enhancement

- Food and Drink connection with tangible, intangible and natural heritage
- Food and Drink tourism route design

e) Marketing and Business

- Best practice of commercial content reuse (for example Cultural Institution best practice to promote digital heritage, or Creative Industry examples of cultural reusing)
- Marketing strategies
- Business plan to make project and product more feasible and competitive

Key skills will be administered by Uniroma1 lecturers and experts sending materials and organizing Skype meetings.

12.4.1 Partners role

Uniroma1 is going to arrange key-skills learning. During incubation time Europeana Food and Drink Second Open Lab in IAPH, Sevilla, might offer key-skills about Intangible Heritage and Food and Drink. If necessary, Project partners might give assistance as special skills providers.

A collaboration with Europeana Creative Open Labs is also fostered to create synergy with Europena Food and Drink Open Labs, as signed in MoU D4.1. In this

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'Education for Life and Work: Developing Transferable Knowledge and Skills in the 21st Century', The National Academy Press, Washington D.C. 2012, reporting UNESCO Key-skill definition.

case Europeana Creative Open Labs might further support touristic aspects, social communication, education and business plan elements[36].

Key –Skills Mentoring
• Europeana structure and Legal frame • Technology for Content Reusing • Storytelling • Communication • Food and Drink Heritage Enhancement • Business Plan • Commercial Content Reuse Best Practices • GLAMs Marketing Strategies
Partners role: -EFD Op.lab Cultura (Uniroma1) -EFD Op.lab Heritage (IAPH) -EFD Partners (Special skills) -EC Open Labs
Open Lab Environment

Figure 2: Key-skills core

13.   Open Innovation Challenge Final Event

Open Innovation First Challenge Event took place in Rome on January 30th 2014, managed by Sapienza University of Rome. The meeting not only was the occasion to present and award both Europeana Food and Drink challenge winners, but was also a workshop collecting together Europeana Project partners, Cultural Institutions, Creative Industries networks, Education Agencies, Marketing and Business exponents to debate on content reuse of Europeana and European Food and Drink cultural heritage and on difficulties to execute reuse activities.

13.1   Reusing Crucial Issues

The event arranged a collaborative environment where many burning questions emerging during general challenge planning and realization were discussed. For example:

- What is the Cultural Institution real approach to Creative Industries?

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[36] EFD stands for Europeana Food and Drink; EC for Europeana Creative.

- How should Cultural Institutions change their attitude regarding Creative Industries for a better cultural heritage enhancement?
- Might Creative Industries create an added value for cultural heritage if they were much more supported by Cultural Institutions?
- In which way should a more effective communication policy be designed for spreading Europeana potential among Creative Industries?
- Which are Creative Industries needs and what do Creative Industries suggest for a better cooperation with Cultural Institutions?
- Which are in details the gaps and loops of Europeana and Europeana Food and Drink system of content reusing according Creative Industries' experience?
- Which strategies might Europeana provide to create a quick and efficient operating system helping Creative Industries' content reuse management?
- How are copyright problems to be communicated and solved? How can Europeana legal frame be adjusted to Creative Industry needs?
- What are the main problems of collaboration between Cultural Institutions and Europeana?
- May content potential of Cultural Institutions and reusing efforts of Creative Industries collaborate on a specific platform where reusing strategies, service mentoring and crowdfunding are proposedat the same time?

13.2 Event Meeting Design

Nodal points debated in the Event may be summarized in three different but related discussion panels:

1)Europeana's service development for Cultural Institutions and reuse strategies for Creative Industries

2)Debate on presented awarded projects as test of Europeana reusing feasibility and further necessary improvements

3)Actual difficulties in retrieving contents and in getting reuse facilities Creative Industries generally emphasize; and strategies Creative Industries propose to make Europeana and Cultural Institutions content access more open and user friendly.

13.3 Event Highlight: First Challenge Award

After a careful examination of submitted concepts of Europeana Food and Drink First Challenge, the jury came to the decision of awarding the following projects[37] according to two planned categories: Professional (Senior and Young) and Creative team/Free lance (max. 29 years old):

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[37] See Annex 4 in details.

Category: Professional and young start-up, 5000 € Awarded Project

Professional Category	Project	Description	(Young) Professional Enterprise	Country	Score Total
Winner	**CLIO MUSE**	Interactive tourguide app	Daphne Tsevreni (leader) Yiannis Nikolopoulos (member) Andreas Fatouros (member)	Greece	566
Runner-up	**FOODTURE** Food&Drink: the future of the past	Digital Platform	Saverio Giulio Malatesta (leader) Francesco Lella (Member)	Italy	375

Category: Creative-team/Free-lance (max. 29 years old): Incubation Package Award

Creative team/Freelance Category	Project	Description	Creative-team	Country	Score Total
Winner	**Pafos with Bite**. An immersive walking Dinner Experience in Pafos, Cyprus	Mobile app	Mahbir Thukral (leader) Simone Phillipou (curator)	Cyprus-Netherland	325
Runner-up	**FOODNOTE**		Riccardo Sonnino (leader)[38]	Italy	295

13.4   Professional Winner Project: CLIO MUSE

The Project Idea is to create digital thematic exhibitions that are food and drink oriented, and include exhibits from Europeana that have food and drink related subjects or have elements connected to food and drink and are located in multiple Museums/Cultural Institutions around the world. The innovative part of those exhibitions is that we will create short, unique, interesting and true stories about food and drinks, and will show the relation of the exhibits with each other in terms of food and drink and to the theme of the exhibition of course. The stories could be fun facts, historical unknown-to-the-wide audience information and also recipes of certain historical periods. Those digital exhibitions will be incorporated in Clio Muse app and will be structured as such.

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[38] Mr. Sonnino was unable to take part in Award Ceremony.

Clio Muse app is an interactive tour guide app. It shares short, unique, interesting and true stories for selected exhibits. The stories are timed, so the visitor can be in control of his visit. The visitor can vote for or share his favourite exhibits before the visit, during or afterwards, for free. It runs on iOS and Android.

For Cultural Institutions, it works as a statistics tool that provides feedback with which they can organize activities and engage their visitors with updated stories. All exhibitions are included in one platform which creates a community between all exhibitors and their visitors. The platform offers a common methodology of inserting the content of exhibitions that greatly improves user experience. So, the exhibitions will have a certain subject connected to food and drink, will include exhibits that show or relate to food and drink and each exhibit will have multiple stories to tell about the subject selected.

This project aims to diffuse the knowledge of Europeana connected to food and drink to a wide audience through technology. Clio Muse app connects all Cultural Institutions with their visitors. Thus users will be able to learn more about art, food and drink through the ages and Europeana. The innovation of this project is that the Europeana exhibitions will become part of a multiple exhibition network and of the methodology of storytelling that the app uses.

13.4.1   Professional Runner-Up Project: FOODTURE - THE FUTURE OF THE PAST

Foodture is a digital platform targeted to food consumers and producers looking for a "green" way to their food business and willing to follow a biological diet and to attend natural local product marketplace (food with zero food miles).

Project aim is connecting people and territories, sharing their own stories, revaluing their own roots and discovering similar European and international experiences.

Project was getting inspired from social engagement of schools, producers and communities, especially EPGs (Ethical Purchasing Groups) in Italy. EPGs gather free associations of cooperating consumers in order to buy food and other commonly used goods directly from producers respecting social, ethics and ecological rights.

The platform will be directly linked to Europeana Food and Drink's archive and permits Europeana Food and Drink archive implementation. Users could refer to the database and update Foodture's or Europeana Food and Drink's archive with contents, stories or recipes related to selected food; in addition they can buy and sell ethics and ecological goods as well as advertise their business. Finally, they can share their recipes, feedbacks and comments with other users and deal with the Foodture challenges.

Platform access is expected in 3 different ways: for generic users, for EPGs and for producers who may be farmers, sellers or restaurateurs. All of those may interact with other platform users, may connect to Europeana Food and Drink's archive and add new materials or update existing data in full compliance of Europeana's rule and metadata system.

The Platform may be further reached through an app giving more information about position and accessibility of platform's users through their GPS. Users might furthermore share personal feedback and comments, like in the web section.

13.5   Creative Team Winner Project: PAFOS WITH BITE

Pafos With Bite is an immersive walking dinner experience. By connecting an interactive locationbased mobile app, with a series of art installations and the sampling of local delicacies, as a driver to better engage all-inclusive holidaymakers with local customs, support independent horeca establishments, and to better the quality and reputation of the overall tourism product in the leading holiday destination and the 2017 European Capital of Culture city of Pafos, Cyprus.

Without having to go too far from the comforts of their resort, Pafos With Bite gives all-inclusive hotel resort guests the opportunity to participate in an immersive walking dinner experience. Understand local customs, try regional specialities and learn where and how they originated. Meet local producers and experience artworks created by young, highly talented Cypriots.

By connecting hotel resort clusters with nearby independent horeca establishments, an approachable walking route is established. As a result, this enables guests to navigate their way seamlessly from one location to another in a matter of minutes.

With the aid of an interactive location-based mobile app installed on their mobile devices, guests participate in an evening retreat, experiencing a variety of Cypriot cultural habits and local dishes, while also being entertained along the way through digestible editorial content on the app, and experiential art installations that are exhibited at each stopover location. Initiated by the hotel resort, guests pay a small premium that is billed to their room. This entitles them to roam freely along the guided route, and sample several dishes and drinks along the way. Some of these are prepared in the hotel resort they are staying at, others are served at other hotels within the parent company's portfolio, and the remainder are served at a selected number of partner horeca establishments owned by local proprietors.

13.5.1   Creative-team Runner-Up Project: FOODNODE

FoodNode is a web portal aimed at sharing images, music, videos etc. by mixing together contents and by using intuitive tools. The project is based on an extended database having Europeana contents as a starting point and growing by contributions from partners interested in FoodNode social potential.

First project goal is indeed actively involving users in new product design using contents from both Europeana and other repositories. Users become prosumers because the website involve them in a social community of discussion and creation of new contents (images, music, videos etc.). It will be possible to share products on social networks or on the portal itself, and comment and vote the creations. Thematic contents could be added when a new event is launched by Europeana or when cultural organizations as museums, archives, tourism related companies etc. are asking for a cooperation.

Uploading will be easy for partners: They will post contents to advertise an initiative or their contribution to the database, where every object is credited to the original creator. The 'users' will share and comment these submissions and will be able to use them along with the whole collection to create something original.

The visitors will be able to use each content as a Lego brick to build something new and personal. Supporting people to create new materials would make them participate in the initiative and more inclined to remember the contents they viewed. The 'share and comment' option serves to further reinforce the creation of a social community.

13.6   Event Schedule

According above mentioned points (see 13.2), the event was designed as one-day full-immersion meeting about Europeana, Cultural Institutions and Creative Industries' cultural content reusing. Location was "La Sapienza" University of Rome, Vetrerie Sciarra, Aula Giorgio Levi della Vida, via dei Volsci, 122, 00185 Rome (see Annex 6).

13.7   Programme Details

Bearing in mind points 13.1 and 13.2, First Challenge Event was structured in three phases:

- Europeana and Europeana Food and Drink presentation and critical points
- Award and discussion on winner project as opportunity of testing Europeana content reuse by Creative Industries and teams
- General debate on creative industry needs, on effective Cultural Institution content availability and on reuse strategy development

13.7.1   A Brief Event Résumé

As scheduled (see 13.5) first panel concerned Europeana and related Europeana Food and Drink project.

After Giovanni Ragone greetings (Uniroma), Nicholas Poole introduced Europeana Food and Drink innovation efforts and underlined which opportunities can raise from collaboration between Creative Industries and GLAMs.

While describing first Challenge frame, project evaluation system and project incubation, Donatella Capaldi (Uniroma1) pointed out Creative Industries difficulties in reusing Europeana contents.

Gema Carrera Diaz from Andalusian Historical Heritage Institute organizing with Uniroma1 Europeana Food and Drink Open Innovation Labs illustrated Andalusian Institute's activities and engagement in preserving Intangible Heritage and cultural landscape as well as in restoring artifacts.

Rossella Caffo, as representative of ICCU, Europeana Food and Drink partner and at the same time Athena Plus member, explained Athena Plus technological innovation and activities and announced a Memorial of Understanding between both projects

Jill Cousins, Europeana Foundation, exposed Europeana's policies and reusing content opportunities and resulting cooperation with Creative Industries.

Second Panel integrated award and discussion about content reusing. Awarded Projects were presented and discussed in their critical points by Jury Board. By project's detailed many issues were concerned, involving GLAMs collaboration problems, connection with food and drink enterprises, Europeana content reuse, technologic aspects for reusing, marketing strategies. Some topics were also discussed among experts.

Mariella Guercio, Europeana Food and Drink Scientific Coordinator (Uniroma1) moderated third panel which was taken up by several papers concerning reuse from different points of views.

Referring what had emerged in first and second panels, Federica Grigoletto, Ibimel s.r.l., showed item by item problems a creative industry actually faces by searching in Europeana and by looking for the proper content licensing.

Luca Iaia, chairman of Italian Digital CNA-National Confederation of the Craft Sector and SMEs, underpinned how Creative Industries can contribute to economic development.

Petroula Hadjittofi (Cyprus Food and Nutrition Museum) explained several typologies of content reusing as applications for Food Industries and e-learning for different Education degrees curricula and educator updating of knowledge.

Max Kaiser (ONB, Austria) acting as Europeana Creative Project Coordinator summarized project crucial points and stressed the role of four Innovative Open Labs devoted to Europeana content reuse in fields as Education, Tourism, Design and Social Project Development and Communication.

Lorna Stokes, participating in Europeana Creative Project, described Europeana Creative Challenge policies and focused on products and apps Challenges opened the possibility to produce by Europeana content reuse.

Finally, Gianluca Ciccolunghi (UP) took the floor and suggested improving collaboration between content providers (Europeana, GLAMs) and Creative Industries (especially young start up and creative teams) by designing a specific platform as a collaborative environment for development and funding content reuse projects.

14   Conclusions

First Open Innovation Challenge represents a "stress test" of Challenge design and of all range of activities a challenge organization needs. Crucial issues faced in this report are:

- Strategy for connecting GLAMs and Creative Industries enterprises: Europeana and Europeana Food and Drink content reusing and market opportunities
- Europeana and Europeana Food and Drink Communication towards Creative enterprises
- Suggestions of Creative Industries and Food and Drink associations about challenge highlights
- Challenge Access criteria and Launching schedule
- Evaluation parameters
- Incubation Package organization: key-skills and project development road map for refining Creative team Winner project
- Open Innovation Challenge Final Event: Award as occasion of debating with experts about content reusing.

14.1   Results

Main outputs emerging from Challenge steps mostly regard:

- Challenge design: Creative Industries and Food and Drink associations would be available to give some Guidelines for designing a challenge inspired by Europeana Food and Drink Contents but at the same time useful for Enterprises and Associations marketing
- Copyright problems: GLAMs show not a few reservations to open heritage digital contents; resulting copyright and licensing proceedings complicate interaction with Creative Industries

- Temporary unavailability of Europeana Food and Drink Digital Contents: Specific Food and Drink contents would have been an advantageous opportunity to support first Challenge
- Challenge Communication schedule: necessity of protracting challenge prelaunch time for a better web campaign coverage
- Extended Incubation package action: It means involving Europeana Creative Open Labs in project incubation
- Cooperation with Europeana and related Projects: Sharing ideas for an awareness raising campaign bound to Cultural Institutions with special regard to collaboration among GLAMs' heritage, Europeana and Creative Industry Networks.

14.2   Impact

As the project progresses, first results represent advantageous starting points to adjust project workflow, to develop some elements pushed on ice and to take the opportunity of project improvement. Project might undertake further activities, for example:

- Intensifying Information about Europeana and Food and Drink sector in educational and professional areas
- Facing copyright problems which does not help reusing practices, by negotiating with GLAMs and by changing their attitude
- Creating more synergy with projects having Europeana content reuse as central aim for encouraging a common reusing policy
- Supporting interaction of Europeana Open Labs in order to strengthen a European Cultural network for media creative products and to incubate projects focused on content reusing
- Europeana Food and Drink Launch in territories as local awareness of cultural potential generated by connection between GLAMs, Europeana and Creative Industries
- Food and Drink Product storytelling for increasing cultural content reuse.

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ANNEXES

This section brings a number of documents attesting activities Europeana Food and Drink First Challenge organization required. They can be grouped in 6 levels:

- **Annex 1:** Open Innovation First Challenge Enterprise meetings, consisting of
  -Questionnaire
  -Enterprise Meetings Schedule

- **Annex 2**: Open Innovation First Challenge Communication, consisting of
  -First Challenge Newsletter
  -First Challenge Launching Text
- **Annex 3**: Open Innovation First Challenge Competition, consisting of
  -Challenge Guidelines
- **Annex 4**: Open Innovation First Challenge Evaluation, consisting of
  -Jury Board Evaluation Results
- **Annex 5**: Open Innovation First Challenge Winner and Runner-up Projects, consisting of:
  -Professional Winner: Clio Muse (Daphne Tsevreni)
  -Professional Runner-Up: Foodture (Saverio Giulio Malatesta)
  -Incubation Package Winner: Pafos with Bite (Mahir Thukral)
  -Incubation Package Runner Up: FoodNode (Riccardo Sonnino)
- **Annex 6**: Open Innovation First Challenge Final Event, consisting of
  -Event Program
  -Expert Bios
  -Final Event Expert PP Presentations
  -Final Event Pictures

All the above-mentioned annexes have been sent in a zip file attached to a separate email.