Europeana communication bug: which intervention strategy for a better cooperation with Creative Industry?

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Over the last few years several projects have been aiming to the enhancement of digital heritage big aggregators like Europeana and have been trying to introduce collaboration patterns addressed to two essential players: Creative Industry[1] and GLAMs (Galleries, Libraries, Archives and Museums, ecc.). Sapienza DigiLab Centre's research group on digital heritage communication has participated in some of these initiatives but with different results: although a positive multidisciplinary, interinstitutional interaction between both public and enterprise sectors was experienced, a significant know how deficit in communication among our GLAMs partners was observed, and it has often compromised expected outcomes and impact. Indeed, what still prevails is an idea of communication like an enhancement "instrument" intended on one hand in purely economic sense, on the other hand as a means to increase and spread knowledge. The main reference model is more or less as follows: digital objects are to be captured and/or transformed by digital technologies into sellable goods to put into market. Such trend requests designing and using tools available on the web, and

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[1] Mapping creative industries around the world:
http://www.ey.com/Publication/
vwLUAssets/ey-cultural-times-2015/$FILE/ey-cultural-times-2015.pdf

requires Internet to access the heritage, to promote goods and services and to improve their circulation and selling via web sites and apps for mobile devices. When this schema is adopted, ICT and marketing experts as well as web designers are mostly called to realize it.

This approach risks neglecting the real nature of communication, and more in detail that of digital heritage where it is strategic not so much to produce objects and goods as to take part into sharing environments creation by engaged communities, no matter how small or large they be. The environments act as meeting and interchange point, and consequently as driving force of enhancing (Ragone 2011). For example: long since it is possible to reproduce a monument miniature model from a painting or a postcard, to enclose it inside the typical snow globe and to buy it in souvenir tourist shops. However, network society works differently: for over twenty years digital era culture has been substituting industrial era (Castells 2010) and exceeding the centrality of traditional mass media as TV, cinema, radio (Abruzzese and Mancini 2007). Nowadays the above mentioned monument is likely destined to being enhanced in many way: a virtual exhibition and a 3D immersive visit, an appropriate storytelling and a social network sharing with grassroots generated contents, a transformation in a virtual theme park and resulting services, a continuous re/mediation by producing 2D and 3D tangible and intangible objects (the new age of publishing and bookshop) etc. In this complex context of network interactions, accessing on line digital heritage repositories becomes a strategic resource for creating environments in which their re/mediation can occur – provided that credible strategies exist, *shared by stakeholders and users* (Calabrese and Ragone 2016). As example here we particularly deal with a case study, including our proposal for an effective connection among Europeana, GLAMs and Creative Industry in

the framework of Food and Drink digital heritage enhancement and promotion. In this attempt critical points concerning a mostly still retarded and muddled system have emerged but at the same time it has been highlighted the remarkable potential which might be developed if policies based on a update approach to media studies were realized. The project in question is Europeana Food and Drink, funded by European Commission 2014-2016[2]. Its starting reference plan already shows some weaknesses.

GLAMs and enterprises approach to Europeana

GLAMs provide a huge repository and database of food and drink digital contents, whose reuse may contribute to 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 a contradiction: how is it possible to combine GLAMs heritage preservation and educational/scientific mission with benefits from operating in the market?[3] 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 expected only 48 % from public funding in 2015, and had to draw on its own resources and sponsoring patrons for 52 % at the moment, but it will be 56% in a short time[4]. In this context, Cultural Institutions' approach to Creative Industries should not

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[2] *Europeana Food and Drink – Ambrosia*, ICT Policy Support Programme, Grant Agreement 621023. http://foodanddrinkeurope.eu/.

[3] Such issues have been widely discussed by Jean Clair (2008; 2011).

[4] http://Fr.artmediaagency.com/68718/jean-luc-martinez-prend-la-tete-du-louvre; http://mini-site.louvre.fr/trimestriel/2016/Rapport_d_activite_2015/?#135/z

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[5] a productive support. But: under which conditions do Cultural Institutions make digital contents available? Are such conditions compatible with Creative Industries' needs? Furthermore, GLAMs should transform digital content reuse (for instance food and drink digital content) into an opportunity to correct social conflicts and gaps. When museums or virtual museums digital contents begin to circulate in open access and drum up interest, people reproducing or reusing objects 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[6]. 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 operation (Nafziger and Paterson 2014).

Enhancing and spreading cultural and food and drink heritage through open data may be a very positive strategy for Europeana as European GLAMs heritage aggregator. But data GLAMs should

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[5] 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
[6] 'Council Conclusions of 21 May 2014 on Cultural Heritage as a Strategic Resource for a Sustainable Europe', available at:
https://www.consilium.europa.eu/uedocs/
cms_data/docs/pressdata/en/educ/142705.pdf

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. In addition, to what extent are Creative industries informed about this collaboration chance?

Europeana as GLAMs' cultural heritage aggregator is generally known by experts, skilled and experienced people, but scarcely ever by entrepreneurial world. 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[7]. The limited diffusion is emphasized by the Europeana Facebook[8] profile showing 88.650 Likes and 353 visits while Louvre for example shows 2.224.060 Likes and 2.363.801 visits in 2016[9], and British Library 251.223 Likes and 99.055 visits[10]. The current (and exhausting) discussion among member countries about Licensing and the institution of a European Open Data portal[11] 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 contents. 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

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[7] http://www.minervaeurope.org/newsarchive.htm
[8] https://www.facebook.com/Europeana.
[9] https://www.facebook.com/museedulouvre.
[10] https://www.facebook.com/britishlibrary.
[11] https://www.europeandataportal.eu/en/training-library/library/edp-reports

sector has generally been conceived, apart from the results, still little spread, of the "Europeana Creative" Project (2013-2015)[12]. However, there is a brilliant example of good practice to refer to: the Rijksstudio of Rijksmuseum in Amsterdam with 200.000 art reproductions, whose many items are dedicated to food and drink and collaboratively collected [13]. 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[14].

Another 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

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[12] 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. For further information about Europeana Creative see http://pro.europeana.eu/structure/europeana-creative.

[13] 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.rijksmuseum.nl/en/rijksstudio/118550--annamarie-kok/collections/glorious-food.

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

represented 6,7% of digitized contents – in comparison with France (10,8%) and Germany (15,3%) in 2013[15]. Paradoxically, the world-appreciated Mediterranean food and wine sector can select food and drink contents on Europeana, but mostly referred to North European tradition.

Anyway, by deciding a communication strategy plan Europeana and GLAMs should not forget that enterprises can play an active and collaborative role by sharing through Europeana their own materials and heritage related to Food and Drink. 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 arranging a brainstorming with enterprise networks in order to understand their needs in profiting and reusing cultural heritage, particularly about food, agriculture, and connected items; 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.

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[15] http://www.01net.it/litalia-dovrebbe-caricare-37-milioni-di-contributi-su-europeana/

Creating synergy between Europeana and enterprise networks

The development of Europeana Food and Drink Challenges series was identified as a good practice to create the meeting point between Europeana/the GLAMs' cultural contents and the creative enterprises acting especially in the food and drink field. In that perspective, a joint effort was to be made in order to discuss and choose the best strategies, in an efficient interaction with Creative Industries and their needs, about the importance of reusing content. Several crucial questions consequently arose: how can any enterprise reuse Europeana items? Under which conditions and methods?

 'Reusing' is an action of remediation (Bolter and Grusin 1999). Reusing contents from Europeana collections highlight different activities companies can undertake. It might consist in (for example):

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 available through Europeana.

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[16]).

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 contents and enterprises.

Furthermore, 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 contents can offer, enterprises require Europeana to clarify in detail: 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.

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[16] http://www.coca-colacompany.com/stories/coca-cola-stories, 02.09-2016.

During the challenge design and resulting management phases[17] we established an on-going dialogue between Europeana-GLAMs and the entrepreneurial market; at the same time we started contacting companies, young creative teams, enterprise networks, small and middle business associations, international non-profit organizations world-widely related to creative industries, food and drink and agriculture enterprises. The objective was to identify policies supporting enterprise participation in Europeana aggregator, and collecting any possible indications for developing metadata systems and resulting ontologies to help enterprises by reaching tailor-made contents in a smart and quick form, and for improving ingestion and development of enterprises cultural heritage materials on behalf of Europeana assistance and services. Other problems concerned the effectiveness of Content Re-use and Licensing Framework, being at the moment partially extended by "sister" projects like Europeana Creative and Europeana Cloud.

Besides a Legal Framework able to facilitate GLAMs content reuse, Creative Industry requires 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

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[17] DigiLab of Rome "La Sapienza" created for this project the Europeana OpenLab Cultura, linked to Europeana Labs network. Research team: Maria Guercio (coord.), Giovanni Ragone, Donatella Capaldi, Emmanuel Mazzucchi, Silvia Ortolani.

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.

Generally, as we observed, Creative Industries and Food and Drink associations are 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. However, despite all the best intentions an issue arose: Licensing as the main obstacle to any synergy attempt. GLAMs show not a few reservations to open heritage digital contents; resulting copyright and licensing proceedings complicate interaction with Creative Industries. Another obstacle is the lack of cooperation between Europeana and related Projects, i.e. sharing ideas for an awareness raising campaign bound to Cultural Institutions with special regard to collaboration among GLAMs' heritage, Europeana and Creative Industry Networks.

Challenge as a relationship medium: food and storytelling

On this base, a first Challenge was launched (November 2014) as a concept competition on Europeana content reusing for Creative Industry context, while the second and a third Challenge design was intended as a concrete development example of digital heritage reuse; particularly, the second Challenge (April 2015) focused on video creation, and for the third one (October 2015) was decided to hold a contest about products and processes of Europeana contents re-working and 're-materialization' into 2D and 3D objects by digital craft and 'makers'. In short, the creation sequence was indicated as a concept-communication-production.

A particularly relevant step for a synergic approach which would link Creative Industry to digital heritage and would further relate media communication to Food and Drink enterprises, Creative Industry and GLAMs, was the 2nd Challenge, whose outlines are here above described.

We defined a general policy able to transform food and drink world in a story repository for reconstructing individual and collective identity; preserving traditional and native productions forms recalling the story of a community or a territory; combining food as immaterial heritage with tangible heritage (monuments, art, books, objects etc.); respecting soil and landscape for enhancing innovative products telling people stories. In this way, a pattern of a potential communication environment was, in essence, implemented.

The challenge should test original way of telling stories inspired by food and drink, free from stereotypical advertising methods, or from a usual mass-media talk-show of pseudo - nouvelle cuisine recipes, grumbling master chefs and fashionable kitchens. For this reason, Challenge was based on three factors combined fostering high quality in video storylines and realization and encouraging a more collaborative Europeana attitude to user generated contents:

a) Enhancing innovative strategies and quality standards in video storytelling on food and drink digital heritage.

b) Increasing digital content available in Europeana in the field of food and drink, as a means to promote the linkage of cultural heritage related to sustainable food and small food production.

c) Experiencing a simple methodology to increase relationships between Europeana and creative companies

or freelancers in the creation and reusing of digital content on specific topics.

Determining the three above mentioned areas means in primis leading a benchmarking on web about the best communication practises in food and drink sector by understanding new media platform language and application criteria to storytelling increasing social network communities and info exchange. The main part of communication is nowadays audiovisual, and it is characterized by increased hybridization between traditional mass media like TV and digital media (internet, personal media, social media). Videos represent most exchangeable content "fragments" to find online and in peer-to-peer communication. Videos are prevalent in advertising, in social issue campaigns, in scientific divulgation and have been playing a rising role, even in educational sector. In addition, a grassroots video production on social networks is now a viral phenomenon and strengthens the idea of instantly sharing and spreading UGC-User Generated Contents as entertainment or denounce, life witnesses or narcissistic self-promotions in spite of the low quality of resulting products. Besides, video promotion strategies of products, of social issues, of heritage as well as of a museum are more and more based at the present on storytelling methodologies. But how does storytelling work? Which storytelling is more suitable for food and drink expression of a collective soul? How should a video focus on food and drink without replying serial standards?

Telling a story allows creating identity and memory: as Roland Barthes remembers:

"Le récit ést present dans tous les temps, dans tous les lieux, dans toutes les société; le récit commence avec l'histoire meme de l'humanité" (Barthes 1966).

Storytelling was born with human beings: Altamira frescos describe a collective story on best technics, tools and sacral propitiatory path for hunting. And storytelling of gods adventures consolidated myths as religion category spread. Storytelling may be then values and knowledge transmission from universal myths as Homer's epic teaches. Human destiny, approach to unknown aspects of mind and unconscious, adventures for discovering new worlds, systems to resist facing the society mechanization and disintegration, description of social conflicts, they all are themes moving high literature storytelling. However, narrative technique as shown from *Morphology of the Folk Tale* by Propp (1928) up to the present day has progressively been functional not only to literature: i.e. they were and are widely used by politicians and their spin-doctors, you have only to think how propaganda told the story of 20th century dictatorships, or in the last years how USA political power exploited storytelling for justifying and legitimating Bush's military aggressions to Iraq[18]. Furthermore: increasingly since the 90s storytelling has been turned up into an instrumental marketing technic important brands have been availing themselves of for a better product placement and for the customer retention increase. Marketing aim today is not promoting products, but stories products selves are representing (Godin 2012): In 1984 Apple was the first company to apply storytelling to a new product and above all to a new and revolutionary way of interpreting communication

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[18] It is the "Sheherazade strategy" explained by Karl Rove, Deputy Chief of President Bush's Staff: in such a way: "When policy dooms you, start telling stories – story so fabulous so gripping so spellbinding that the king (or, in this case, the American citizen who theoretically rules our country) forget all about a lethal policy." In: http://mondediplo.com/2008/01/04scheherazade

as an alternative to Microsoft[19]; an isolated case, followed after ten years by Nike[20]. A trend has started. Brand storytelling represents a "Weltanschauung" making up clients behaviour, connecting customer individual stories to brand standards and models[21], directing customer emotional flows to brand "philosophy" identification. During the last twenty years, no products but brands have been sold, and to traditional advertising campaign have been added narrative sequences series able to tell the brand's story. As Christian Salmon (2008) states, a new narrative order is overbearing as a 'desire's format', as a standardization of emotions. All inputs are what a community can share by supporting a brand in that way, and exchange stories about it. Or expanding existing advertising stories by reusing and making them transmedial, i.e, readable, being developed and completed on different templates in a real multiplication of marketing activities (the 'transmedia storytelling: Jenkins 2008; Rose 2012).

Summarizing, storytelling is a just an "open" shape, in which art, literature and cinema obviously constitute the highest aesthetic level, but in which other mass genres are to be considered: among them marketing strategies, communication agencies, advertising

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[19] Apple's first Macintosh commercial was directed by Ridley Scott: https://www.youtube.com/watch?v=OYecfV3ubP8. References to George Orwell's *1984*, Fritz Lang's *Metropolis* and Second World War are clear.
[20] https://www.youtube.com/watch?v=BOM1k4oLGJU.
[21] An attitude of Coca Cola collecting users stories referred to the beverage (http://www.coca-colacompany.com/stories/coca-cola-stories://), or Nutella, launching 2014: http://nutellastories.com where users can publish and share stories and anecdotes related to Nutella.

and other 'hidden persuaders' have been imposed in a more and more invasive way[22].

Food and Drink Video production has been increasingly occupying mass media and internet since the beginning of the 21st century, so that a kind of world-wide "gastromania" is spreading on tables and screens[23]. Some TV networks generally devote part of their programming to cooking: one can think of audience successes as BBC's 2005 renewed version of MasterChef, Real Time's Cake Boss, or Fox' Hell's Kitchen. On the Internet, cooking is springing up, too: bloggers, communities, sites have been engaging in frenetically suggesting homemade delicacies, new food creations, salutary eating styles. A speed review shows the main stream emerging typologies of Food portals: Cooking experts (Chef as a blogger) launching of food creations, and/or of traditional specialties; Collaborative cooking: Launching and explaining recipes, with preparation methods, ingredients selection, cooking variations, suggested and discussed by the community; Food Space: restaurants and their recipe offer; Food Scheduling: weekly menu, season eating; Food Healthy Counter: calorie regime, nutritional values, diets; Food shopping and product promotion. One of the most notable Food websites, Food52, stages a kind of interactive kitchen, supported on social networks, above all Instagram and Tumblr which are widely used by cooking fans. In this way social network acts as an amplifier

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[22] For a wider overview about see TED (Technolgy Entertainment and Design) platform: http://www.ted.com/topics/storytelling.
[23]Gianfranco Marrone, Università del Gusto, Pollenza, Interview: http://it.paperblog.com/i-tanti-gusti-del-cibo-in-tv-fra-cucine-da-incubo-e-piatti-da-masterchef-gianfranco-marrone-ci-spiega-il-fenomeno-della-gastromania-1817796/

directing audience contributes to website and enriching it[24]. Photos are privileged by users, liking to post images of plates and to share impressions: *food photography* is the actual trend, and a site with related app as FoodSpotting[25] exploits audience competitiveness in finding out dainties and in searching the more aesthetical food compositions: the most voted ones by the community are shown on a clickable map according to categories and countries.

Food and Drink story and related stories especially to anthropological and cultural context are, as told above, limited and occasional, not structured according a general view of food and drink effective meaning. Sometimes an attempt was made to widen narrative aspects related to food according to individual memories: for example an old man is cooking specialties in his kitchen and some preparing operations are associated to childhood memories, photos, songs, even the name of prepared food[26]. Food recalls the past, as the classic Proust's *madeleine*, and an amount of anecdotes for rebuilding family relationship and teenagers adventures. Another food story strategy to meet on line is when a social community illustrates individual and collective stories concerning social project and common initiative: for example farming and gardening in metropolis, as a reclaiming of open space in urban areas able to produce food and creating a closer social relationship[27]. Both cases are storytelling attempts aimed at shaping

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[24] http://food52.com/

[25] http://www.foodspotting.com/find/in/The-World

[26] It deals of You Tube series: "Telling stories with Tomie": i.e.Tomie, an *agée* man describes pop-eye sandwich story:
www.youtube.com/watch?v=tTnT1O7rYWI. In addition see
http://foodstoriesblog.com/latest-post/?s=award
 where the best food stories are awarded.

[27] www.urbanfoodstories.com illustrates i.e. individual and collective stories focusing on common farming and gardening.

a narrative environment. For improving storytelling strategies taste, emotions, life experience should in fact be closely related to areas and region development and cultural heritage.

Increasing interest in food and drink depends on a change of food imagination patterns which have streamlined and in some cases have been overthrowing supermarket chain food retail model, typical of the 20th century. This economic alimentary model can be explained according to sociologist Philippe Ariès (1985) as "food freezing" era, cancelling all myths and rituals concerning food and weakening, as a consequence, food central functions of socializing, of knowing, of cultural exchange through a conscious and tasty eating and a careful selection of animal and vegetal ingredients. Moreover, that indicates the demand of world-wide different consume attitude.

The pleasures of the table are not restricted to taste, but involve a real system of communication as many anthropologists have been shown, as Mary Douglas (1972): "If food is treated as a code, the messages it encodes will be found in the pattern of social relations being expressed".

Each culture communicates through food a world perception: social organization, economic conflicts, farming models, soil and landscape respect (or pollution), legends, history, even cosmic rules. Food is then related not only to production and retailing, but also to a territory cultural design. Organization as UNO's FAO, and especially international movements as Slow Food[28], for example, have been stressing those intangible heritage aspects and

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

engaging in territorial preservation and requalification as well as sustainable agriculture[29].

Cooperating with Slow Food

In this context, the most appropriate partner was doubtless Slow Food, popular non-profit organization active in all continents and engaged in food sustainability questions and in traditional heritage enhancement with respect to alimentary production. We agreed to launch an 'Europeana Open Innovation Challenge' in order to use storytelling and narrative mechanisms able to connect food and drink contents with sustainable production, regional respect and enhancement of tangible, intangible and natural heritage. Storytelling strategies can help a *mise-en-scène* of food and food production in its historic, anthropological, artistic, economic and social elements. At the same time, telling a story about food contributes to the reconstruction of a cultural identity based on historic memory, to recall local traditions and rituals, to understand social interchange and conflicts.

Food and Drink belongs to cultural heritage and can be referred to intangible heritage as classified by UNESCO[30] for enhancing a region/a community/a territorial area. At the other hand, food and drink story should be combined with general global problems as

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[29] Sustainability and food quality are issues brand companies are more and more using for marketing campaigns as a way of exploiting food perception's main stream and of attracting a new generation of consumers: i.e. http://www.mnn.com/money/sustainable-business-practices/blogs/6-food-companies-embracing-the-art-of-storytelling and related commercial videos.
[30] UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris 2003, in charge from 2006: http://www.unesco.org/culture/ich/index.php?lg=EN&pg=00022

preserving biodiversity, supporting a sustainable model of development, stopping a wild environment exploitation and pollution. Local food is reflecting the humanity crucial fights for defending the environment and helping planet survival.

Narrative language and technology are able to match the above mentioned three approaches by making food and drink contents an engaging and absorbing plot. Ways and forms of telling stories constitute an out-and-out technology based on presenting cultural heritage contents in an organized and creative form through a screen-play, characters, sketches etc. to immerge audience in food and drink production activities and problems. Creating an immersive environment for the audience does not mean filming a mere enumeration of ingredients and cooking expedients: it is rather modelling a space through cooking sounds, tactile perceptions, kitchen rhythms, colours, cutting technique, in order to make possible savouring and smelling. In addition, a food and drink story structure may get inspired by literature and mass media genres, for example epics, adventure, detective story, science fiction, travel novel etc. by composing the script. Furthermore, food storytelling may use fiction format like serials, mockumentary, documentary, reality etc., and also exploit advertising languages as trailer, spot, videoclip etc. by making the creative product more popular, without forgetting the informative and educational aim of the creative product.

One of the main Challenge purposes was showing how important storytelling is in order to involve audience in a collective experience related to food and drink topics and to immerse itself in crucial productive steps of food production. Without a proper storytelling, the most refined technological devices, apps and templates we manage risk being just a support for special effects

or for listing contents, without capturing spectators attention and failing to push them to deepen their roots.

We agreed to boost video makers both to re-use Europeana digital contents and to increase grassroots Europeana digital content, as means to promote the linkage of the cultural heritage related to sustainable food and small food/agricultural production, and to biodiversity (no monoculture exists in nature, and protecting biodiversity means respecting all diversities: of places, knowledge, cultures). Without biodiversity, we cannot talk about sustainable agriculture or food sovereignty and, therefore, access to good, clean and fair food for everyone.

For this reason, video storytelling for the Challenge had to promote agricultural production and other activities based on traditional foods with strong links to their local area. Their promotion means valuing local biotic components, the preservation of natural and boundary habitats and the landscape, the local genetic heritage, the safeguard of the groundwater system, the protection and defence of the local area by its inhabitants and historical and cultural heritage. Food is a unique asset, and its spiritual, cultural and immaterial value is to be restored. Moreover, Slow Food has coined the term "co-producer" to describe this new consumer model. By making informed, responsible choices and forging a direct link with what's on their plate and the people who put it there, co-producers will be in a position to recognise food's intrinsic value and pay the right price for it. Equipped with appropriate knowledge, co-producers possess the power to redirect food production and the market.

Developing grassroots and re-used Europeana contents, heritage and production: outlines and problems

Actual trends in digital heritage sector clearly show how big digital libraries making available multimedia contents and developing services for users may constitute a relevant growth factor with regard to knowledge, competences and activities, even commercial, related to tangible and intangible heritage (traditions, craft etc.), to specific productive areas, to touristic development of territories, and to Creative Industry. Provided of course the real re-usability of contents, at least as extended as possible, and the Digital Libraries' openness to grassroots content ingestion from a broad prosumer base (Ragone 2011, 60–65).

Therefore we relied on a streamlined and experimental method able to create synergy among four factors: Digital Libraries, Creative Industry, Cultural Heritage and Productive Sectors. The Challenge planned the competitors to arrange videos to be directly uploaded on Europeana through a procedure easy to use. In that way competitors cooperate in increasing Digital Library contents by promoting both themselves and Europeana. For this purpose competitors were invited to license videos in Creative Commons CC BY 4.0, a license including at that moment a maximum of re-use. As a result, application procedure was designed for metadata direct entry from competitors by a user-friendly interface.

The traditional web 1.0 model (digital contents are collected in the libraries and then made available for Creative Industry re-using) was thus passed by a more advanced web 2.0 one: data collection, aggregation in libraries, creation and re-use are simultaneously produced. Furthermore, one of the relevant aspects of the Challenge was experiencing a controlled grassroots process of content production, assessment and ingestion in Europeana. A grassroots strategy may spread Europeana visibility, knowledge and reusability.

In this context, our proposed strategy requires the creation of a network of direct relations and mutual collaboration involving GLAMs (and also universities having both traditional and user-generated contents), creative industries, and industries of sectors as tourism, craft, and in this specific case also food and drink ones. They should be immediately allowed to re-use videos available in Europeana for communication, promotion and other commercial and business purposes. Slow Food and Italian CNA (National Confederation of Crafts and Small and Medium Sized businesses representing thousands of microenterprises in creative, food and drink areas and other related sectors) agreed with us about aims and design of the Challenge, located in Expo 2015 context. In addition, some Food and Drink portals (as Fuudly) were involved and a promotion campaign on social network was launched.

Let us now examine research problems and achieved results. Europeana provides an amount of available contents related to food and drink. It was then decided to address challenge competitors to those A crucial problem emerged: only a limited part of contents are in free domain or under a CC License allowing an effective free reuse, even commercial. It is not allowed reusing videos or music without observing conditions fixed by the owners. For this reason it was necessary to offer applicants exhaustive information about re-use tools, methodology and conditions; moreover, reusing Europeana contents for the new video products was incentivized through the challenge with a special evaluation score. At the same time a video uploading procedure on Europeana was set up in order to enrich the Europeana Food and Drink section with this special kind of User Generated Content by a 2.0 logic: a video collection, that could contribute to a future portal dedicated to Food and Drink, as that of Europeana Fashion.

The attempt of introducing a UGC policy for Europeana had to face quality problems: content quality, assessment quality, metadata quality. Factors improving video quality have been:

- Defining length limitations according to standard formats of European Union for Video-promo (max 11 minutes) and Documentary film (min 21 minutes).

- Finding video making and video story telling experts for the International Jury.

- Emphasizing aesthetic and filmic quality in the evaluation frame, and explaining it in detail.

- Orientating storytelling towards heritage and traditional food and drink productions.

GLAM's role in a grassroots process must be central. That represents an implicit or formal negotiation between the UGC producer and the cultural institution providing an assessment of the reliability of contents and a good quality level. In Challenge design, two institutions acted as a filter and assessment: University of Rome (our team in DigiLab) was charged of content assessment, whilst ICCU – Istituto Centrale per il Catalogo Unico, also partner of EFD project, has been in charge of metadata controlling, completing and uploading. In a grassroots logic, it was decided to set a pattern of pre-metadata definition, rights management and a related tool easily usable by applicants, considered as potential contributors with their UGC (User Generated Contents) to Europeana, or/and to Europeana partners. In this case study contents were videos, but the tool able to support metadata and right management should be reusable in other contexts.

We built the schema and implemented it through a tool on the contest platform (adding explanations and instructions for each

point) after consulting ICCU's experts, who sent indications, which are compliant with the main standards used in Europeana context (Dublin Core in particular, and the metadata elements for interoperability but also for a better subject indexing). The following is the model for creation of a pre-metadata ingestion tool on the contest platform:

1) Title

Enter the full title of the video

2) Description

Enter a short abstract of the video (max. 200 words)

3) Subject

Answer 4 questions:

- "Who"? Who is the person/character that the video shows: eg. "A farmer spelled"; or "James Smith, farmer spelled"; or: "James Smith, grower of spelled, John Smith retailer spelled" (repeatable field)

- "When": in which historical period the video is set: for example. "Nineteenth century" or "90s" or "2012" or "60, the eighteenth century"

- "What": which is the subject of the video (eg. "Herding", "Herding, Cheese," "Religious tradition, agricultural use, agricultural production") (repeatable field)

- "Where" where the video is set: eg. "France" or "France, Provence" or "France, Savoy Alps" or "France, Provence, Aix en Provence" (repeatable field)

Remarks: Maximum 12 words each field

4) Author(s)

Video Author(s) (repeatable field)

5) Date

When the video was shot: Year (mandatory), Month and Day (optional)

6) Preview

Link to the Preview Image

7) Format

Which is the format of the video (for example: "AVI" "MPEG" etc.)

8) Language

Language of the video / English subtitles (NB: the subtitle field must be filled only when the language is other than English: it will be specified in the Guidelines that videos can be also presented in the original language, but only if accompanied by English subtitles, subject to exclusion)

9) Rights

Release the video: this field can be automatically filled. Before the submission is required to allow the release of the rights, worth the inability to proceed with the submission. Just click "yes", it is automatically to fill the field of "Rights".

10) Rightsholder

The field Author(s) is played back by default.

The Challenge rules required videos to be made available in Europeana platform under Creative Commons license CC BY 4.0, which allows both vision and reuse, or under Creative Commons CC BY-NC-ND 4.0, which does not allow reuse. As a result, videomakers have been encouraged to choose public domain solutions, and at the same time possible commercial strategies were allowed.

On this basis, the Challenge platform was customized (working with our partner Upeurope.com), and the contest was planned and launched. Results were satisfactory: some video products showed a good quality level and reuse strategies could be tested, especially reuse systems and implementation of Europeana contents. The positive outcomes depended mostly on the fact that user friendly tools and collaborative virtual environment between Creative Industry and GLAMs were provided. A special mention was deserved by the best of the videos reusing Europeana contents: *The Mulberry Affair* by Raffaella Marandola[31], containing over 60 contents captured by Europeana and inserted in a compelling narrative plot.

Conclusion

Europeana, as the most of GLAMs, has inherited libraries' traditional functions: making heritage contents available. Digitization has further secured better reproducibility of every material. Nevertheless, something crucial is occurring: 21st century has been radically changing memory structure; digital technologies have been allowing a further virtualization step even in the frame of cultural heritage. Digital Heritage should not essentially limit

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[31] https://www.youtube.com/watch?v=TngJWJS45TE

itself to a digital reproduction of artefacts, collected in a data base and sharable with the audience: actually, it should build a virtual environment where mediation and re-mediation of objects, spaces and imaginary from the past arise, also from a present being transmitted to next generations. "Remediation" hints at a wide range of co-present and interacting cognitive, creative, productive possibilities from reproduction to transmediality (Jenkins 2008), to re-imagination, creation and re-invention.

The current situation is characterized by increasing access to digital heritage, and by convergence among fixed and moving pictures, sounds and texts being more and more "natural" in digital environments, so that it does not make sense to distinguish "reality" and "virtual reality", "present" and "Heritage", "subject/text/communication". Furthermore, a connective production basis is rising, where traditional mediation methods, namely "one → many" (as mass media do) and "I → you" (private conversation), coexist in a new reticular and neural communication system (and they are in turned "remediated" too); every node created by an individual or a group, enterprise and institution, is potentially reachable and more and less available to expanding its own "heritage" through connection and collaboration with other nodes. A big change is actually emerging and allows to design a new generation of cultural practices. In general, from the logic of '"users" to the logic of communities and co-creation. The old communication/production model (the institution led by specialists provides "goods" to the citizens) is over. Several new models are emerging (open museums, fandom community, "goods" and products created by communities of experts; learning communities, user generated contents, etc.).

Although Europeana as well as many GLAMs - besides the main mission of spreading cultural heritage knowledge - are very

engaged in developing new strategies in order to make digital contents reusable for Creative Industry, these efforts have been successful just only in sporadic cases. Experimental experiences as the EFD Challenge anyway confirm the relevance of up-to-date policies based on an adequate communication concept, on solid partnerships with enterprise and association networks, on collaborative on line environments, on effective availability at least of most contents by increasing free licensing, and finally on grassroots content implementation involving prosumers audience, even if uploading should be filtered by GLAMs safeguarding quality and reliability.

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ABSTRACT: Besides the main mission of spreading cultural heritage knowledge, Europeana as well as many GLAMs are very engaged in developing new strategies in order to make digital contents reusable for creative industry. Nevertheless, these actions have been successful just only in sporadic cases. A wrong approach to communication often undermines efforts. This paper particularly describes a case study including proposals for an effective connection among Europeana, GLAMs and Creative Industry in the framework of Food and Drink digital heritage enhancement and promotion.

KEYWORDS: Europeana; Digital Heritage; Creative Industry; Web 2.0.