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1. Executive Summary

This deliverable reports on the execution and monitoring of the first iteration of the three REEVALUATE pilots under Task 4.5. It documents how the integrated REEVALUATE framework and its enablers were tested in realistic cultural heritage contexts, covering activities implemented, stakeholders involved, monitoring evidence, deviations from the original plan, and corrective actions.

The first pilot phase confirmed the relevance and feasibility of the three pilot scenarios. Pilot 1 deployed the Fashion Pattern Pilot through the "Mildred" sewing pattern, derived from a 1920s MoMu collection object and developed with FibreMood. The pattern generated 149 downloads and 987 social media interactions, while internal testing of key enablers was carried out by MoMu and EFHA. The Fashion Time Machine game was postponed to the second iteration following NURO's withdrawal and the reassignment of related activities to FFP and CERTH.

Pilot 2 advanced the Olympic Games and Music scenario through public sensing, Marketplace integration, human-driven contextualisation and asset preparation. The Olympic Museum campaign involved 26 artefacts and collected 72 votes, while SMB/SPK prepared thematic collections on music, sport, instruments and performance. These activities created the basis for the planned immersive exhibition and FFP's future creative video production.

Pilot 3 completed its first-iteration activities for the Aquileia use case. The public prioritisation campaign collected 106 recorded interactions on five archaeological artefacts, while the expert contextualisation campaign gathered 44 contributions. The digitisation target was reached with 20 digital assets and one archaeological area, supporting the development of the virtual tour of Titus Macer's Domus.

Across the pilots, the first iteration showed that the REEVALUATE platform and enablers are ready for controlled operational testing, but require further integration before broader public validation. The main lessons concern the need for clearer end-to-end workflows, stronger metadata support across domains, improved campaign analytics, more structured issue tracking, and fuller testing of creative reuse, context validation and IPR management.

Overall, the first pilot phase provided a solid operational basis for the next stage of validation. It generated concrete reuse outputs, collected useful monitoring evidence, identified technical and organisational improvements, and clarified which KPIs can already be assessed and which require further measurement in D4.6 and during the second pilot iteration.

2. Introduction

This deliverable reports on the execution and monitoring of the first iteration of the three REEVALUATE pilot cases, carried out under Task 4.5, Pilot execution and implementation of the REEVALUATE framework in Cultural Heritage Institutions. The pilots provide the main operational setting for testing the integrated REEVALUATE framework and its enablers in realistic cultural heritage contexts, building on the methodology and pilot plans defined in D4.1, the platform integration described in D4.3, and the cultural asset reuse productions and applications documented in D4.4.

Within the wider REEVALUATE objective of developing a safe, open, collaborative and inclusive framework for the digitisation, contextualisation, management and reuse of cultural heritage artefacts, the

pilots have a specific validation role. They are not conceived as stand-alone showcases, but as practical use cases through which the consortium can observe how the framework performs across different domains, institutional environments, user groups and reuse scenarios.

The first pilot iteration covers three complementary cases. Pilot 1, Fashion, focuses on the reuse of digitised fashion heritage through a pattern-based creative reuse showcase and the preparatory development of the Fashion Time Machine game. Pilot 2, Olympic Games and Music, explores the relationship between Olympic heritage and music through digitised artefacts, public sensing activities, contextualisation, Marketplace integration and creative video production. Pilot 3, Historic Site of Aquileia, addresses the digitisation and contextual reuse of archaeological heritage through a virtual tour and site-based digital interpretation.

This first release of D4.5 documents the activities implemented during the first pilot phase, mainly between M24 and M27, with reporting finalised in M28. This timing represents a one-month shift compared with the original schedule, introduced to better align pilot execution with the availability of the integrated platform, the maturity of the relevant enablers, the preparation of pilot-specific content, and the coordination required to address implementation changes within the consortium.

The deliverable provides a factual account of what was executed, how platform components and enablers were used or tested, which stakeholders were involved, how monitoring was performed, and which deviations or corrective actions emerged. It does not replace the formal evaluation of pilot results, which will be carried out in D4.6. Rather, it provides the execution evidence, monitoring records, KPI snapshots and lessons learned that will support the evaluation of the first pilot round and inform the preparation of the second iteration.

2.1 Deliverable goals

The main goal of this deliverable is to document the execution and monitoring of the first iteration of the REEVALUATE pilots. It reports how the plans defined in D4.1 were implemented in practice across the three pilot cases, covering pilot activities, stakeholder engagement, technical and domain support, use of platform components, testing of enablers, and initial monitoring outcomes.

More specifically, the deliverable records the concrete steps through which pilot content, platform functionalities, creative productions and user activities were brought together. It also reports the monitoring process followed during the iteration, including KPI snapshots, qualitative feedback, implementation observations and emerging issues. Where the execution differed from the original plan, the deliverable identifies the deviation, explains the reasons behind it, and describes the corrective actions taken or proposed.

This document also consolidates lessons learned from the first pilot phase, with particular attention to platform integration, stakeholder engagement, technical support, testing procedures and data collection. These lessons are intended to support the refinement of the second pilot iteration, ensuring that the experience gained during the first phase is translated into stronger planning, improved coordination and broader validation activities.

This is the first release of D4.5 and focuses on the first execution and monitoring cycle. A second release, planned for M34, will report on the second pilot iteration and will build on the evidence, lessons learned and corrective actions identified here. While this deliverable includes initial observations and

partial KPI snapshots, the detailed assessment of usability, satisfaction, technology acceptance, impact and overall effectiveness will be addressed in D4.6 and in the subsequent evaluation work.

2.2 Relation with other deliverables and tasks

D4.5 is positioned at the centre of the WP4 piloting and validation process. It connects pilot planning, technical integration, creative production and evaluation by documenting how the REEVALUATE framework was implemented in the pilot contexts during the first iteration.

The deliverable builds directly on D4.1, Definition and planning of pilots, which established the pilot scenarios, timelines, assets, stakeholders, enablers, KPIs, risks and validation approach. D4.5 uses this plan as the reference point for reporting actual execution, including both activities implemented as expected and deviations that required adjustment.

D4.5 is also closely linked to D4.3, Integrated REEVALUATE Platform, which describes the platform architecture and the integration of components such as the Hub, Marketplace, Data Lake, Knowledge Graph, artefact storage and functional enablers. While D4.3 presents the technical framework, D4.5 reports how these components were accessed, configured, tested or used in the pilot settings.

A further connection concerns D4.4, Cultural Asset ReUse Productions and Applications, which documents the creative outputs prepared for the pilots: the Fashion Time Machine and the pattern-based garment reuse showcase for Pilot 1, the video production and immersive exhibition concept for Pilot 2, and the virtual tour application for Pilot 3. D4.5 reports how these productions entered the execution phase and how they supported the practical testing of the REEVALUATE framework.

The evidence collected in D4.5 will feed into D4.6, Evaluation and results of the first pilot round. While D4.5 focuses on execution and monitoring, D4.6 will analyse the results and assess the performance of the framework and its enablers. In addition, the findings of this deliverable will inform the updated version of D4.1, Release 2, due in M29, which will refine the planning of the second pilot iteration on the basis of the experience gained during the first phase.

Finally, D4.5 is connected to the technical and methodological work carried out in WP2 and WP3, as the pilots depend on the enablers developed in those work packages. The first iteration offered an opportunity to test these components in realistic settings, identify issues arising from their use, and collect feedback to support their further refinement.

2.3 Methodological approach to execution and monitoring

The methodological approach followed in D4.5 reflects the structure of Task 4.5, which is organised around three main activities: continuous engagement of pilot users and stakeholders, continuous technical and domain-specific support of pilot activities, and continuous monitoring of progress towards pilot-specific objectives. These three activities provided the common execution logic for all pilots, while allowing each pilot task force to adapt the approach to its own cultural heritage domain, technical maturity and stakeholder context.

The first activity, stakeholder engagement, was operationalised through targeted involvement of pilot owners, cultural heritage professionals, technical partners, creative industry partners, experts and, where feasible during the first iteration, external users or public participants. Given the progressive availability of the platform components and the limited testing window available in several cases, the first iteration placed a stronger emphasis on internal and semi-internal stakeholders. This allowed the

consortium to test the enablers with users who had sufficient knowledge of the pilot context and could provide detailed, actionable feedback to the developers. At the same time, selected public-facing engagement activities were implemented where the pilot setup allowed it, such as public sensing campaigns, social media-based prioritisation activities, and pattern dissemination activities. This staged approach was intended to balance the need for realistic user feedback with the need to stabilise the platform and prepare more extensive engagement for the second iteration.

The second activity, technical and domain support, was organised through pilot-specific task forces involving the pilot owner, relevant cultural heritage partners, technical enabler developers, creative production partners and coordination roles. Technical support covered platform access, account configuration, Marketplace use, enabler testing, troubleshooting, issue clarification and feedback collection. Domain support covered the selection and preparation of cultural heritage assets, curatorial validation, contextualisation, storytelling, legal and ethical considerations, and the alignment of reuse activities with the meaning and integrity of the original artefacts. In practice, this support was provided through coordination calls, written testing guidelines, shared documentation, feedback templates, reporting forms and direct exchanges between pilot partners and enabler developers.

The third activity, monitoring of pilot-specific objectives, was implemented through a combination of KPI tracking, feedback collection and qualitative observation. The Grant Agreement foresees that snapshots on the fulfilment of pilot objectives and KPIs are taken at least three times per iteration per pilot. In the first iteration, these snapshots were used as management and learning checkpoints rather than as final evaluation results. They supported the identification of implementation progress, emerging risks, technical issues, stakeholder engagement levels, data collection gaps and corrective actions. The monitoring process included the use of questionnaires, online feedback forms, analytics where available, observation notes, stakeholder reports and pilot-specific evidence such as campaign results, platform uploads, testing records, reuse outputs and engagement indicators.

Across the three pilots, monitoring was aligned with the KPIs and validation approach defined in D4.1. However, the first iteration also confirmed that not all KPIs can be meaningfully measured at the same stage of implementation. Some KPIs relate to platform availability, artefact ingestion, stakeholder involvement or initial feedback and can therefore be assessed during the first iteration. Others require broader public use, more mature integration of enablers, completed creative productions or repeated interaction with the platform, and will be assessed more fully after the second iteration. For this reason, D4.5 distinguishes between completed observations, partial KPI snapshots and indicators that will require further measurement in the next phase.

Risk monitoring was embedded in the execution process. The risk assessment and mitigation measures defined in D4.1 were used as the reference framework for identifying implementation risks, such as delays in technical integration, reduced availability of partners, limited testing time, stakeholder recruitment constraints, content readiness issues and dependencies between enablers. When risks materialised, pilot task forces discussed corrective actions, including timeline adjustments, internal testing before wider engagement, additional support sessions, revised documentation, alternative stakeholder engagement channels and prioritisation of the most mature platform components. This ensured that the first iteration could still produce useful evidence for validation, even where the original plan had to be adapted.

Overall, the execution and monitoring methodology adopted in this deliverable reflects the iterative nature of the REEVALUATE piloting process. The first iteration functioned as a practical test of the

platform, the enablers, the pilot productions and the coordination mechanisms needed to implement the framework in real cultural heritage settings. The results documented in the following chapters provide the basis for improving the second iteration, strengthening the integration of the platform and enablers, and preparing a more complete evaluation of the REEVALUATE framework.

3. Execution Framework

This chapter describes the common execution framework applied across the three REEVALUATE pilots during the first pilot iteration. While each pilot has its own domain, stakeholders, assets, technical dependencies and execution rhythm, the implementation of Task 4.5 followed a shared operational logic based on the pilot planning defined in D4.1 and on the integrated platform and reuse productions documented in D4.3 and D4.4. The purpose of this chapter is therefore to present the cross-cutting organisational, technical and monitoring setup that supported the pilot-specific activities reported in the following sections.

Task 4.5 focuses on the implementation of the REEVALUATE framework in the pilot Cultural Heritage Institutions and is structured around three main activities: continuous engagement of pilot users and stakeholders, continuous technical and domain-specific support, and continuous monitoring of progress towards pilot objectives and KPIs. The Grant Agreement also foresees that KPI and objective snapshots are taken at least three times per iteration and per pilot, with the pilot owner responsible for data and KPI collection according to the pilot plans defined in Task 4.1. This execution framework translates these requirements into practical coordination arrangements, stakeholder engagement procedures, support channels, monitoring instruments and risk-management routines.

3.1 Pilot task force configuration

For the first pilot iteration, the execution of each pilot was organised through a dedicated pilot task force. Each task force brought together the pilot owner, the cultural heritage and domain experts involved in the specific pilot, the technical partners responsible for the relevant platform components and enablers, the creative production partners where applicable, and the WP4 coordination roles. This configuration ensured that operational decisions could be taken close to the pilot context, while still maintaining alignment with the shared REEVALUATE framework and the common validation objectives of WP4.

The pilot owner, namely the piloting cultural heritage organisation, acted as the primary operational reference point for the pilot. Its responsibilities included coordinating the preparation and use of cultural heritage assets, involving the relevant internal staff and external stakeholders, validating the cultural and contextual accuracy of the pilot activities, collecting monitoring evidence, and reporting progress against the relevant KPIs. This role was complemented by the contribution of EFHA as Task 4.5 leader, supporting coordination across pilots, ensuring coherence in reporting, and facilitating exchanges between pilot partners and technical partners.

Pilot	Core task force configuration	Creative / production role	Technical support and enablers

Pilot 1. Fashion	**MoMu** as pilot lead and content provider, with **EFHA** supporting coordination and stakeholder engagement.	**FibreMood** contributes to the pattern-based creative reuse showcase. **FFP** and **CERTH** support the development path of the Fashion Game Pilot following NURO's withdrawal.	Marketplace, contextualisation enablers, Collaboration Enabler, Context Validation Enabler, and DLT-based IPR Management Enabler.
Pilot 2. Olympic Games and Music	**Olympic Museum** of Thessaloniki and **SMB/SPK** as cultural heritage and content partners.	**FFP** acts as creative production partner, supporting the video production component.	Marketplace, Public Sensing Prioritisation, contextualisation, collaboration, context validation, and IPR-related components.
Pilot 3. Aquileia Historic Site	**Fondazione Aquileia** as cultural heritage and site partner.	**3DR** contributes digitisation and virtual tour development.	Prioritisation, contextualisation, context validation, and IPR-related enablers.

For Pilot 1, the task force centred on MoMu as pilot lead and content provider, with EFHA supporting coordination and stakeholder engagement, FibreMood contributing to the pattern-based creative reuse showcase, and FFP and CERTH contributing to the development path of the Fashion Time Machine after the withdrawal of NURO from the project. D4.1 originally identified MoMu, NURO, FibreMood and EFHA as the main partners of the Fashion pilot, while D4.4 documented the subsequent transition of NURO's responsibilities to FFP, in close cooperation with CERTH. Technical support was provided by the partners responsible for the Marketplace, the contextualisation enablers, the Collaboration Enabler, the Context Validation Enabler, and the DLT-based IPR Management Enabler.

For Pilot 2, the task force involved the Olympic Museum of Thessaloniki and SMB/SPK as cultural heritage and content partners, FFP as creative production partner, and the relevant technical partners supporting the Marketplace, Public Sensing Prioritisation, contextualisation, collaboration, context validation and IPR-related components. The task force reflected the dual nature of the pilot, which combines an immersive museum exhibition with a creative video production using digitised Olympic and ethnomusicological heritage assets.

For Pilot 3, the task force involved Fondazione Aquileia as the cultural heritage and site partner, 3DR as digitisation and virtual tour development partner, and the relevant technical partners responsible for the prioritisation, contextualisation, context validation and IPR-related enablers. The task force was configured around the specific needs of an archaeological site-based pilot, where digital assets, contextual interpretation and visitor-facing experiences had to be aligned with the physical setting of the Titus Macer Domus and the broader cultural significance of Aquileia.

The task forces operated through a combination of bi-weekly coordination calls, written exchanges, shared working documents, testing guidelines, feedback templates and direct communication between pilot owners and enabler developers. Given the different levels of maturity of pilot assets and platform components during the first iteration, the cadence of meetings was adjusted pragmatically to the execution needs of each pilot. Coordination intensified around key moments such as campaign launches, Marketplace account configuration, artifact upload, enabler testing, creative production deployment and feedback consolidation. Cross-pilot coordination was maintained through WP4 exchanges, enabling issues identified in one pilot to inform the support and monitoring approach in the others.

3.2 Stakeholder engagement strategy

The stakeholder engagement strategy for the first iteration followed a staged approach. The objective was not only to reach end users, but also to test whether the integrated REEVALUATE platform and its enablers could be used effectively in realistic cultural heritage workflows. Since several platform components became available progressively during the execution period, the consortium prioritised engagement with internal and semi-internal stakeholders during this first round. These included curators, collection managers, cultural heritage professionals, project partners, technical partners, creative industry partners and selected experts who were able to provide detailed and actionable feedback.

This decision was taken to protect the quality of the validation process. Testing immature or partially integrated components with broad external audiences would have produced a higher risk of fragmented feedback, usability problems and unclear evaluation evidence. Instead, the first iteration focused on controlled engagement with stakeholders who understood the pilot context and could assess the relevance of the tools against concrete cultural heritage tasks. This was particularly important for testing workflows such as artefact upload, metadata enrichment, contextualisation, multimodal search, creative reuse, context validation and IPR-related processes.

At the same time, the first pilot round did include public-facing or external engagement activities wherever the pilot context and state of readiness allowed it. In Pilot 1, the Pattern Pilot enabled engagement beyond the consortium through the dissemination and sale of the Mildred pattern, derived from a MoMu collection object and developed with FibreMood. In Pilot 2, public sensing and contextualisation activities were implemented through social media campaigns and expert involvement, allowing audiences and professionals to contribute to artefact selection and interpretation. In Pilot 3, public engagement was linked to the prioritisation of Aquileia assets for the preparation of the virtual tour experience.

This differentiated strategy made it possible to maintain a coherent overall approach while adapting engagement to the specific nature of each pilot. Pilot 1 relied more strongly on internal testing of the platform and on the public reach of the pattern-based reuse output. Pilot 2 combined public sensing, expert contextualisation and internal platform testing. Pilot 3 involved community-oriented prioritisation and domain expert input for the development of the virtual tour. Across all pilots, feedback was collected in formats that could be transferred to the technical partners and used to refine the second iteration.

This first iteration therefore functioned as an engagement bridge between internal validation and broader public testing. It allowed the consortium to identify which interaction formats were mature

enough for external stakeholders, which still required technical refinement, and which types of users should be prioritised in the second pilot round. This staged engagement model is consistent with the iterative validation approach defined in D4.1, where the first pilot phase is used to test workflows, collect evidence and prepare refinements for the second phase.

3.3 Technical and domain support setup

Technical and domain support were organised as complementary layers of the execution framework. Technical support ensured that the platform and its enablers could be accessed, configured and tested by the pilot partners. Domain support ensured that the cultural heritage content, contextual information, reuse scenarios and engagement activities remained meaningful, accurate and ethically appropriate.

On the technical side, the first iteration relied on the integrated platform architecture described in D4.3, including the Hub, authentication and authorisation layer, Marketplace, Data Lake, Knowledge Graph, artefact storage and the functional enablers. D4.3 describes the Hub as the central gateway to the REEVALUATE ecosystem, with access to the Marketplace, contextualisation tools, Public Sensing Prioritisation Enabler and other platform services, while authentication is managed through Auth0-based Single Sign-On and role-based permissions. It also describes the Knowledge Graph and artefact storage as core components for storing structured metadata and digital files, linking artefact records to their digital representations.

The Marketplace played a particularly important role in the support setup because it acted as a central entry point for artifact management and reuse workflows. D4.2 defines the Marketplace as a web-based interface connecting cultural heritage institutions with external users interested in reusing digitised artefacts. It includes a Collection Manager for institutional users, a Public Marketplace for discovery and reuse, intelligent search and recommendations, creative reuse functionalities, context validation, messaging, negotiation and IPR management functionalities. During the first pilot iteration, technical support therefore included account creation, role configuration, collection setup, artefact upload, guidance on Marketplace use, and clarification of how the integrated enablers could be tested through the platform.

The technical partners provided support through written testing guidelines, step-by-step instructions, coordination calls, direct troubleshooting and feedback templates. These materials described the expected user actions, test scenarios, input requirements, known limitations and feedback formats for each component. Where enablers were not yet fully integrated into the pilot workflow, testing was carried out through stand-alone interfaces or controlled scenarios, with the results documented for later integration. This approach allowed the consortium to collect feedback on usability, relevance and technical behaviour even when full end-to-end integration was still under refinement.

On the domain side, support was provided by the cultural heritage partners and their internal experts. This included the selection and preparation of artefacts, review and enrichment of metadata, historical and material analysis, curatorial validation, contextual storytelling, rights assessment, and alignment of reuse activities with the cultural meaning of the source material. In Pilot 1, this involved MoMu's expertise in fashion heritage, garment construction, pattern interpretation and contextualisation. In Pilot 2, it involved the Olympic Museum's knowledge of Olympic history and SMB/SPK's ethnomusicological expertise. In Pilot 3, it involved Fondazione Aquileia's archaeological and site-specific knowledge, together with 3DR's digitisation and virtual tour expertise.

The support setup also covered legal and ethical considerations. In line with D4.1 and D4.4, the pilots considered intellectual property rights, consent, data protection, appropriate reuse, and the need to avoid misleading or decontextualised representations of cultural heritage assets. D4.4 highlights the importance of the legal framework for cultural asset reuse, including IPR and data protection issues related to digitised artefacts and avatars. During execution, legal and ethical issues were handled through asset selection criteria, consent and information materials where applicable, internal review, and consultation with the relevant partners.

Issue tracking during the first iteration was based mainly on shared feedback documents, reporting templates, feedback forms and direct exchanges between pilot partners and developers. This allowed issues to be recorded and assigned to the relevant partner, even though the first iteration also showed the need for more standardised bug-tracking and reporting mechanisms in the second round. This lesson is reflected in the pilot-specific chapters and will be incorporated into the planning of the next iteration.

3.4 Monitoring and KPI tracking methodology

Monitoring was implemented as a continuous management activity, structured around three snapshots per pilot iteration, as foreseen in the Grant Agreement. These snapshots were not conceived as final evaluation moments, but as checkpoints to record progress, detect issues, assess KPI readiness and identify corrective actions. The detailed evaluation of results is reserved for D4.6, while D4.5 provides the execution evidence and monitoring record needed to support that evaluation.

The first snapshot (set at the end of January 2026) focused on readiness. It assessed whether the pilot had the necessary assets, stakeholders, accounts, technical access, testing materials, documentation and planned activities in place. This included checking the availability of digitised or to-be-digitised artefacts, the readiness of creative productions or applications, the status of Marketplace or enabler access, and the preparedness of the pilot task force. The readiness snapshot also identified any blockers that could affect execution, such as missing assets, delayed enabler availability, incomplete documentation, or unresolved legal and ethical questions.

The second snapshot (set at the end of February 2026) focused on active implementation. It recorded the execution of campaign activities, platform testing, artefact uploads, stakeholder involvement, technical support requests, feedback collection and early KPI evidence. At this stage, the task forces monitored whether the activities were progressing according to the adapted timeline and whether corrective action was needed. For example, if stakeholder engagement was lower than expected, the task force could extend or repeat a campaign, strengthen communication, or shift from broad external testing to more targeted expert testing.

The third snapshot (set at the beginning of April 2026) focused on consolidation. It collected the evidence available at the end of the iteration, including feedback forms, testing reports, campaign results, platform records, analytics where available, qualitative observations, engagement figures, creative outputs and documented deviations. It also classified KPI information according to its maturity: completed observation, partial snapshot, or deferred measurement. This distinction was necessary because some KPIs can be meaningfully assessed during the first iteration, while others require a more mature platform, broader public engagement, completed creative productions, repeated use of the enablers, or post-pilot evaluation.

The monitoring instruments used across the pilots included online feedback forms, testing documents, campaign records, social media analytics, Marketplace upload records, platform interaction evidence where available, and pilot-specific output indicators. D4.1 already defined the need to collect KPI data through pilot methodology, materials for KPI determination, stakeholder involvement and risk monitoring. The first iteration translated this approach into practical evidence collection, adapted to the specific status of each pilot.

Not all KPIs defined in D4.1 could be fully measured during the first pilot iteration. KPIs related to artifact preparation, public sensing participation, initial Marketplace upload, stakeholder feedback or first reuse outputs could be tracked at least partially. By contrast, KPIs related to broader technology acceptance, sustained collaboration, match-making impact, final context validation, legal satisfaction with IPR workflows, and the overall effectiveness of the integrated framework require more extensive use of the platform and will be assessed more fully in D4.6 and during the second pilot iteration. This staged approach avoids treating early technical testing results as final evidence and ensures that KPI reporting remains aligned with the actual maturity of the pilots.

3.5 Risk monitoring approach

Risk monitoring was embedded in the pilot execution process and used the risk assessment plans defined in D4.1 as the reference framework. Each pilot entered the first iteration with a set of known risks related to technical readiness, stakeholder engagement, content availability, IPR and ethical requirements, platform usability, partner availability and the ability to collect meaningful KPI evidence. During execution, the task forces monitored these risks through coordination calls, feedback documents, testing results, campaign performance and direct reporting from pilot owners and technical partners.

The operational risk-monitoring process followed three steps. First, the task force identified whether a planned risk trigger had materialised or whether a new issue had emerged. Second, the issue was assessed in relation to the pilot objectives and the KPIs affected. Third, corrective actions were agreed with the relevant partners. This process allowed risks to be handled as part of execution rather than only after the end of the pilot phase.

Several risk categories were common across the pilots. Technical risks concerned delayed availability or partial integration of enablers, account configuration issues, limited time for testing, bugs, unclear workflows, and dependencies between platform components. Engagement risks concerned limited stakeholder availability, lower-than-expected public interaction, or the difficulty of involving external users before the platform was sufficiently stable. Content risks concerned the readiness, quality and suitability of digitised assets, as well as the availability of metadata and contextual information. Legal and ethical risks concerned consent, data protection, copyright, attribution, appropriate reuse and context-sensitive interpretation. Organisational risks concerned changes in partner capacity or responsibilities, most notably the withdrawal of NURO and the reassignment of activities to FFP and CERTH, documented in D4.4.

Corrective actions were adapted to the nature of each risk. Where technical readiness was delayed, the consortium prioritised internal or semi-internal testing and deferred broader engagement to the second iteration. Where stakeholder participation required reinforcement, partners used additional communication channels, extended campaigns, or targeted specific expert groups. Where content or IPR issues could affect reuse, pilot partners selected lower-risk assets, relied on curatorial review, used

backup content where needed, and involved legal expertise. Where platform or enabler issues emerged, developers provided additional guidance, clarified testing procedures, and used feedback to prepare refinements.

The first iteration confirmed the usefulness of the risk framework established in D4.1, but also showed that risk management in the pilots must remain flexible. The main value of the first execution round was not only to validate individual activities, but also to reveal the practical dependencies between platform maturity, content readiness, stakeholder engagement and evidence collection. By monitoring risks continuously and documenting corrective actions, the consortium ensured that the first iteration produced meaningful operational evidence even where the original plan required adaptation. These findings will directly inform the second pilot iteration, where the focus will shift towards stronger integration, broader stakeholder involvement and more complete KPI measurement.

4. Pilot 1 Execution – Fashion Heritage Creative Reuse

This chapter reports on the execution and monitoring of the first pilot iteration for Pilot 1, Fashion Heritage Creative Reuse. The pilot involves MoMu, Fashion Museum Antwerp, FibreMood, EFHA, FFP and CERTH. It builds on the pilot plan defined in D4.1 and on the reuse production work documented in D4.4. The Fashion pilot is organised around two complementary showcases: the Pattern Pilot, based on the MoMu and FibreMood collaboration, and the Game Pilot, Fashion Time Machine.

During the first iteration, execution focused mainly on the Pattern Pilot and on the technical testing of the REEVALUATE platform and its enablers using Pilot 1 content. The Game Pilot could not be implemented as originally planned because of the withdrawal of NURO from the consortium and the reassignment of the related development activities to FFP and CERTH. Nevertheless, the preparatory assets and development direction for the Fashion Time Machine were maintained, and the work carried out during this first phase provides a basis for its implementation during the second pilot iteration.

4.1 Execution overview

Pilot 1 addresses the creative reuse of fashion heritage through digitised artefacts from MoMu's collection. The pilot brings together cultural heritage expertise, fashion-making practice, creative industry reuse and platform-based testing of REEVALUATE enablers. Its objective is to validate how the REEVALUATE framework can support the management, contextualisation, discovery and reuse of digitised fashion heritage in realistic workflows.

The pilot includes two showcases. The first showcase, Fashion Time Machine, was originally conceived as a game in which users would interact with digitised fashion artefacts, customise virtual outfits, explore different fashion eras and receive contextual information about the historical and cultural significance of the garments. The AI-driven Creative Reuse Enabler is expected to support the generation and exploration of new visual combinations based on digitised heritage assets. Following NURO's withdrawal from the project, this showcase was delayed. FFP and CERTH have taken over the development path, with FFP responsible for building the gamified layer and CERTH supporting the technical engine for avatar creation, motion transfer and digital clothing. The Fashion Time Machine will therefore be implemented and tested only in the second pilot iteration.

The second showcase, the Pattern Pilot, was implemented during this first iteration. It enables users to create physical garments using sewing patterns derived from selected items in MoMu's collection. The showcase was developed in cooperation with FibreMood[1] and extends a previous collaboration between MoMu and FibreMood around fashion-making, community engagement and the reinterpretation of heritage garments for contemporary audiences. In the first iteration, the showcase focused on one selected object from MoMu's study collection, ST2202, a 1920s silk evening dress embroidered with sequins. The object was selected because of its storytelling potential, its relatively simple pattern structure, its suitability for creative reinterpretation and its low copyright risk.

The execution of the first pilot phase followed a sequence of preparation, deployment, testing and reporting activities, organised as follows:

M16–M23: Preparation and Development

- Selection of object ST2202 for Pilot 1 (from the long list of the MoMu study collection)
- Historical and material analysis
- Material and construction study
- Metadata review and enrichment
- Pattern study and interpretation
- Pattern digitization and vectorization
- Pattern validation through 3D modeling (Clo3D)
- Development of the pattern pilot (see Section 4.3)
- Storytelling development
- Production of teaser animation and supporting assets

M24: Release 'Pattern Pilot'

- Completion of asset preparation, digitization, pattern creation, and replicas
- Public release of Pattern Pilot

M24–M27: Pattern Pilot Implementation

- Publication of Pilot 1 on the FibreMood web platform
- Production and distribution of printed sewing patterns by FibreMood
- Installation of a physical replica in the MoMu museum shop and launch of paper pattern sales
- Testing of the different enablers and provision of feedback to developers

M28: Evaluation and Reporting

- Collection and analysis of user and stakeholder feedback
- Writing and finalization of deliverable D4.5 and D4.8

4.2 Stakeholder engagement activities

Stakeholder engagement during the first iteration followed the staged approach described in Chapter 3. Given the late availability of several platform components and the reduced testing window, engagement focused primarily on internal and semi-internal stakeholders from MoMu and EFHA. These users

[1] https://www.fibremood.com/

were familiar with the pilot context and were therefore able to provide detailed feedback on the relevance, usability and limitations of the enablers.

No broad external stakeholder campaign was implemented during this first iteration for Pilot 1. This decision reflected the maturity of the platform at the time of testing. Since the enablers became fully operational and sufficiently integrated only towards the end of M25, exposing them immediately to a larger public audience would have created a risk of fragmented feedback and unclear evaluation evidence. Instead, MoMu and EFHA focused on controlled testing with internal cultural heritage users, while the Pattern Pilot itself created a public-facing reuse output through the publication and sale of the Mildred pattern by FibreMood.

The engagement activities included informal training moments for internal users, familiarisation with testing guidelines prepared by the technical partners, iterative feedback loops between the cultural heritage partners and enabler developers, direct testing of the enablers with Pilot 1 content, and structured reporting through online feedback forms and shared feedback documents. The testing process therefore combined practical use of the tools with qualitative assessment of their suitability for cultural heritage workflows.

Although the number of directly engaged testers was lower than initially foreseen, the quality of the feedback was high. The feedback collected during this iteration addressed both conceptual and technical aspects, including the alignment of metadata models with fashion heritage content, the clarity of user interfaces, the reliability of AI-generated outputs, the transparency of system behaviour and the need for stronger integration between enablers. This evidence will support the refinement of the platform and the planning of broader stakeholder engagement in the second iteration.

In parallel, the public release of the Mildred pattern provided an important engagement signal. Nearly 150 patterns were sold through the FibreMood webshop and the MoMu museum shop, while social media communication generated almost 1,000 interactions across MoMu and FibreMood channels. These figures are not a substitute for formal evaluation of the platform, but they demonstrate strong interest in fashion heritage reuse and confirm the potential of the Pattern Pilot as an engagement format.

4.3 Technical and domain support provided

The first iteration of Pilot 1 tested the REEVALUATE platform through five core components: the **AI-driven text-based and image-based Contextualisation Enablers**, the **Collaboration Enabler**, the **AI-driven Creative Reuse Enabler**, the **DLT-based Asset Tokenisation and IPR Management Enabler**, and the **Context Validation Enabler**. In practice, testing was carried out through a combination of standalone enabler interfaces and the Marketplace, which integrates several of the platform services.

FromScratch provided technical support for the Marketplace, which acted as the main interface for testing the Collaboration Enabler, the AI-driven Creative Reuse Enabler and the DLT-based Tokenisation and IPR Management Enabler. Support included testing guidelines, user scenarios, coordination calls with EFHA and MoMu, and the creation of two stakeholder account types on the Marketplace with support from CERTH: one for content provision and one for content reuse. MoMu and EFHA then tested the Marketplace workflows from both perspectives and reported their feedback in a shared document.

KU Leuven and LINKS supported the AI-driven contextualisation enablers. KU Leuven supported the text-based contextualisation workflow, while LINKS supported the image-based contextualisation workflow. Both partners provided testing guidelines, proposed user scenarios, participated in coordination calls and received feedback forms completed by MoMu and EFHA. An initial try-out by MoMu was used to refine the testing process before the full testing campaign. Feedback will be analysed by the developers and used to improve the next version of the enablers.

CERTH supported the Context Validation Enabler. The support process included testing guidelines, an initial try-out by MoMu, a coordination call between MoMu and CERTH, and the preparation of a shared feedback document. MoMu and EFHA tested the enabler by uploading image and video content and assessing whether the tool could identify relevant or problematic contexts. The feedback highlighted both the usefulness of the concept and the need for clearer outputs, more predictable system behaviour and stronger integration with the other platform components.

Domain support was provided mainly by MoMu, with EFHA supporting coordination and stakeholder engagement. MoMu selected and prepared the fashion heritage object, reviewed and enriched metadata, carried out garment analysis, supported pattern interpretation, validated the cultural and historical framing of the object, and ensured that reuse activities remained aligned with the meaning and integrity of the original artefact. FibreMood contributed expertise in contemporary sewing patterns, sizing, instructions, material recommendations, photoshoot production and dissemination to its maker community. This combination of technical support and domain support made it possible to test the platform against a concrete fashion heritage use case, despite the limited time available.

4.4 Creative production deployment

The creative production deployed during the first iteration was the Pattern Pilot based on MoMu object ST2202[2], a 1920s silk evening dress embroidered with sequins (Fig. 1).



Fig. 1 - MoMu Dress ST2202



Fig. 2 - FibreMood Dress "Mildred"

The object evokes the atmosphere of the Jazz Age and was likely worn for festive occasions. It offers strong storytelling potential because it can be connected to women's freedom and changing social roles in the 1920s, while also reflecting the elegance and decadence of the period. As the object is

[2] http://data.momu.be/ark:34546/mn0318

around 100 years old and has no identifiable copyright holder, it was considered a low-risk candidate for open reuse.

MoMu prepared the object through a full digitisation and interpretation workflow. This included condition assessment, construction analysis, pattern study, pattern digitisation, vectorisation, 3D validation in CLO3D, metadata review and storytelling enrichment. These outputs provided the basis for FibreMood to reinterpret the historical dress as a contemporary sewing pattern.

FibreMood transformed the historical garment and its 2D pattern into a new pattern called Mildred (Fig. 2). The result is not a replica, but a modernised interpretation of the 1920s dress. It retains the visual reference to the Jazz Age while adapting the design to contemporary materials, techniques, sizing and user expectations. The pattern was published through the FibreMood webshop[3] in four languages and includes sizes XS to XXL, descriptions, instructions, sizing tables, recommended fabrics, material lists and user reviews. A professional photoshoot was also produced to present the garment on a fashion model.



Fig. 3 - "Mildred" dress and patterns on sale in MoMu shop

A physical version of Mildred was created and displayed in the MoMu museum shop (Fig. 3), where printed paper patterns were also made available for sale. In addition, a digital teaser animation[4] was produced for the launch of the Mildred pattern and shared through MoMu's LinkedIn and Instagram channels and through a dedicated webpage (Fig. 4). This animation used digital assets created by MoMu and was developed with an external partner using MoMu's own budget, without the use of EC funding.

[3] https://www.fibremood.com/en/product/1672-25723-mildred-dress#/200-version-digital
[4] https://www.momu.be/en/magazine/reevaluate-digital-fashion-art-deco-evening-dress

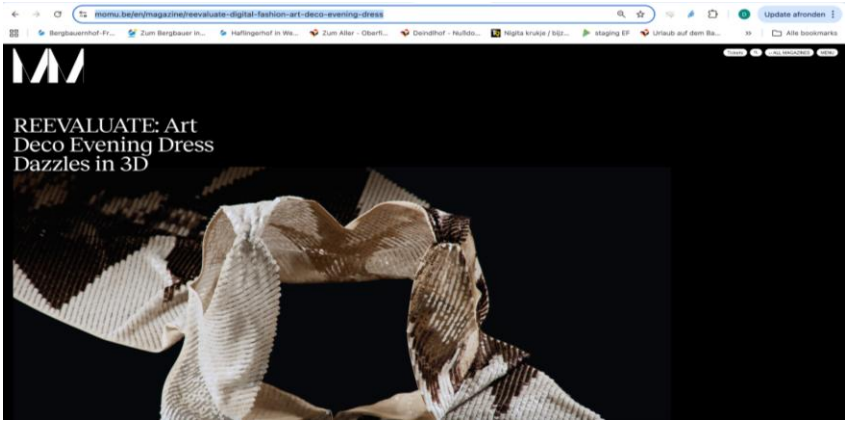


Fig. 4 - 3D animation on MoMu's dedicated webpage

The Pattern Pilot generated a strong response. By the end of the first iteration, 138 patterns had been sold through the FibreMood webshop and 11 through the MoMu museum shop. Social media posts related to Mildred generated 987 interactions across MoMu and FibreMood channels. These results substantially exceeded the target for sewers adopting contextualised garment patterns and almost reached the social media engagement target for the pilot. They also confirmed that digitised fashion heritage can stimulate practical reuse, public curiosity and creative engagement when combined with accessible contemporary formats.

4.5 Enablers tested

Enabler	Deployment status	Usage in pilot	Issues / Adaptations
AI-Driven Text based Contextual-isation	operational	Used to engage (internal) CHIs to generate structured data from uploaded 'free text', related to pilot 1	6 google forms, with detailed feedback were completed and sent to pilot developer KU-Leuven. Some high-level feedback: The AI-driven output appears solid at first glance but lacks reliability upon closer inspection and is not yet suitable for production use. Nevertheless, the tool is promising; with further fine-tuning, improved accuracy, batch-processing capabilities, and UI adaptations, it could become a valuable solution for CHIs.
AI-Driven Image based Contextual-isation	operational	Used to engage (internal) CHIs to generate annotations from a collection 5/10 similar images from fashion collections (related to pilot 1)	6 google forms, with detailed feedback were completed and sent to pilot developer LINKS. Some high-level feedback: Easy to use, but functionality is very limited, with few available operations. Metadata properties did not align with the pilot content, and suggested metadata (tags) were mostly incorrect or irrelevant. Batch upload

			functionality is needed, and better integration with MoMu-provided content for the knowledge graph would improve the tool. It is also unclear how the self-learning mechanism contributes to performance improvement.
Marketplace (Collaboration Enabler (Information Retrieval System) + Collaboration Enabler (Matchmaking System) + DLT based Tokenisation & IPR Manager + AI-Driven Creative Reuse Enablers	operational (enablers functioning at the back-end of the marketplace)	Used to engage (internal) CHIs to generate collections (related to pilot 1) based on individual artefacts (as content provider) and further to explore, re-use and 'acquire' permission for re-use of artefacts of these collections	An online document was created, with detailed feedback from MoMu and EFHA of 2 CHI-providers and 4 CHI-re-users and the feedback was shared with Market Place developer FromScratch Feedback spans multiple enablers and stakeholder perspectives, making detailed summarisation difficult. At a very high level, most user scenarios could be executed and the interface was generally easy to understand, but improvements are needed. System behaviour is not always transparent, several bugs and inconsistencies were identified, and the metadata model does not adequately reflect fashion content, limiting correct ingestion. In the longer term, batch upload of larger datasets (beyond individual assets) will be essential. performance of AI-driven creative reuse was problematic (because conditions of use were violated often).
Context Validation Enabler	operational	(Internal users) CHIs validated the enabler by uploading a video and/or image to the enabler could be reused to generate annotations from a collection 5/10 similar images from fashion collections (related to pilot 1)	An online document was created, with detailed feedback from 4 MoMu staff members and 1 EFHA staff member, and feedback was shared with Enabler developer CERTH Some high-level feedback: example content would provide clarity, intended actions are not always evident, and outputs can be confusing. Performance is inconsistent (e.g. images of nudity are not always correctly recognised). Better integration with other enablers, rather than use as a stand-alone tool, would be more effective.

4.6 Monitoring snapshots

KPI / Objective	Target	Snapshot 1	Snapshot 2	Snapshot 3
Number of participants engaged in the collaborative contextualisation process	50 = 10 SMEs (professionals);	0	1 CHI	7 CHIs (5 MoMu - 2 EFHA)

	20 CHIs (professionals); 20 Makers (sewers)			
Number of digitised artefacts stored in the repository and made accessible to the wider public	5 museum objects from MoMu collection	1	1	1
Number of collaborations established between CHIs and stakeholders related to creative reuse of artefacts	25	1	1	1
Number of copyright violations prevented through the use of the copyright manager enabler	1 Focus group with at least 8 SME's/Makers and CHIs	0	0	0
Number of users of the mobile game developed	n/a	-	-	-
Number of sewers adopting contextualized garment patterns	50	138 patterns sold via webshop Fibre Mood 11 patterns sold via Museum Shop MoMu	idem	idem
Feedback and satisfaction surveys from participants and stakeholders involved in the pilot	25	0	0	2 surveys
Social media engagements to the pilot	1.000	**987 interactions:** Posts on Mildred (pattern pilot) Linkedin post MoMu[5]: 72 likes; 2 comments; 17 reposts instagram post momu[6]:271 likes; 22 comments	idem	idem

[5] https://www.linkedin.com/posts/momuantwerp_how-do-you-preserve-fashion-heritage-that-activity-7408793592376479744-l52l

[6] https://www.instagram.com/p/DSksE8ZjDVp/

		Instagram post Fibre Mood[7]: 579 likes; 24 comments		

4.7 Deviations from plan and corrective actions

The main deviation from the original Pilot 1 plan concerned the Game Pilot. D4.1 foresaw the first iteration as including both a functional prototype of the Fashion Game and a published personalised sewing pattern. Due to the withdrawal of NURO and the subsequent reassignment of activities to FFP and CERTH, the Game Pilot could not be implemented during the first phase. As a result, the creative reuse functionalities originally foreseen in the game environment could not be tested with end users during this iteration.

A second deviation concerned the timing and integration of the enablers. Several components became operational only towards the end of M25, which compressed the available testing period. This led to a testing approach focused primarily on internal validation and on selected stand-alone or Marketplace-based workflows, rather than on full end-to-end pilot integration. In some cases, the enablers were tested with generic or only partially pilot-specific content, which limited the extent to which the tests could reproduce the complete intended Fashion pilot workflow.

These deviations had a direct effect on stakeholder engagement and KPI achievement. Since broad external testing was not appropriate under these conditions, stakeholder-related KPIs remained below the initially anticipated targets. However, this approach also protected the quality of the feedback collected and reduced the risk of exposing external users to unstable or incomplete workflows.

Corrective actions were implemented during the iteration and will continue in the second phase. First, the consortium prioritised the Pattern Pilot as the most mature and publicly deployable component of Pilot 1. This ensured that the first iteration still produced a concrete reuse output and meaningful engagement evidence. Second, MoMu and EFHA carried out structured internal testing of the enablers and shared detailed feedback with the developers. Third, FFP and CERTH continued the development path for Fashion Time Machine, ensuring continuity after NURO's withdrawal. Fourth, the feedback collected during this phase will be used to improve the platform, align metadata models more closely with fashion heritage, clarify testing procedures and prepare broader stakeholder engagement in the second pilot iteration.

4.8 Lessons learned from iteration 1

The first iteration of Pilot 1 confirmed the importance of testing the REEVALUATE framework as an integrated platform rather than as a set of disconnected tools. The individual enablers can provide useful functionality, but their value for cultural heritage workflows depends on smooth interaction between content ingestion, contextualisation, search, recommendation, creative reuse, context validation and IPR management. The first round of testing showed that this integration must be strengthened before broader public validation.

[7] https://www.instagram.com/p/DR6djQ-DcU6/

The iteration also highlighted the value of close coordination between cultural heritage partners and technical partners. A full-day face-to-face meeting in Turin was particularly useful for aligning expectations, clarifying dependencies between enablers and preparing integrated deployment within the pilots. This type of focused coordination should be maintained for the second iteration, especially around the Game Pilot and Marketplace integration.

From a stakeholder engagement perspective, the Pattern Pilot demonstrated that fashion heritage reuse can generate strong interest when presented through a concrete and accessible output. The success of the Mildred pattern suggests that makers, fashion professionals and wider audiences can be effectively engaged through practical reuse formats. However, direct testing of the platform requires clearer workflows, more mature interfaces and stronger preparation before external users are involved.

From a technical perspective, the first iteration showed the need for standardised reporting and issue-tracking mechanisms across all enablers and pilots. Shared pilot documents were useful for the first testing round, but bug tracking, usability reporting and feedback consolidation should be managed through more structured forms in the second iteration. This will improve comparability across testers and make it easier for developers to prioritise fixes.

Finally, the first iteration showed that the Game Pilot needs to be aligned closely with the overall pilot setup from the beginning of the second phase. This will allow the consortium to test the creative reuse scenarios that could not be addressed in the first iteration, including avatar-based interaction, AI-supported fashion design, contextual storytelling and the validation of reuse outputs. Despite the delays encountered, the first iteration produced a strong foundation for Pilot 1 by validating the Pattern Pilot, generating public engagement evidence, testing the first version of the enablers and identifying the refinements needed for broader and more integrated validation in the second phase.

5. Pilot 2 Execution – Olympic Games and Music

This chapter reports on the execution and monitoring of the first pilot iteration for Pilot 2, Olympic Games and Music. The pilot involves the Olympic Museum of Thessaloniki, the Ethnologisches Museum of Berlin, SMB/SPK, and FFP. It builds on the pilot plan defined in D4.1 and on the reuse production work documented in D4.4.

The pilot focuses on the relationship between Olympic heritage, music and cultural expression. It combines the preparation of an immersive exhibition, the digitisation and contextualisation of Olympic and ethnomusicological heritage assets, the use of public and expert engagement mechanisms, and the development of a creative video production. In this way, Pilot 2 provides a realistic setting for testing how the REEVALUATE framework can support the discovery, contextualisation, rights management and reuse of digitised cultural heritage assets in a museum and creative industry context.

5.1 Execution overview

Pilot 2's main objective is to support the development of an immersive exhibition titled “The Olympic Experience”, to be hosted at the premises of the Olympic Museum in Thessaloniki. The exhibition explores the relationship between the Olympic Games and music from antiquity to the present day and is structured around five thematic units, each planned as a dedicated exhibition environment. The

exhibition combines cultural heritage assets from the Olympic Museum and from the ethnomusicological collections of SMB/SPK, with the objective of offering visitors a multisensory experience of Olympic history, values and cultural memory.

The pilot includes a series of interconnected activities. These include historical and curatorial research, storytelling development, selection of assets, digitisation of selected materials, metadata review and enrichment, public sensing activities, human-driven contextualisation, Marketplace integration, and preparation of the creative video production. The selected materials include Olympic artefacts, sports-related objects, archival documents, historical photographs, musical instruments, audio recordings and related ethnomusicological materials. Together, these assets support the pilot's narrative around the Olympic Games as a cultural phenomenon in which sport, music, rhythm, ceremony, collective memory and intercultural exchange are closely connected.

The Olympic Museum prepared a list of objects from its collection requiring digitisation. SMB/SPK prepared a set of already digitised assets and thematic collections related to music, sound, instruments, performance and sport. These two complementary asset groups formed the basis for the pilot's platform testing and for the future creative reuse work by FFP. The pilot therefore combines tangible and intangible cultural heritage, using both visual and audio material to test the capacity of the REEVALUATE framework to manage different media types and different types of contextual knowledge.

A key feature of the pilot is its participatory approach. Public Sensing Prioritisation Campaigns were used to involve audiences in the selection and prioritisation of artefacts. In the Olympic Museum case, public participation was mainly organised through social media interaction, where users could express preferences through likes and comments in Facebook campaigns. In the SMB/SPK case, campaigns and surveys were used to test how different audiences and expert groups respond to instruments, sounds and thematic choices related to music and sport. This participatory process allowed the pilot partners to gather evidence on public interest and to assess how the Public Sensing Prioritisation Enabler can support decision-making in cultural heritage workflows.

The participatory approach was complemented by Human-Driven Contextualisation Campaigns. These campaigns aimed to enrich the knowledge base associated with the selected artefacts by collecting additional historical, cultural, interpretative and curatorial information. The Olympic Museum involved internal experts, including museologists, archaeologists and historians, while SMB/SPK tested the enabler from a curatorial perspective by using it to identify, contextualise and select artefacts for the immersive exhibition and for later creative reuse in the film production.

The originally planned timeline required adjustment during the first iteration. D4.1 foresaw execution in the period M23-M26. In practice, the main activities of Pilot 2 were implemented between M24 and M28. The Public Sensing Prioritisation Campaign for the Olympic Museum took place from 28 January to 8 February 2026, while the SMB/SPK testing activities took place between end of January and mid-April 2026. Marketplace integration began at the end of February 2026, and the Human-Driven Contextualisation Campaign was carried out between 20 March and 21 April 2026. This shift was necessary to align the pilot execution with the availability of the relevant platform components, the preparation of the pilot assets and the operational needs of the partners.

Despite this shift, the first iteration allowed the pilot task force to implement the main preparatory and testing steps required for the second pilot phase. The Olympic Museum carried out a public prioritisation campaign, digitised and uploaded assets to the Marketplace, and launched an expert contextualisation activity. SMB/SPK created and tested several thematic collections, engaged curators, researchers and other expert groups, and used the pilot to explore how ethnomusicological assets can contribute to the immersive exhibition and the creative production. FFP's video production remains the main creative reuse output of the pilot and will use the digitised and contextualised material as the basis for demonstrating how cultural heritage assets can be reused in contemporary audiovisual and advertising-oriented practices.

5.2 Stakeholder engagement activities

Stakeholder engagement during the first iteration combined external participation, expert involvement and internal testing. As described in Chapter 3, the first pilot round placed a strong emphasis on internal and semi-internal stakeholders, due to the progressive availability of the platform and enablers. However, Pilot 2 also included public-facing activities through the prioritisation campaigns and expert-facing activities through the contextualisation workflows.

External engagement focused on public participation in the selection and prioritisation of artefacts. In the Olympic Museum campaign, audiences were invited to react to a set of artefacts from the museum collection. The objective was to understand which objects generated stronger public interest and could therefore be prioritised for digitisation and inclusion in the pilot. Public participation was encouraged through likes and comments, with the intention of collecting both quantitative preferences and qualitative reactions.

Internal and expert engagement focused on testing the relevance and applicability of the platform components. Museum staff, curators, researchers and other cultural heritage professionals were introduced to the enablers and invited to use them in practical workflows. This allowed the pilot partners to collect targeted feedback on usability, content management, campaign configuration, artefact ingestion, contextualisation and the relationship between the enablers and the curatorial process.

In Berlin, SMB/SPK first involved colleagues from within the institution and later expanded testing to archive researchers, specialists from other institutions, students, pupils, museum visitors and creative professionals. At a workshop in Jena at the end of April 2026, REEVALUATE was introduced to approximately 50 participants in the context of a conference on folklore. This activity helped widen awareness of the project and provided an additional opportunity to discuss the relevance of the pilot with audiences connected to ethnomusicology, performance and cultural heritage research.

Overall, the engagement activities confirmed the relevance of the Pilot 2 theme and provided useful feedback for the next iteration. At the same time, the first iteration showed that richer participation requires careful channel selection, clearer user journeys and more mature technical support for audio, video, campaign analytics and contribution management.

5.2.1 Public Sensing Prioritization Campaign

The Olympic Museum tested the Public Sensing Prioritisation Enabler through a set of gamified social media campaigns. The purpose was to engage audiences in the identification of artefacts that are recognisable, meaningful and of interest to the general public. The campaign also aimed to provide

users with historical information about selected objects from the Olympic Museum collection and to invite them to become active participants in the selection process.

The campaign was published on the Facebook page of the REEVALUATE project (Fig. 5) and reposted on the Facebook page of the Olympic Museum. It was technically managed by Hypertech as the responsible technical partner. The campaign ran from 28 January to 8 February 2026 and was organised around four publications under the common title “Olympic History Inspires Us: Scroll Through its Artefacts”. The posts introduced the artefacts not only as historical objects, but as carriers of Olympic and universal values such as effort, excellence, peace and collective memory.

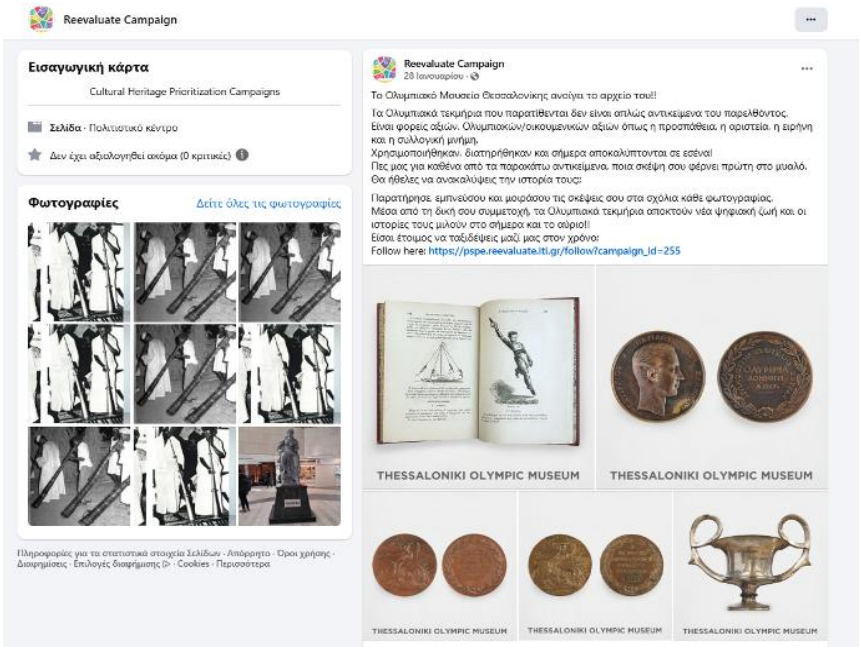


Fig. 5 - Screenshot of the Olympic Museum REEVALUATE campaign

The campaign invited participants to observe the artefacts, express their first thoughts, comment on the stories they would like to discover, and like their preferred objects. The selected objects came from the main collection of the Olympic Museum of Thessaloniki and provided an overview of different aspects of the Olympic Movement. In total, 26 artefacts were included in the campaign and grouped into four publications, covering categories such as sports equipment, medals, documents and other objects connected to Olympic history. Each artefact was presented with an image and a short descriptive text explaining its historical background (Fig. 6).

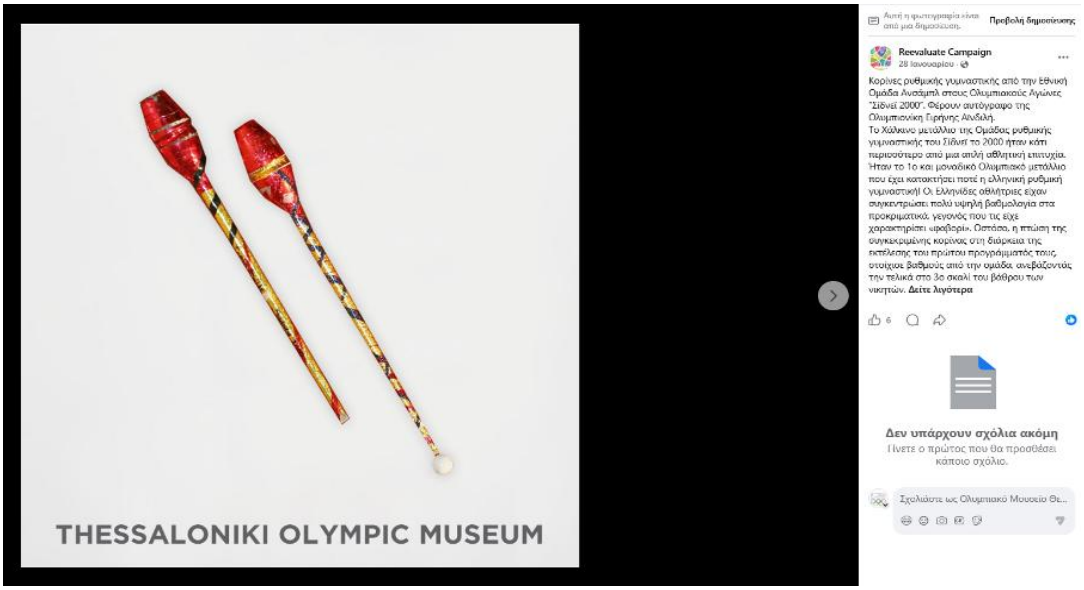


Fig. 6 - Screenshot of the Olympic Museum REEVALUATE campaign

User interactions were tracked and processed through the Prioritisation Enabler. The platform aggregated the available interaction data and supported the evaluation of the campaign (Fig.7). In practice, most interactions consisted of likes rather than comments. As a result, sentiment analysis at individual artefact level could not be meaningfully performed. Nevertheless, the campaign collected 72 votes, providing a clear quantitative indication of user preferences and allowing the Olympic Museum to rank the artefacts according to public interest. The main objective of the campaign, namely to support artefact prioritisation through public input, was therefore achieved.

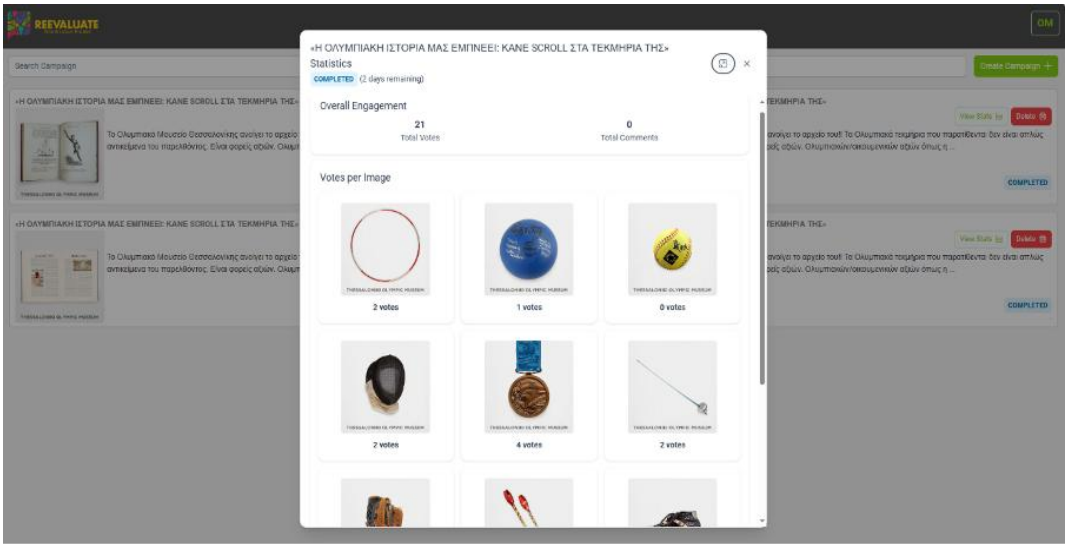


Fig. 7 - Screenshot of the Prioritisation Enabler interface for the Olympic campaign

SMB/SPK carried out a parallel set of prioritisation tests focused on the selection of instruments for the Music and Sport pilot. Instruments were represented through photographs, and users were invited to select their preferred objects. Between January and April 2026, SMB/SPK carried out six tests using different response patterns and involving different user groups. Participants included curators, researchers, specialists from other cultural heritage institutions, teachers, pupils, film and media artists.

One of the SMB/SPK campaigns was framed around the question “Who opens the Olympic Games?” The campaign invited users to choose which instrument sound should open the film about music and sport in the Olympic Games. The campaign referred to the ancient salpinx, a long trumpet used to announce the start of the ancient Olympic Games, and then invited users to compare two trumpet traditions from different cultures: the Waza trumpets of the Berta from Sudan and South Indian temple trumpets. The campaign encouraged participants to reflect on sound, community and the power of signals, and to decide which sound could symbolically open the Olympic Games in the immersive version developed within the pilot.

5.2.2 Marketplace Integration

The Marketplace served as a central component of Pilot 2, acting as the main application through which digitised artefacts were managed and made accessible to the relevant enablers of the REEVALUATE platform. The first operational step was to ensure that the Pilot 2 assets were uploaded and integrated into the system, so that they could be discovered, organised and reused within the broader platform environment.

With the support of CERTH for account management, a stakeholder account with the Collection Manager role was created on 26 February 2026. This role enabled the Olympic Museum to organise, manage and publish artefacts within the platform. Following the account setup, the digitised assets were uploaded to the Marketplace and organised as the “Olympic Collection” (Fig. 8). This made the assets available within the platform and provided the basis for subsequent testing of the connected enablers.

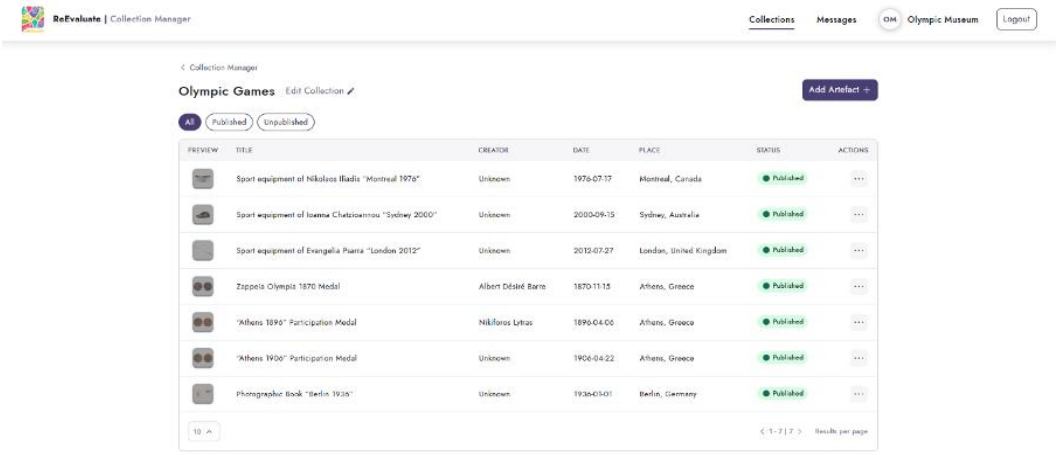


Fig. 8 - Olympic Assets in REEVALUATE’s marketplace

FromScratch provided continuous technical support during this process, including guidelines and step-by-step instructions for account configuration, asset management and general platform use. The Marketplace also acted as a gateway to other relevant enablers, including the Collaboration Enabler, the Context Validation Enabler and the DLT-based Tokenisation and IPR Management Enabler. These components are expected to support discovery, reuse, validation and rights management during the next stages of the pilot, especially in relation to FFP’s video production.

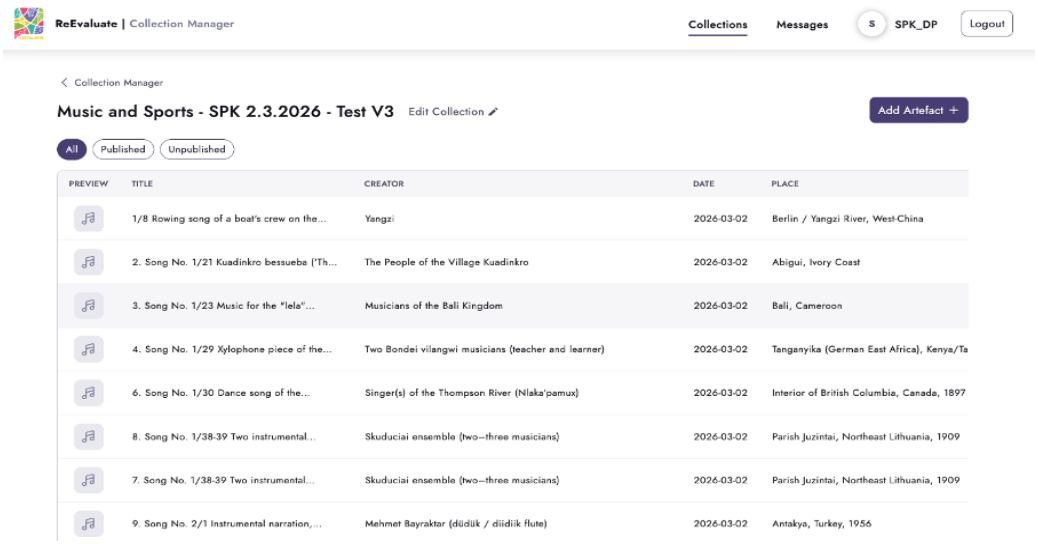


Fig. 9 - Music assets in REEVALUATE's marketplace

SMB/SPK also created several collections in the Marketplace. The central collection, "Music and Sport", includes 20 objects and reflects a variety of media, from analogue formats such as wax cylinders to digital assets (Fig. 9). These objects have a curated connection with music, musical instruments and sport and form the basis for the collaboration with the Olympic Museum. Additional collections were also developed. The "Trumpet Collection" connects instruments and audio sources within a thematic context. The "Marathon Collection" is based on field recordings, soundscapes and visual material created during the project. The "Horo Collection" broadens the perspective to include performative and social aspects of music and dance practices.

5.2.3 Human Driven Contextualization Enabler

The Human-Driven Contextualisation Campaign was implemented to enrich the information associated with the Pilot 2 artefacts and to expand the knowledge base with additional historical, cultural and interpretative information. The campaign was launched after the upload of the artefacts to the Marketplace, since this ensured that the selected items were correctly integrated into the REEVALUATE platform and could be used as input for the contextualisation process.

In the Olympic Museum case, the activity primarily involved internal experts from the cultural heritage institution, including museologists, archaeologists and historians. These experts were progressively introduced to the tool in order to assess both its technical performance and its conceptual integration into the museum workflow. Their role was twofold: they contributed specialised knowledge to enrich the artefacts and provided feedback on the usability and relevance of the enabler.

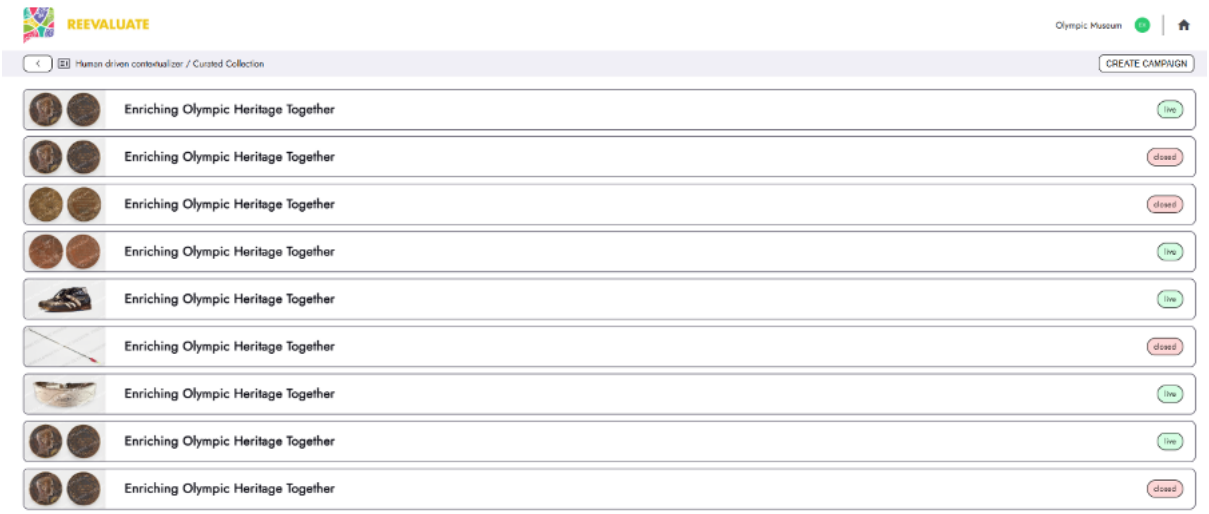


Fig. 10 - Human contextualisation Enabler campaign-builder interface

The same artefacts uploaded to the Marketplace were selected for inclusion in the Human-Driven Contextualisation Campaign (Fig. 10). As part of the outreach process, nine targeted email invitations were sent to experts, including two test emails. The campaign resulted in three contributions. The invitation asked experts to share knowledge and expertise on selected artefacts from the Olympic Museum collection, including historical, social or cultural context, interpretations, references, sources, and personal or community narratives. It also clarified that all contributions would be reviewed by the museum's curatorial team before inclusion.

From the SMB/SPK perspective, the Human-Driven Contextualisation Enabler was tested as part of a curatorial workflow aimed at identifying, contextualising and selecting artefacts for an immersive exhibition on Music and Sport and for further creative reuse, including film production. The workflow included the research of relevant content, the identification of suitable artefacts, the involvement of experts and institutions, and the clarification of how the selected assets could be used and integrated into an exhibition context.

5.3 Technical and domain support provided

The REEVALUATE platform was implemented in Pilot 2 through the coordinated use of three core components: the Public Sensing Prioritisation Enabler, the Marketplace and the Human-Driven Contextualisation Enabler. These tools provided the main technical infrastructure for managing digital assets, engaging users, collecting contributions and preparing content for reuse.

The Olympic Museum of Thessaloniki and SMB/SPK played central operational roles. Both institutions defined the conceptual scope and content of the prioritisation and contextualisation campaigns, selected the artefacts to be included, prepared the relevant cultural heritage information, and reviewed the results. In Thessaloniki, the selected artefacts were digitised and uploaded to the Marketplace after being prioritised through the Public Sensing Prioritisation Enabler. In Berlin, SMB/SPK selected already digitised assets and ingested them into the Marketplace as thematic collections. Both institutions also configured and launched campaigns and reviewed the collected contributions from a curatorial perspective.

Hypertech supported the deployment and use of the Public Sensing Prioritisation Enabler. This support included the clarification of system functionalities, troubleshooting and operational guidance.

CERTH supported account configuration and role management for the Marketplace. FromScratch provided technical support for the Marketplace workflow, including documentation, practical guidance and step-by-step instructions on account setup, asset ingestion and platform use. The Marketplace was successfully used to create and manage the Olympic Collection and the SMB/SPK thematic collections. However, the testing also identified usability issues, including layout constraints on some screen sizes and the need to improve the transparency of the workflow for cultural heritage users.

GVAM supported the deployment and operation of the Human-Driven Contextualisation Enabler. Support included guidance, troubleshooting and feedback collection. One functional issue was identified in relation to the handling of uppercase characters in email inputs. As an interim workaround, only lowercase email addresses were accepted. This limitation is expected to be resolved in a future update. More generally, the first iteration showed that the workflow and interface of the contextualisation tool should be made more flexible and transparent, particularly for search, retrieval and category management.

Domain support was provided by the Olympic Museum and SMB/SPK. The Olympic Museum contributed expertise in Olympic history, museum interpretation, artefact selection and public-facing communication. SMB/SPK contributed ethnomusicological expertise, knowledge of historical recordings, instruments, performance practices and archival contexts. FFP contributed the creative industry perspective, particularly in relation to how the selected assets can support video production and advertising-oriented reuse. This combination of technical and domain support allowed the pilot to test the REEVALUATE framework against a complex use case combining sport, music, museum collections, archival sound and creative production.

5.4 Creative production deployment

Digitisation is not developed as a core enabler of the REEVALUATE platform, but it is a necessary step for the implementation of Pilot 2. Digital collections enhance education, research, interpretation and storytelling by enabling new forms of access and reuse. They also contribute to the preservation and long-term accessibility of cultural heritage assets and support broader audience engagement through interactive, audiovisual and remote experiences.

For the purposes of Pilot 2, the Olympic Museum selected a representative set of artefacts from its wider collection of more than 10,000 items. The selected objects include cups, medals, sports equipment, archival documents and other materials covering different categories and historical periods from 1896 to the present. The selection aimed to ensure both diversity and relevance, reflecting the richness of the museum’s holdings and supporting the exhibition’s narrative structure.



Fig. 11 - Screenshots of 3D models produced

A total of 26 high-quality digital assets were produced for the Olympic Museum through project partner 3DR, including 3D models (see Fig. 11) and detailed 2D images. The selection of these artefacts was informed by the Public Sensing Prioritisation Enabler, which allowed audiences to contribute to identifying the most recognisable and meaningful objects. This participatory approach helped align the digitised content with public interest and increased its potential relevance for the immersive exhibition and the creative reuse production.

SMB/SPK provided four thematic collections in the Marketplace. The central "Music and Sport" collection comprises 20 items and serves as a curatorial basis for collaboration with the Olympic Museum and FFP. The "Trumpet Collection" was used to test the Prioritisation Enabler and brought together instruments and audio sources connected to the symbolic opening of the Olympic Games. The "Marathon Collection" includes field recordings, soundscapes and visual material generated within the project, extending the pilot towards contemporary documentation for reuse in video production. The "Horo Collection" focuses on dance and music practices and was assembled in connection with a workshop presenting REEVALUATE, thereby adding performative and social dimensions to the overall set of collections.

The creative production led by FFP will use the digitised and contextualised materials to demonstrate the potential of cultural heritage reuse in contemporary audiovisual and advertising contexts. In the first iteration, the main focus was on preparing the asset base, organising the collections, testing the relevant platform components and clarifying the curatorial and rights-related workflows that will support production. The Context Validation Enabler and the IPR Management Enabler will be particularly relevant during the production phase, as they will help verify that reused material is not taken out of context and that appropriate rights and reuse conditions are considered.

5.5 Enablers tested

Enabler	Deployment status	Usage in pilot	Issues / Adaptations
Public Sensing Prioritization app	Implemented and used during the first phase of the pilot.	Used to engage public through gamified campaigns in the prioritisation of artefacts to be digitized.	The enabler has multiple problems that have not yet been addressed: Cannot play audio/video; restricted to Facebook; results

			are difficult to interpret; campaigns are difficult to edit;
Human Driven Contextualisation	Operational internal use during the first phase of the pilot.	Used to gather input from CHI's experts (internal), thereby enriching the knowledge base regarding the artefacts.	Inflexible/intransparent workflows and user interfaces, e.g. during retrieval/search, problematic category systems
Marketplace	Implemented and used during the first phase of the pilot.	Used to generate collections based on CHI's artefacts and made the digitized artefacts accessible to the various enablers of the platform.	User interface does not fit some common screen sizes.
Context Validation	Will be implemented during/for the video production	The enabler (integrated through marketplace) will be used to check and validate that the digitized artefacts have not been misused or used out of context with the video developed	Currently, warnings seem to appear with nearly all assets regardless of actual issues.
Collaboration Enabler	Will be implemented by FFP to create the video	Through the collaboration enabler (integrated through marketplace) the contextualized digitized artefacts will be made available for creative reuse by FFP, which will develop a video	
IPR Manager	Will be implemented during/for the video production	The enabler (integrated through marketplace) will be used to ensure that the appropriate copyright agreements are in place before the creative reuse of the artefacts, preventing any out of context or misuse of the digitized artefacts	

5.6 Monitoring snapshots

KPI / Objective	Target	Snapshot 1	Snapshot 2	Snapshot 3
Number of participants engaged in the collaborative contextualisation and prioritization process	50	-	OLY: 72 participants on prioritization process; SPK: 2 participants	OLY: 3 CHI experts on contextualisation process; SPK: 10 participants

Number of digitised artefacts stored in the repository and made accessible to the wider public	OLY: 12 artefacts SPK: 20 assets	OLY: At least 12 digitized artefacts SPK:20 assets in collection Music and Sports	SPK: 5 assets (Trumpet Collection)	SPK: 8 assets (Marathon, Horo collection)
Number of collaborations established between CHIs and stakeholders related to creative reuse of Artefacts	12	SPK: 2 curators	SPK: 2 external curators	SPK: 15 workshop participants; 2 media artists, 1 researcher; 2 filmmakers; 3 dancers
Number of copyright violations prevented through the use of the copyright manager enabler	1	-	-	-
Feedback and satisfaction surveys from participants and stakeholders involved in the pilot	20	SPK:1 surveys	SPK:2 surveys	SPK:2 surveys
Number of media mentions and press coverage of the pilot	10		OLY: 4 social media mentions / posts	OLY: Participation in the 1st International Conference on Cultural Prescription of the Ministry of Culture
Increase in revenue or funding secured by CHIs as a result of increased engagement with stakeholders and promotion of digitised artefacts	+3%	-	-	This will be measured through the number of visitors of the upcoming immersive exhibition

5.7 Deviations from plan and corrective actions

The main deviation from the original Pilot 2 plan concerned timing. The pilot activities originally planned for M23-M26 were implemented mainly in M24-M28. This shift was caused by delays in the overall project planning, the progressive availability of the platform and the time needed to prepare the asset base, configure accounts and coordinate technical support. As a result, the Public Sensing Prioritisation Campaign, Marketplace integration and Human-Driven Contextualisation Campaign took place later than originally foreseen.

A second deviation concerned the balance between external engagement and internal testing. Because the enablers became available progressively and some functionalities still required refinement, the pilot partners placed greater emphasis on internal operational work, familiarisation with tools, controlled testing and expert engagement. This reduced the time available for broader external stakeholder engagement. However, it also ensured a more reliable testing process and allowed the partners to collect feedback that was directly useful for improving the platform.

A third deviation concerned the technical constraints encountered in the Public Sensing Prioritisation Enabler. The Olympic Museum campaign had to rely on Facebook-based interactions, one of the main issues identified concerned the limited reach of the official REEVALUATE Facebook page, which initially limited participation. To mitigate this, the campaign content was reshared through the Olympic Museum's social media channels and additional accounts. However, this also created a limitation: user interactions occurring on reposted content could not always be captured by the enabler, since the system only processed interactions taking place through the dedicated campaign flow. As a result, some potentially valuable engagement data were not included in the platform analytics. A second issue concerned content management. Given the number of artefacts involved in the Olympic Museum campaign, it would have been useful to upload and manage a larger group of artefacts within a single campaign. Due to current technical limitations, the 26 artefacts had to be distributed across four separate campaigns. The first iteration also showed that the tool should be further improved for audio and video handling, campaign editing, clearer result interpretation and more flexible analytics. All the mentioned issues are particularly relevant for Pilot 2, since the pilot deals with both visual and audio heritage. These constraints affected the completeness of the collected engagement data and highlighted the need for more flexible campaign management.

Corrective actions were implemented during the iteration. As mentioned above, the Olympic Museum reshared campaign content through its own social media channels to increase visibility. The 26 artefacts were organised into four separate campaign posts to adapt to the available technical setup. Marketplace integration was prioritised before the Human-Driven Contextualisation Campaign, ensuring that artefacts were correctly available in the platform before expert contributions were requested. Technical partners provided additional guidance, documentation and troubleshooting support. SMB/SPK expanded testing through different user groups and additional thematic collections, allowing the pilot to produce meaningful evidence even under adjusted conditions.

These corrective actions ensured that the pilot remained operational and produced useful monitoring evidence. They also clarified the improvements required for the second iteration: stronger campaign analytics, better integration between social media and the enabler, support for richer contributions, improved handling of audio and video assets, more flexible Marketplace and contextualisation workflows, and more complete testing of the IPR and Context Validation components during the video production phase.

5.8 Lessons learned from iteration 1

The first iteration of Pilot 2 provided important lessons for the second phase of the pilot and for the wider REEVALUATE framework validation.

First, the pilot confirmed that participatory campaigns can attract user interest, but the quality of participation depends strongly on the interaction format. The Olympic Museum campaign succeeded in collecting quantitative preferences through likes, but generated limited qualitative comments. This limited the possibility of using sentiment analysis and richer interpretation at artefact level. Future campaigns should therefore include clearer prompts, more targeted questions and engagement mechanisms that encourage participants to contribute explanations, memories, associations or interpretations rather than only simple reactions.

Second, the pilot showed that outreach channels must be aligned with both the target audience and the technical requirements of the platform. Reposting campaign content through institutional channels increased visibility, but interactions outside the enabler flow were not captured. In the second iteration, communication should be designed so that increased outreach does not compromise data collection. This may require clearer user instructions, stronger integration with institutional social media channels, or alternative participation formats that keep user interactions inside the measurable campaign workflow.

Third, the pilot highlighted the need to improve support for multimedia heritage. Pilot 2 works with visual artefacts, audio recordings, musical instruments, field recordings and audiovisual storytelling. For this reason, limitations related to audio and video playback, asset management, campaign configuration and result interpretation are particularly relevant. Improving these functionalities will be essential for the second iteration and for the effective use of the platform in music-related cultural heritage contexts.

Fourth, the first iteration confirmed the usefulness of internal and expert testing. Although the reduced time available limited broader external engagement, the controlled testing phase allowed partners to understand the tools, identify functional limitations and collect detailed feedback. This evidence will support a more mature and better targeted engagement strategy in the next phase.

Fifth, the pilot showed that the Marketplace is a necessary integration point for the wider workflow. Uploading and organising the Olympic and SMB/SPK collections created the basis for later contextualisation, discovery, reuse, rights management and validation. However, the workflow should be made more transparent for cultural heritage users, especially regarding account roles, collection creation, metadata entry, publication, reuse permissions and the relationship between Marketplace actions and the connected enablers.

Finally, the first iteration clarified that the full validation of Pilot 2 depends on the next phase of creative production. The Public Sensing Prioritisation Enabler, the Human-Driven Contextualisation Enabler and the Marketplace were tested during this round, but the Collaboration Enabler, Context Validation Enabler and DLT-based IPR Management Enabler will need to be tested more fully in connection with FFP's video production. The second iteration should therefore focus on connecting the prepared assets, contextual information, rights workflows and validation tools into a more complete end-to-end creative reuse scenario.

Overall, the first iteration established a solid foundation for Pilot 2. It produced public engagement evidence, prepared and uploaded digitised assets, tested core platform components, involved curatorial and expert stakeholders, and identified practical improvements for the next round. The experience gained will support a smoother deployment, stronger stakeholder engagement and more complete validation of the REEVALUATE framework during the second pilot iteration.

6. Pilot 3 Execution – Historic Site of Aquileia

This chapter reports on the execution and monitoring of the first pilot iteration for Pilot 3, Historic Site of Aquileia. The pilot involves Fondazione Aquileia as cultural heritage and site partner, 3DR as digiti-

sation and virtual tour development partner, and Fondazione LINKS in support of stakeholder engagement and coordination activities. It builds on the pilot plan defined in D4.1 and on the reuse production work documented in D4.4.

The Aquileia pilot focuses on the participatory digitisation and contextual reuse of archaeological heritage connected to the ancient city of Aquileia, with particular attention to Titus Macer's Domus. The pilot combines community engagement, expert contextualisation, 3D digitisation and virtual interpretation in order to test how the REEVALUATE framework can support the management, interpretation and reuse of digitised archaeological assets in a site-based cultural heritage context.

During the first iteration, execution focused on two main activities. The first was the Public Sensing Prioritisation Campaign, through which local audiences, with particular attention to young people and students, were invited to express preferences on selected artefacts connected to the Domus. The second was the Human-Driven Contextualisation Campaign, through which external experts, including archaeologists and university professors, were invited to provide historical, technical and interpretative contributions on the same artefacts. In parallel, 3DR worked on the digitisation and virtual tour development process, using the selected artefacts and the Domus itself as the basis for the interactive experience.

6.1 Execution overview

Pilot 3 is centred on the creation of an interactive virtual tour of Titus Macer's Domus, one of the most significant Roman domestic structures discovered in northern Italy. The Domus covers approximately 1,500 square metres and offers a rich archaeological setting through which users can explore domestic life, commercial activity and material culture in Roman Aquileia. The site is also strongly connected to the local community and to the wider historical identity of Aquileia, which developed as a major commercial hub between the Mediterranean, the Danube area and the Balkans.

The objective of the pilot is therefore twofold. First, it aims to raise awareness among local communities, students, visitors and remote users about the archaeological heritage of Aquileia and the specific historical significance of Titus Macer's Domus. Second, it aims to test the REEVALUATE framework in a realistic archaeological use case, by combining public prioritisation, expert contextualisation, digitisation, virtual reuse and future context validation within a coherent workflow.

The first iteration was organised around five archaeological assets connected to the Domus: the stone weight, the wellhead, the oven, the sestertius and the polychrome mosaic. These assets were selected because they represent different aspects of everyday life, commercial activity, domestic infrastructure and decorative culture in the Roman period. They also provide a suitable starting point for testing how public preferences and expert knowledge can jointly inform the development of a virtual tour.

The Public Sensing Prioritisation Campaign invited the public to react to these artefacts by liking and commenting on them. The purpose was not only to measure which objects generated the strongest interest, but also to understand which elements could be most effective in guiding the future narrative of the virtual tour. The campaign therefore treated young people and local audiences not only as future users of the digital experience, but as contributors to the selection and interpretation process.

The Human-Driven Contextualisation Campaign complemented this activity by involving external experts in the enrichment of the same five artefacts. The campaign collected historical interpretations, technical descriptions and contextual insights, ensuring that the information included in the virtual tour would be grounded in scientific expertise and aligned with the archaeological significance of the objects.

The originally planned timeline was adjusted during execution. D4.1 foresaw the launch of the Prioritisation Campaign around mid-November 2025 and the contextualisation activity between November and December 2025. In practice, the Prioritisation Campaign took place from 11 to 19 December 2025, while the Human-Driven Contextualisation Campaign took place from 26 to 29 March 2026. This shift was required to allow sufficient time for campaign preparation, stakeholder mobilisation, expert recruitment and technical support. It also reflected the need to ensure that the activities could generate enough evidence for monitoring and KPI tracking.

Despite this shift, the first iteration achieved the main operational steps required for Pilot 3. The prioritisation activity was completed, the expert contextualisation campaign was implemented, the digitisation target was reached with 20 digital assets and one archaeological area, and the virtual tour development progressed using the digitised material and contextual information generated through the pilot activities.

6.2 Stakeholder engagement activities

Stakeholder engagement in Pilot 3 followed the staged approach described in Chapter 3, but with a stronger public-facing component than in some other pilots. The pilot was designed around the active involvement of the local community, students and experts, reflecting the project objective of supporting inclusive and participatory management of cultural heritage digitisation.

Two types of engagement activities were implemented. The first concerned public participation in the prioritisation of artefacts. The second concerned expert participation in the contextualisation of the selected assets. In both cases, engagement was supported by preparatory communication activities designed to introduce the project, clarify the role of participants and encourage meaningful contributions.

6.2.1 Public Sensing Prioritisation Campaign

The Public Sensing Prioritisation Campaign aimed to involve the external public, particularly young people and students, in the selection and prioritisation of artefacts to be digitised and included in the virtual tour. The campaign focused on five artefacts from the Domus archaeological context: the stone weight, the wellhead, the oven, the sestertius and the polychrome mosaic.

Before the campaign was launched, preparatory engagement activities were carried out with the local community and schools. The schools were contacted through targeted email communications, which presented the project, explained the purpose of the campaign and invited students to participate. This early engagement helped familiarise potential participants with the project and created a basis for participation once the campaign was published.

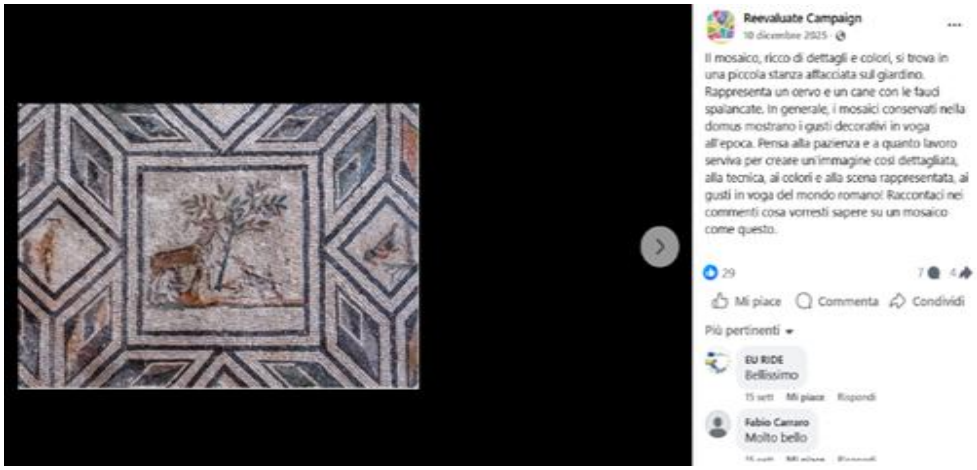


Fig. 12 - Screenshot of the Prioritisation Enabler interface for the Aquileia campaign

The campaign was then launched through the Facebook page of Fondazione Aquileia. Participants were invited to interact with the selected artefacts by liking and commenting on the posts.

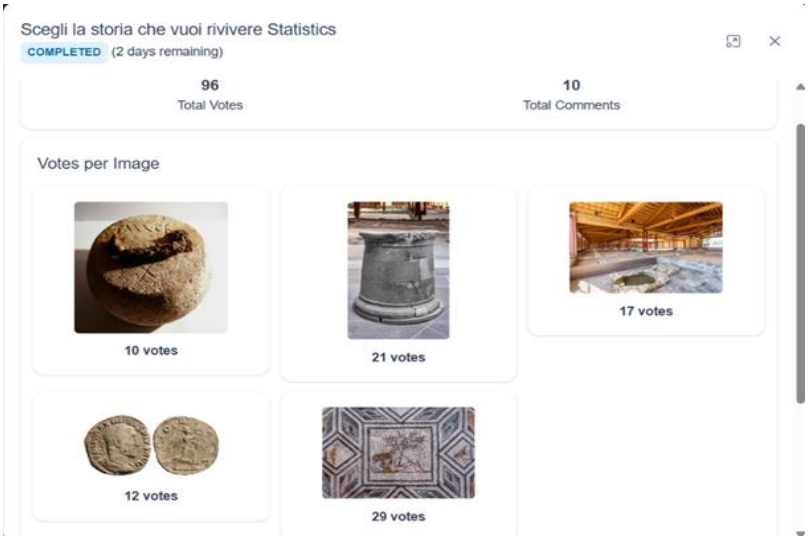


Fig. 13 - Screenshot of the Prioritisation Enabler interface for the Aquileia campaign

The activity was designed to collect both quantitative indicators, in the form of likes and votes, and qualitative inputs, in the form of comments and reactions. These inputs were intended to help the pilot team understand which artefacts attracted the strongest public interest and how they could be presented within the virtual tour.

The campaign collected a total of 96 votes/likes across the five artefacts. The distribution of votes was as follows:

- 10 for the stone weight;
- 21 for the wellhead;
- 17 for the oven;
- 12 for the sestertius;
- 29 for the mosaic.

The polychrome mosaic generated the highest number of votes, followed by the wellhead and the oven. This provides a useful indication of which objects may be most immediately attractive or recognisable for public audiences and can inform the narrative emphasis of the virtual tour.

In addition to the votes, the campaign collected 10 comments. These comments were analysed through sentiment and emotion analysis, classifying them as positive, neutral or negative, and associating them with emotional categories such as love, sadness, surprise, anger or fear. Although the number of comments was limited, this analysis provided a first test of how qualitative public reactions can be captured and interpreted through the Public Sensing Prioritisation Enabler.

The campaign contributed to the pilot in three main ways. It raised awareness of local archaeological heritage, especially among younger audiences. It tested the use of the Public Sensing Prioritisation Enabler in a site-based archaeological context. It provided input for the future narrative structure of the virtual tour by identifying which artefacts generated greater public interest.

6.2.2 Human Driven Contextualisation Campaign

The Human-Driven Contextualisation Campaign aimed to enrich the knowledge base associated with the five artefacts selected for the Public Sensing Prioritisation Campaign. While the prioritisation activity focused on public interest and engagement, the contextualisation campaign focused on expert knowledge and scientific interpretation.

Before the campaign was launched, Fondazione Aquileia contacted two professors from the University of Udine, one professor from the University of Verona and two archaeologists. Dedicated calls were organised to present the project, explain the objectives of the campaign and clarify the type of contribution expected. This preparatory work was important because the campaign required expert input within a relatively short timeframe and depended on the availability of external specialists.

The campaign asked experts to provide historical interpretations, technical descriptions and contextual insights related to the five artefacts. The same objects used in the prioritisation campaign were included in the contextualisation activity. The questions addressed the function, use, preservation, material origin and historical meaning of the artefacts. They included, for example, questions on the purpose of the stone weight, the use of the well inside the Domus, the purchasing power of a sestertius, the preservation of the mosaic and the production of bread in the oven.



Fig. 14 - Human contextualisation Enabler campaign-builder interface

The campaign collected a total of 44 contributions. The distribution of contributions was as follows:

Artefact	Contributions	Validation status
Stone weight	9	Approved
Wellhead	10	Approved
Oven	9	7 approved, 2 rejected
Sestertius	8	Approved
Polychrome mosaic	8	Approved

Only two contributions related to the oven were rejected by the curator. All other contributions were approved. This confirms both the relevance of the selected expert group and the usefulness of the Human-Driven Contextualisation Enabler for collecting structured expert knowledge in support of cultural heritage interpretation.

The campaign also demonstrated the importance of combining public and expert inputs. Public engagement helped identify which artefacts were more attractive to audiences, while expert contextualisation ensured that the information used in the virtual tour remained historically grounded, accurate and suitable for educational use.

6.3 Technical and domain support provided

The REEVALUATE platform was implemented in Pilot 3 through the configuration and use of two main enablers during the first iteration: the Public Sensing Prioritisation Enabler and the Human-Driven Contextualisation Enabler. These tools supported the two main participatory workflows of the pilot: the collection of public preferences and the gathering of expert contextual knowledge.

The pilot task force was led by Fondazione Aquileia, which was responsible for defining the content of the campaigns, selecting the artefacts, managing dissemination and engagement activities, coordinating with local and expert stakeholders, and reviewing the contributions collected through the contextualisation campaign. Fondazione Aquileia also provided the archaeological and site-specific knowledge required to ensure that the selected content was appropriate for the Domus and for the wider interpretation of Aquileia.

3DR provided the digitisation and virtual tour development expertise. Its role was to transform the selected archaeological site and artefacts into reusable digital assets and to integrate them into the interactive virtual tour. This included the production and optimisation of 3D assets, the development of the virtual environment, and the definition of user interaction models for web-based and VR access.

Fondazione LINKS supported community engagement and coordination activities, helping to structure the engagement process and support the connection between the pilot activities and the wider participatory objectives of the REEVALUATE framework.

Hypertech provided technical support for the Public Sensing Prioritisation Enabler. This support was particularly important in clarifying how the system collected and processed interactions. During execution, one key issue concerned user interactions outside the formal enabler flow. Many users interacted directly with the Facebook posts without accessing the specific artefact links managed by the enabler. As a result, some likes and comments could not be tracked by the system. Following exchanges with Hypertech, the operational limitation was clarified: only data collected through the enabler workflow can be included in the platform analysis.

A second issue concerned the availability of analysis at the individual artefact level, especially for qualitative data such as sentiment and emotion analysis. To mitigate this limitation, Hypertech provided an Excel file containing data broken down by artifact. This allowed the pilot team to carry out an initial analysis while waiting for more advanced analytical features to be integrated into the interface.

A further issue concerned comparative analysis. Although the enabler provided ratings for the individual items, it did not automatically produce a structured ranking based on likes. A proposal was therefore made to introduce a clearer ranking functionality in future developments, since this would help cultural heritage institutions interpret campaign results more easily.

The most significant usability issue concerned campaign navigation. During the campaign, users were not restricted exclusively to the five artefacts included in the Aquileia campaign. When navigating through the tool, they could also access unrelated content from other campaigns. This created a risk of confusion and reduced the clarity of the user journey. The issue was reported to the technical partner as a priority for improvement before the second iteration.

GVAM provided technical support for the Human-Driven Contextualisation Enabler. The main issue identified during execution concerned the temporary unavailability of the text input field, particularly in the mobile version of the tool. This issue was promptly reported and resolved, restoring the functionality required for expert contributions.

Overall, the technical and domain support setup allowed Pilot 3 to complete both campaign activities and collect useful feedback for future platform development. At the same time, the first iteration confirmed the need for clearer campaign boundaries, more transparent analytics, stronger artefact-level reporting and smoother mobile functionality in order to support wider engagement in the second pilot phase.

6.4 Creative production deployment

The main creative production of Pilot 3 is the interactive virtual tour of Titus Macer's Domus. The tour builds on the digitisation work carried out under Task 2.1 and on the reuse application development documented in D4.4. Its purpose is to transform archaeological assets into an accessible, engaging and educational digital experience that can be used both on site and remotely.

Digital assets derived from heritage sites are highly versatile and can support several interpretative and educational purposes. They can be used in virtual tours, on-site digital experiences, academic research, exhibitions, digital storytelling, long-term comparative analysis and visitor engagement activities. However, site-level digital assets also present challenges because they are closely linked to a specific location and often require adaptation, simplification or optimisation for use across platforms and audiences. Artefact-level assets are generally more modular and can be reused more easily in different contexts, including exhibitions, catalogues, educational content, gaming environments, 3D prints and digital storytelling applications.

For Pilot 3, assets were digitised from both the archaeological area of the House of Titus Macer and the National Archaeological Museum, where artefacts from the site are preserved. A total of 20 digital assets were produced, including bronze statues, ceramic oil lamps, marble pieces, amphorae and coins. In addition, the Domus itself was delivered as a comprehensive digital asset. This larger model can be subdivided into specific rooms and components, such as the oven, the well and the mosaic room, allowing the virtual tour to emphasise different points of interest during the user's exploration.

Once digitisation was completed and the materials were delivered, development began on the virtual tour. The experience allows users to explore the reconstructed archaeological environment, interact with digital artefacts and access descriptive and narrative information. The tour is accessible through a dedicated website and is designed to avoid the need for users to install specific third-party applications.



Fig. 15 - Screenshot of the exploration in the virtual tour of the stone well.

The user experience is structured around a simple and accessible exploration model. Users enter the virtual environment directly within the reconstructed area of the Domus. They can move through the space using keyboard controls, touch interaction or teleportation through mouse clicks or taps. They can change their point of view using mouse movement or dragging gestures. They can also interact with selected objects, which trigger pop-up windows containing information such as provenance, typology, function and description.

The tour uses predefined points of interest to guide the visitor through the environment. These points of interest provide a sequenced exploration path, while still allowing users to move freely inside the area. This approach combines narrative guidance with user autonomy and supports both educational interpretation and exploratory engagement.

The user interface was designed to remain simple and non-invasive. It uses a limited number of buttons, clear dimensions, appropriate contrast and essential information. This design choice is particularly important because the pilot addresses a broad audience, including visitors who may not be familiar with complex digital environments.



Fig. 16 - Screenshot of an interaction with a digital artefact.

Additional 3D elements, including terrain, vegetation and ambient assets, were created under Task 4.4 to complete the virtual environment and improve the historical atmosphere of the experience. Digitised museum objects were then placed within the virtual archaeological setting to provide contextualised scenarios reflecting their possible everyday use in the Roman period. To preserve immersion, objects appear after the user selects specific hotspots and are displayed on virtual stands that recall their possible location within the Domus.



Fig. 17 - Screenshot of the exploration via a VR headset.

The experience can also be accessed through a VR headset. In this case, the overall user experience remains consistent with the web version, but the interface and controls are adapted to VR use. Locomotion is supported through free walking with the controller's analogue stick and through teleportation using a point-and-select mechanism. Object selection and manipulation are also supported

through the controller. This allows the pilot to test both web-based access and immersive VR interaction while maintaining the same interpretative structure.

The virtual tour therefore acts as the central reuse output of Pilot 3. It integrates digitised assets, contextual information and user interaction in a single application, providing a concrete case for testing how archaeological heritage can be made accessible, meaningful and engaging through the REEVALUATE framework.

6.5 Enablers tested

Enabler	*Deployment status*	*Usage in pilot*	*Issues / Adaptations*
Human Driven Contextualisation	Implemented and used during the first phase of the pilot. Completed.	Used to gather expert input from archaeologists and professors, thereby enriching the knowledge base regarding the artefacts.	A temporary issue with the text input field (particularly on mobile devices), which has since been resolved.
Public Sensing Prioritization	Implemented and used during the first phase of the pilot. Completed.	Used to engage the external public (particularly young community) in the prioritisation of artefacts.	Some interactions took place directly on Facebook rather than via the enabler, meaning that users' likes and comments could not be tracked. Additionally, there was limited availability of analysis (sentiment analysis and no actual ranking of votes) → Excel support file provided by Hypertech. Finally, navigation was not limited to the five artefacts, but users could access unrelated content.

6.6 Monitoring snapshots

KPI / Objective	**Target**	**Snapshot 1**	**Snapshot 2**	**Snapshot 3**
Number of participants engaged in the collaborative contextualisation and prioritization process	50 (25 for the Prioritisation Campaign and 25 for the Contextualisation Campaign)	Number of participants engaged in the Prioritization process reached (106). Number of participants engaged in the collaborative contextualisation process (-).	Number of participants engaged in the Prioritization process reached (106). Number of participants engaged in the collaborative contextualisation process (-).	Number of participants engaged in the Prioritization process reached (106). Number of participants engaged in the collaborative contextualisation process reached (5).

Number of digitised artefacts stored in the repository and made accessible to the wider public	20	20 digitalized artefacts + 1 archaeological area (100% target).	20 digitalized artefacts + 1 archaeological area (100% target).	20 digitalized artefacts + 1 archaeological area (100% target).
Feedback and satisfaction surveys from participants and stakeholders involved in the pilot	40			
Number of media mentions and press coverage of the pilot	10	4 media mentions	5 media mentions	5 media mentions

6.7 Deviations from plan and corrective actions

The first deviation concerned the timeline, as mentioned for the other pilots. The Prioritisation Campaign and Human-Driven Contextualisation Campaign were launched later than originally planned in D4.1. The prioritisation activity took place in December 2025, while the contextualisation activity took place in March 2026. This delay was caused by the time required to prepare the campaigns, mobilise stakeholders, coordinate with schools and experts, and ensure the availability of the relevant technical support.

The second deviation concerned the level and type of stakeholder engagement. The Public Sensing Prioritisation Campaign initially faced difficulties in engaging a sufficient number of users. This created a risk of not reaching the expected target for participation. The issue was mitigated by extending the duration of the campaign and strengthening communication with the target audience.

The Human-Driven Contextualisation Campaign also faced initial difficulties in recruiting experts. This risk was addressed by widening the expert group beyond Fondazione Aquileia's immediate network and involving two professors from the University of Udine, one professor from the University of Verona and two archaeologists. This corrective action ensured that the campaign could be completed within the adjusted timeframe and that the contributions collected were scientifically relevant.

The third deviation concerned the communication channel used for youth engagement. Facebook was used for the campaign because of its connection with the Public Sensing Prioritisation Enabler, but the

first iteration showed that Facebook is not the most effective channel for engaging young people. This affected the type of participation collected and suggests that future engagement with students and younger audiences should be supported by more suitable platforms, such as Instagram or TikTok, while ensuring that interactions remain measurable by the enabler.

The fourth deviation concerned the technical functioning of the Public Sensing Prioritisation Enabler. Interactions made outside the formal enabler workflow could not be captured. In addition, users were not restricted to the Aquileia campaign content and could access unrelated artefacts from other campaigns. This issue was reported as significant because it could reduce clarity and affect the quality of the user journey. As a corrective measure, the limitation was documented and communicated to the technical partner, with the recommendation to restrict campaign navigation to the relevant artefacts in future versions.

A fifth deviation concerned the Human-Driven Contextualisation Enabler. A temporary issue affected the text input field on mobile devices. The issue was reported to GVAM and resolved, allowing the campaign to proceed.

These corrective actions ensured that the first iteration remained operational and produced useful monitoring evidence. They also clarified the improvements required for the second iteration: earlier planning of expert recruitment, stronger alignment between communication channels and target audiences, clearer campaign navigation, improved artefact-level analytics, structured ranking of results, and stronger integration of the virtual tour with context validation and IPR management workflows.

6.8 Lessons learned from iteration 1

The first iteration of Pilot 3 provided important lessons for the next phase of the pilot and for the wider validation of the REEVALUATE framework.

First, the pilot confirmed that participatory heritage digitisation requires early and targeted engagement. The involvement of schools and young people is central to the Aquileia pilot, but this audience requires communication channels and interaction formats that match their habits. Facebook alone is not sufficient for youth engagement. Future campaigns should use channels more appropriate to younger audiences, while ensuring that the resulting interactions can still be captured and analysed by the REEVALUATE tools.

Second, the pilot showed that expert engagement requires realistic timing. Professors, archaeologists and other specialists can provide high-quality contextual contributions, but their availability cannot be assumed at short notice. For the second iteration, expert recruitment should start earlier, with clearer deadlines, more structured instructions and sufficient time for follow-up.

Third, the first iteration confirmed the value of combining public prioritisation and expert contextualisation. Public engagement helped identify which artefacts are most attractive or meaningful to audiences, while expert contributions ensured that the content is scientifically robust. This combination is particularly relevant for archaeological heritage, where accessible storytelling must be balanced with historical accuracy.

Fourth, the pilot highlighted the need for continued technical refinement of the enablers. The Public Sensing Prioritisation Enabler requires clearer campaign boundaries, stronger artefact-level analytics,

automatic ranking based on votes and better handling of interactions across social media channels. The Human-Driven Contextualisation Enabler requires stable mobile functionality and a smoother user experience for expert contributors.

Fifth, the monitoring process showed the importance of flexibility. Extending the campaign period and adapting the engagement strategy made it possible to improve results and protect the quality of evidence collected. Continuous monitoring therefore proved useful not only for reporting, but also for steering the pilot while it was still in progress.

Finally, the first iteration demonstrated that the Aquileia virtual tour has strong potential as an educational and interpretative reuse application. By combining digitised artefacts, the reconstructed archaeological setting, points of interest, expert descriptions and accessible interaction models, the tour can support both on-site and remote engagement with the Domus. The second iteration should therefore focus on testing the completed or more mature virtual tour with users, collecting structured feedback, validating contextual appropriateness and connecting the reuse workflow more fully with the REEVALUATE Context Validation and IPR Management Enablers.

Overall, the first iteration established a strong operational foundation for Pilot 3. It completed the core prioritisation and contextualisation activities, reached the digitisation target, advanced the virtual tour development and identified practical improvements for the second pilot phase. The experience gained will support a more mature, user-facing and fully integrated validation of the Aquileia pilot during the next iteration.

7. Cross-Pilot Analysis

This chapter provides a consolidated analytical view across the three REEVALUATE pilot cases, drawing on the execution reports presented in Chapters 4, 5 and 6. While each pilot operates in a different cultural heritage domain and follows a specific scenario, the first iteration revealed several common patterns related to platform readiness, stakeholder engagement, technical support, monitoring, and the practical implementation of the REEVALUATE framework in realistic settings.

The cross-pilot analysis is not intended to replace the formal evaluation of pilot results, which will be carried out in D4.6. Its purpose is to compare execution progress, identify recurring challenges, assess the effectiveness of the common execution framework, and consolidate the main observations on enabler readiness and platform performance. In this way, the chapter provides an evidence base for the recommendations presented in Chapter 8 and for the refinement of the second pilot iteration.

7.1 Comparative overview of execution progress

The first pilot iteration was originally planned as a four-month phase, broadly corresponding to M23-M26. In practice, execution across the three pilots extended mainly into M28. This adjustment was necessary to align pilot activities with the progressive availability of the integrated platform, the preparation of pilot-specific assets, the deployment of relevant enablers, and the reorganisation of activities following the withdrawal of NURO from the consortium.

Despite this shift, all three pilots produced meaningful execution evidence. Pilot 1 completed and publicly deployed the Pattern Pilot, while the Game Pilot was deferred to the second iteration. Pilot 2 implemented the main preparatory and testing activities for the Olympic Games and Music scenario, including public sensing, Marketplace integration, human-driven contextualisation and preparation of the asset base for creative video production. Pilot 3 completed its public prioritisation and expert contextualisation activities, reached the digitisation target, and advanced the virtual tour of Titus Macer's Domus.

Pilot	Planned first-iteration focus	Main achievements by the end of iteration 1	KPI and monitoring status	Overall execution status
Pilot 1, Fashion	Deployment of a Fashion Time Machine game prototype and publication of a personalised sewing pattern based on MoMu assets. Testing of Marketplace, contextualisation, creative reuse, context validation and IPR-related workflows.	Pattern Pilot deployed through the Mildred pattern. Physical display and printed patterns made available in the MoMu museum shop. Public dissemination through MoMu and FibreMood channels. Internal testing of core enablers carried out by MoMu and EFHA. Game Pilot development path maintained by FFP and CERTH after NURO's withdrawal.	Strong evidence for the Pattern Pilot, including 149 patterns sold and 987 social media interactions. Direct stakeholder testing remained limited to internal and semi-internal users. One MoMu artefact was used in the first iteration against the planned wider set of five. Several KPI targets remain partial or deferred, especially those linked to the game, broad stakeholder testing and copyright management.	High completion for the Pattern Pilot, limited completion for the Game Pilot, and useful but controlled enabler testing.
Pilot 2, Olympic Games and Music	Public sensing for artefact prioritisation, Marketplace upload, contextualisation of Olympic and music-related assets, preparation of creative video production and future exhibition use.	Olympic Museum public sensing campaign implemented with 26 artefacts. Olympic Collection created in the Marketplace. SMB/SPK created multiple thematic collections, including Music and Sport, Trumpet, Marathon and Horo. Human-driven contextualisation campaign launched. Expert and institutional engagement carried out. Asset base prepared for FFP's creative production.	Public sensing generated 72 votes for the Olympic Museum campaign. SMB/SPK engaged curators, researchers, specialists, students, artists and workshop participants. Marketplace ingestion was completed for the main collections. Some KPIs remain partial, especially those linked to IPR, context validation, video production and revenue or visitor impact.	Substantial progress with adjusted timing. Core preparatory and platform activities completed, while full creative reuse validation remains for iteration 2.
Pilot 3, Historic Site of Aquileia	Public prioritisation of archaeological assets, expert contextualisation, digitisation of site and ar-	Public Sensing Prioritisation Campaign completed with five artefacts. Human-Driven Contextualisation Campaign completed with expert contributions. 20	Public prioritisation target reached, with 106 recorded interactions across votes and comments. Expert contextualisation involved five experts and generated 44	High execution progress. Core first-iteration activities completed, with

	tefacts, and development of the virtual tour of Titus Macer's Domus.	digital assets and one archaeological area produced. Virtual tour development advanced, with web and VR access models defined.	contributions, with only two rejected by the curator. Digitisation target reached fully. Feedback and satisfaction survey targets remain to be completed through user testing of the mature virtual tour.	broader user-facing validation planned for iteration 2.

The consolidated timeline shows that all pilots followed the same general sequence of preparation, deployment, active testing and consolidation, but with different rhythms. Pilot 1 had an earlier public-facing output through the Mildred pattern, while platform testing was compressed. Pilot 2 required more time for asset coordination, public sensing, Marketplace integration and expert engagement. Pilot 3 launched its public campaign early in the adjusted execution window and completed contextualisation later, once expert recruitment and technical support had been secured.

Period	Planned focus according to iteration 1	Actual cross-pilot execution
M23	Start of first pilot iteration, activation of pilot task forces and preparation of execution activities.	Continued preparation of assets, testing materials and coordination workflows. Platform components were becoming progressively available.
M24	Active execution across all pilots.	Pilot 1 kicked-off the Pattern Pilot. Pilot 3 launched the Aquileia prioritisation campaign. Pilot 2 prepared its public sensing and Marketplace workflows.
M25	Continued execution and stakeholder engagement.	Pilot 2 launched the Olympic Museum public sensing campaign. Pilot 1 continued Pattern Pilot implementation and internal testing. Enabler testing became more concrete but was still compressed.
M26	Planned close of first iteration and preparation of evaluation evidence.	Several pilots were still in active implementation. Pilot 2 configured Marketplace access and uploaded collections. Pilot 1 consolidated internal feedback. Pilot 3 prepared expert contextualisation.
M27	Reporting and consolidation.	Pilot 3 completed the Human-Driven Contextualisation Campaign. Pilot 2 continued contextualisation and expert engagement. Pilot 1 consolidated enabler feedback and corrective actions.
M28	Additional consolidation period.	Final evidence collection, reporting, analysis of deviations and preparation of D4.5. Additional awareness and expert engagement activities took place, including SMB/SPK dissemination and workshop activities.

Overall, the first iteration confirmed the feasibility of the three pilot scenarios, but also showed that the first pilot phase functioned mainly as an operational validation and stabilisation round. The strongest evidence concerns asset preparation, first reuse outputs, public sensing campaigns, expert contex-

tualisation and internal testing of the platform. The more complete validation of end-to-end workflows, broader public engagement, technology acceptance and creative reuse through the fully integrated platform will happen during the second iteration.

7.2 Common challenges and cross-cutting issues

Several challenges emerged across more than one pilot. While their practical manifestations differed from pilot to pilot, they point to common root causes that should be addressed before the second iteration.

The first cross-cutting challenge concerned timing and platform readiness. In all three pilots, activities had to be adjusted because the integrated platform and several enablers became available progressively during the first iteration. This compressed the testing window and reduced the time available for external engagement. Pilot 1 was particularly affected, as the Game Pilot could not be implemented during the first phase following NURO's withdrawal and the reassignment of related activities. Pilot 2 experienced delays in campaign launch, Marketplace integration and contextualisation. Pilot 3 also shifted its prioritisation and contextualisation activities compared with the original timeline. The root cause was not a single pilot-specific issue, but the dependency between pilot execution and the maturity of multiple platform components.

The second challenge concerned the balance between controlled testing and public engagement. The first iteration had to protect the quality of the validation process by avoiding premature exposure of immature workflows to broad external audiences. As a result, Pilot 1 focused mainly on internal and semi-internal testing, while its public-facing engagement came through the Pattern Pilot rather than through direct platform use. Pilot 2 combined public sensing with expert and internal testing, but broader use of the full workflow remained limited. Pilot 3 achieved stronger public participation in prioritisation, but expert and user testing of the mature virtual tour will still need to be expanded. Across all pilots, the root cause was the need to match the level of stakeholder engagement to the operational stability of the tools.

The third challenge concerned stakeholder recruitment and channel selection. Public participation was easier when the engagement action was concrete, visible and easy to understand, as shown by the Mildred pattern in Pilot 1 and the Aquileia prioritisation campaign in Pilot 3. However, collecting richer qualitative input proved more difficult. In Pilot 2, the Olympic Museum campaign generated likes but few comments, limiting sentiment analysis. In Pilot 3, Facebook was not fully aligned with the habits of younger target audiences. This indicates that future engagement cannot rely only on generic social media posting. It requires targeted prompts, appropriate channels, clear user journeys and mechanisms that keep interactions measurable by the platform.

The fourth challenge concerned data capture and analytics. Both Pilot 2 and Pilot 3 showed that interactions taking place outside the formal enabler workflow could not always be captured. Reposting campaign content through institutional channels increased visibility, but some interactions fell outside the measurable campaign flow. In addition, pilot partners needed clearer artifact-level analytics, easier ranking of results and more transparent interpretation of campaign outputs. These issues are particularly important because public sensing is intended not only as an outreach activity, but as a decision-support mechanism for prioritisation.

The fifth cross-cutting issue concerned usability and workflow clarity. Several enablers were operational, but testers reported that interfaces and outputs were not always sufficiently transparent. Marketplace workflows required guidance on account roles, collection creation, artefact upload, metadata entry and publication. The Human-Driven Contextualisation Enabler required more flexible and clearer workflows. The Context Validation Enabler produced outputs that were sometimes difficult to interpret. These observations indicate that platform performance should not be assessed only in terms of technical availability. It must also be assessed in terms of whether cultural heritage users can understand what the system is doing and why.

The sixth issue concerned domain fit and metadata alignment. Pilot 1 showed that the metadata model did not fully reflect the specificity of fashion heritage content, especially for garment construction, materials, patterns and reuse contexts. Pilot 2 highlighted the need to better support audio, sound recordings, instruments and audiovisual heritage. Pilot 3 showed the importance of linking artefact-level information to site-level interpretation and virtual tour narratives. These differences confirm the relevance of testing the REEVALUATE framework across diverse domains, but they also show that the platform must support domain-specific metadata needs without losing interoperability.

The seventh issue concerned the incomplete testing of IPR and context validation workflows. These components are central to the REEVALUATE concept of safe and responsible reuse, but their full validation depends on more mature creative reuse scenarios. In Pilot 1, IPR and context validation were tested in controlled conditions, but not yet through the Fashion Time Machine. In Pilot 2, the IPR Management Enabler and Context Validation Enabler will become more relevant during FFP's video production. In Pilot 3, these workflows should be connected more fully to the virtual tour and future reuse scenarios. The first iteration therefore provided early feedback, but not final validation of these components.

Finally, the first iteration revealed a need for more standardised feedback and issue-tracking mechanisms across pilots. Shared documents and ad hoc feedback forms were useful during the first round, but they make it difficult to compare findings across pilots and to prioritise technical fixes. A more structured approach to bug reporting, usability feedback, KPI evidence and corrective action tracking will be needed in the second iteration.

7.3 Enabler readiness and platform performance

The first iteration provided the first cross-pilot evidence on the readiness and performance of the REEVALUATE platform and its enablers. The overall picture is positive but still incomplete. Most enablers were operational in some form and could be tested through pilot workflows. However, several components required adaptations, and full end-to-end validation remains for the second iteration.

Enabler or platform component	Use across pilots during iteration 1	Readiness and performance observations	Priorities for iteration 2

Public Sensing Prioritisation Enabler	Tested in Pilot 2 and Pilot 3 through public campaigns.	Operational and able to collect preference data. However, interactions outside the formal workflow were not captured. Campaign editing, result interpretation, artefact-level analytics and ranking require improvement. Support for audio and video is still limited. Campaign navigation should be restricted to relevant artefacts.	Improve analytics, ranking, campaign management, social media integration, multimedia support and campaign boundaries.
Human-Driven Contextualisation Enabler	Tested in Pilot 2 and Pilot 3 with internal experts, curators, archaeologists and external specialists.	Operational and useful for collecting structured contextual input. Issues included workflow rigidity, search and retrieval transparency, category management, uppercase email handling and temporary mobile input problems.	Improve usability, mobile stability, invitation management, contribution workflows, category handling and integration with Marketplace records.
AI-driven text-based Contextualisation Enabler	Tested in Pilot 1 with internal CHI users and fashion heritage content.	Operational and promising, but outputs require further reliability checks. Users noted that the results can appear solid at first glance but are not yet ready for production use without validation. Batch processing and clearer UI support are needed.	Improve accuracy, explainability, batch processing, user guidance and integration with pilot-specific metadata and the Knowledge Graph.
AI-driven image-based Contextualisation Enabler	Tested in Pilot 1 with fashion-related images and visual similarity workflows.	Easy to use, but functionality remained limited. Suggested metadata were often incorrect or not aligned with the pilot content. The metadata model did not sufficiently match fashion heritage needs.	Improve domain adaptation, metadata alignment, batch upload, feedback loops and integration with CHI-provided image collections.
Marketplace	Used in Pilot 1 and Pilot 2 for account setup, collection creation, artefact management and access to connected enablers.	Operational as a central access point for artefact management and reuse workflows. Most user scenarios could be executed, but interface behaviour was not always transparent. Some bugs, screen-size issues and metadata limitations were identified.	Improve usability, account role clarity, collection and artefact workflows, metadata flexibility, batch upload and cross-enabler integration.

Collaboration Enabler	Tested mainly through Marketplace workflows and prepared for broader use in Pilot 2 creative production.	Search and recommendation functions are conceptually central, but full validation across all pilots is still partial. Its effectiveness depends on richer metadata, larger artefact sets and more complete user interaction data.	Test with larger and more diverse collections, validate search relevance, improve recommendation logic and connect results to concrete reuse scenarios.
AI-Driven Creative Reuse Enabler	Tested mainly in Pilot 1 through Marketplace-related workflows and planned for more extensive use in Fashion Time Machine and Pilot 2 production.	Operational, but outputs sometimes violated conditions of use or did not align sufficiently with expectations. More controlled prompts, clearer restrictions and stronger context validation are needed.	Improve prompt guidance, output quality, restriction handling, integration with context validation and use in complete creative reuse workflows.
Context Validation Enabler	Tested in Pilot 1 through image and video uploads. Planned for fuller use in Pilot 2 and Pilot 3 during mature reuse activities.	Operational, but outputs were sometimes confusing or inconsistent. Some problematic contexts were not always recognised, while warnings could appear too broadly. Stand-alone use was less effective than integrated use would be.	Improve clarity of outputs, detection reliability, threshold handling, user guidance and integration with Marketplace and creative reuse workflows.
DLT-based Tokenisation and IPR Management Enabler	Tested indirectly through Marketplace workflows in Pilot 1 and prepared for use in Pilot 2 creative production.	Operational at platform level, but not yet fully validated through complete reuse agreements or real production workflows.	Test complete rights-management workflows, including permissions, reuse duration, agreements, artefact access and production-related reuse.

The platform was sufficiently stable for controlled testing and for the execution of selected pilot workflows. The Hub, Marketplace, authentication and account management processes enabled access to key services, although pilot partners required support to understand account roles and workflow logic. The Knowledge Graph and artifact storage components provided the basis for connecting digital assets to platform services, but the value of this infrastructure depends on the quality, completeness and domain fit of the metadata entered into the system.

The first iteration also confirmed that the platform should be assessed as an ecosystem rather than as a set of isolated components. Individual enablers may function technically, but their value for cultural heritage institutions depends on how smoothly they connect with one another. For example, artifact upload in the Marketplace should support contextualisation, search, recommendation, IPR management and validation without requiring users to repeat information or understand hidden technical dependencies. Similarly, creative reuse should be linked to rights, restrictions and context validation in a transparent workflow.

The main conclusion from the first iteration is therefore that the REEVALUATE platform has reached a level of maturity sufficient for controlled pilot execution, but not yet for broad, unsupervised public validation across all scenarios. This is consistent with the iterative pilot approach. The second iteration should build on the operational evidence collected here and focus on stronger integration, clearer user journeys, more robust analytics, broader stakeholder testing and fuller validation of end-to-end workflows.

8. Recommendations for Iteration 2

This chapter presents the recommendations emerging from the execution and monitoring of the first pilot iteration. The recommendations build on the pilot-specific findings reported in Chapters 4, 5 and 6, and on the cross-pilot analysis presented in Chapter 7. Their purpose is to translate the operational evidence collected during the first phase into concrete adjustments for the second iteration of the REEVALUATE pilots.

The first iteration confirmed the relevance of the three pilot scenarios and demonstrated that the REEVALUATE framework can be applied across diverse cultural heritage domains. At the same time, it showed that the first phase functioned primarily as an operational validation and stabilisation round. It allowed the consortium to test the readiness of the platform and its enablers, identify integration dependencies, collect targeted feedback from cultural heritage and technical users, and prepare the ground for broader validation. The second iteration should therefore move from controlled and partially integrated testing towards more complete end-to-end workflows, broader stakeholder engagement and more systematic KPI measurement.

The recommendations below are organised around three areas: adjustments to pilot plans, technical and platform improvements, and updated risk considerations. Together, they are intended to feed into the updated pilot planning in D4.1 Release 2 and to guide the execution of the second pilot iteration.

8.1 Adjustments to pilot plans

The second iteration should be planned as a more integrated validation phase, with a stronger focus on complete user journeys rather than on isolated component testing. In the first iteration, the pilots produced valuable evidence, but several activities were carried out through controlled workflows, stand-alone interfaces or partial integration routes. For the second phase, each pilot should define a limited number of end-to-end scenarios that connect asset preparation, Marketplace ingestion, contextualisation, search or recommendation, creative reuse, context validation, IPR management and feedback collection. This will make it easier to assess the practical value of the REEVALUATE framework as an integrated system.

A common adjustment across all pilots should be the introduction of a readiness checkpoint before public or external testing. This checkpoint should verify that the relevant assets have been uploaded, accounts and roles have been configured, test scenarios have been documented, enabler access has been checked, consent or information materials are ready where needed, and the relevant technical partners are available for support. This does not need to become a heavy administrative procedure.

It should operate as a practical go/no-go review to avoid launching public-facing activities before the user journey is sufficiently stable.

For Pilot 1, the second iteration should consolidate the Pattern Pilot while prioritising the implementation and testing of the Fashion Time Machine. The Pattern Pilot proved to be a strong public engagement format, as demonstrated by the uptake of the Mildred pattern and related social media interactions. This format should remain part of the second iteration, either by extending the reuse workflow to additional MoMu assets or by using the existing Mildred case as a reference point for testing Marketplace, contextualisation and reuse workflows with external stakeholders. At the same time, the Game Pilot should be treated as the main missing component of the Fashion scenario. FFP and CERTH should define a realistic minimum viable scenario for the Fashion Time Machine at the start of the second phase, focusing on the core functions that are essential for validation: avatar interaction, use of digitised garments or garment-inspired assets, AI-supported creative reuse, contextual storytelling and feedback collection.

Pilot 1 should also adjust its target audiences for the second iteration. The first phase relied mainly on internal and semi-internal testing for the platform, while public engagement came through the pattern release. In the second iteration, testing should involve a broader but still targeted group of users, including MoMu staff, EFHA network members, fashion students, makers, designers, creative industry professionals and selected cultural heritage professionals from the fashion domain. This will allow the pilot to test whether the framework is understandable and useful beyond the project consortium, while still engaging users who can provide meaningful feedback on fashion heritage reuse.

For Pilot 2, the second iteration should focus on connecting the prepared asset base with the creative video production and the future immersive exhibition narrative. The first iteration successfully implemented public sensing, Marketplace ingestion, expert contextualisation and thematic collection building. The next phase should use this foundation to test the full reuse chain, from selected Olympic and ethnomusicological assets to their use in audiovisual production. FFP's creative production should therefore become a central validation scenario for the Collaboration Enabler, the IPR Management Enabler and the Context Validation Enabler. The pilot plan should clearly define which assets will be used, what rights or reuse conditions apply, how context validation will be performed, and how the final production will be reviewed by the cultural heritage partners.

Pilot 2 should also refine the structure of its public sensing activities. The first iteration showed that a large number of artefacts can be difficult to manage within current campaign workflows and that qualitative engagement cannot be assumed from social media reactions alone. For the second iteration, campaigns should be more focused, with fewer artefacts per campaign, clearer questions and prompts designed to elicit comments, memories, interpretations or associations. Given the importance of audio and music in this pilot, the plan should also include testing of audio-related interaction formats as soon as the technical setup allows it.

For Pilot 3, the second iteration should shift the focus from campaign execution and asset preparation towards user testing of the virtual tour. The first iteration completed the Public Sensing Prioritisation Campaign, collected expert contextualisation contributions, reached the digitisation target and advanced the virtual tour development. The next phase should integrate the prioritisation results and

expert contributions into the tour's points of interest, descriptive panels and user interaction structure. Testing should then be carried out with local audiences, students, visitors, remote users and cultural heritage professionals, using both the web-based version and, where feasible, the VR version.

Pilot 3 should also clarify how site-level assets and artefact-level assets will be handled in the validation workflow. The Domus is both a digital environment and a cultural heritage asset in itself, while individual objects such as the wellhead, oven, sestertius and mosaic function as specific points of interest. The second pilot plan should therefore distinguish between validation questions related to the overall virtual tour experience and validation questions related to individual artefacts, metadata, contextualisation, IPR management and possible reuse.

Across the three pilots, the second iteration should include a clearer distinction between mandatory and optional validation objectives. Mandatory objectives should include those needed for D4.6 and for the assessment of the REEVALUATE framework: usability, relevance, stakeholder satisfaction, enabler performance, completeness of workflows and quality of evidence. Optional objectives may include additional outreach, extended public engagement, further creative experiments or supplementary dissemination activities. This distinction will help partners prioritise essential validation tasks if time or technical constraints reappear.

8.3 Technical and platform improvements needed

The second iteration depends on a set of technical and platform improvements that should be prioritised according to their impact on pilot objectives. The most important priority is not only to make individual enablers more stable, but to improve the integration between them. The first iteration showed that cultural heritage users experience the REEVALUATE framework through workflows, not through technical components. For this reason, improvements should focus on user journeys that connect several enablers in a coherent sequence.

The Marketplace should remain the central access point for artifact management and reuse workflows, but its usability should be improved before broader testing. Users need clearer guidance on account roles, collection creation, artefact upload, metadata entry, publication status, licensing, reuse permissions and the relationship between Marketplace actions and connected enablers. System behaviour should be made more transparent through clearer messages, confirmations and error explanations. The second iteration should also test batch upload or at least a more efficient ingestion process, since cultural heritage institutions rarely manage digital assets one by one in real operational settings.

Metadata flexibility should be a priority across the platform. Pilot 1 requires better support for fashion-specific information, including garment type, construction, pattern, materials, techniques, sizes, historical period and reuse context. Pilot 2 requires better support for audio, sound recordings, musical instruments, audiovisual material and intangible cultural heritage contexts. Pilot 3 requires stronger links between artefact-level metadata, site-level interpretation, spatial context and virtual tour points of interest. These domain-specific needs should be addressed through configurable metadata fields or pilot-specific extensions that remain mapped to the common semantic structure of the platform.

The Public Sensing Prioritisation Enabler requires several improvements before the second iteration. Campaign setup and editing should become more flexible. Campaign analytics should be easier to interpret, with clearer artefact-level results, automatic ranking based on votes or interactions, exportable data and transparent separation between quantitative and qualitative outputs. Campaign navigation should be restricted to the artefacts included in the specific campaign, avoiding user confusion caused by access to unrelated content. The enabler should also improve the handling of multimedia assets, especially audio and video, which are essential for Pilot 2. Finally, the relationship between social media outreach and measurable campaign participation should be clarified technically and operationally.

The Human-Driven Contextualisation Enabler should be improved in terms of workflow clarity, mobile stability and contributor management. The first iteration identified issues related to email handling, search and retrieval transparency, category systems and temporary mobile input problems. For the second iteration, invitation management should be smoother, text input should be stable across devices, contribution categories should be easier to understand, and curators should have clearer moderation and validation options. The link between contextualisation contributions, Marketplace records and the Knowledge Graph should also be made more visible to users, so that they understand how their input becomes part of the wider platform.

The AI-driven text-based Contextualisation Enabler should be improved in reliability, explainability and user guidance. Pilot 1 feedback indicated that outputs can appear useful at first glance but still require careful validation. This confirms the need for a curator-in-the-loop approach. The enabler should support clearer review steps, indicate uncertainty where relevant, and make it easier for users to correct, approve or reject structured outputs before they are stored. Batch processing should also be considered, as cultural heritage institutions often work with larger sets of descriptions and metadata records.

The AI-driven image-based Contextualisation Enabler should be further adapted to the domain-specific needs of the pilots. In Pilot 1, suggested metadata were often not aligned with fashion heritage content. This indicates a need for better training data, stronger use of CHI-provided reference collections, clearer selection of transferable properties and more transparent feedback loops. The tool should also clarify how user validation improves future outputs, since testers need to understand the value of correcting or confirming suggestions.

The Collaboration Enabler should be tested with larger and more diverse collections during the second iteration. Its information retrieval and matchmaking functions depend on the richness of the Knowledge Graph, the quality of metadata, the availability of embeddings and the presence of meaningful user profiles or interaction histories. The second iteration should therefore include structured tests of search relevance, image-based retrieval, combined text and image search, recommendation quality and usefulness for creative reuse. These tests should be connected to real pilot tasks, such as finding suitable fashion assets for design inspiration, selecting music-related artefacts for the video production, or retrieving archaeological objects for educational storytelling.

The AI-Driven Creative Reuse Enabler should be tested within more controlled creative workflows. The first iteration showed that outputs may violate conditions of use or fail to align with user expectations. The second iteration should therefore include stronger prompt guidance, clearer restrictions, improved integration with context validation and a review mechanism for generated outputs. This is

particularly important for the Fashion Time Machine and for FFP's video production, where creative reuse must remain aligned with the cultural meaning and rights conditions of the source assets.

The Context Validation Enabler should be improved in terms of output clarity and detection reliability. Testers need to understand why a context is considered problematic, whether the result is a warning or a blocking issue, and how confident the system is. The tool should include clearer examples, more transparent categories, improved threshold handling and better integration with the Marketplace and Creative Reuse Enabler. Stand-alone use may be useful for testing, but the second iteration should prioritise integrated use within concrete reuse workflows.

The DLT-based Tokenisation and IPR Management Enabler should be tested through complete rights-management scenarios. The first iteration provided only partial evidence of this workflow. In the second phase, pilots should test the sequence from artifact upload to rights definition, permission request, agreement or licensing, reuse duration, access to files, proof of ownership or permission, and documentation of the reuse event. This is essential for validating the REEVALUATE promise of safe and legally supported creative reuse.

Finally, the consortium should introduce a more structured issue-tracking and release-management process for the second iteration. Shared documents were sufficient for the first testing round, but a more systematic approach is needed for broader validation. Each issue should include the pilot, enabler, user role, steps followed, expected behaviour, actual behaviour, severity, screenshot or evidence where possible, and status of resolution. Technical partners should also provide short release notes before each testing phase, indicating what has changed, what is known to be limited and what should be tested.

8.4 Updated risk considerations

The first iteration confirmed several risks already identified in D4.1 and revealed additional operational risks that should be addressed before the second phase. Overall, the risk profile remains manageable, but the second iteration will be more exposed to public-facing validation and therefore requires stronger preparation.

The first updated risk concerns continued delays or incomplete integration of platform components. The first iteration showed that even when individual enablers are operational, their use in complete pilot workflows can be affected by dependencies between components. The mitigation strategy should be the introduction of readiness checkpoints, clearer technical deadlines, reduced but realistic minimum viable scenarios for each pilot, and fallback testing routes. If a full end-to-end workflow is not available, the pilot should still be able to test the most relevant sequence of components and document the missing link clearly.

The second risk concerns stakeholder fatigue or insufficient participation. The second iteration will require broader engagement than the first, including external users, creative professionals, students, museum visitors and experts. There is a risk that participation remains below target if engagement activities are launched too late, rely on unsuitable channels or require too much effort from users. Mitigation should include earlier recruitment, clearer communication materials, more appropriate

channels for each target group, targeted workshops or guided testing sessions, reminders, and low-threshold participation formats.

The third risk concerns the loss of measurable data when engagement takes place outside the enabler workflow. This risk materialised in both Pilot 2 and Pilot 3, where reposted or external social media interactions increased visibility but could not always be captured by the platform. Mitigation should include clear participation links, instructions that direct users to the measurable workflow, technical testing of tracking before campaigns launch, and an agreed method for documenting external interactions that cannot be automatically captured.

The fourth risk concerns the quality and reliability of AI-generated or AI-structured outputs. This applies to text-based contextualisation, image-based contextualisation, creative reuse and context validation. Inaccurate outputs could reduce user trust or produce misleading contextual information if not properly reviewed. Mitigation should rely on human validation, curator approval steps, clearer confidence indicators, better explanations of outputs, improved prompt guidance, and explicit communication that AI results are support tools rather than final curatorial statements.

The fifth risk concerns metadata mismatch across domains. The first iteration showed that the common platform structure must support fashion, music, Olympic heritage and archaeology without flattening their specific requirements. If metadata fields remain too generic or poorly aligned with domain needs, search, contextualisation and reuse will be less effective. Mitigation should include pilot-specific metadata mapping, domain extensions where needed, curator review of mandatory fields, and closer alignment between CHI-provided datasets and the Knowledge Graph.

The sixth risk concerns incomplete validation of IPR and context validation workflows. These workflows are central to REEVALUATE but require complete reuse scenarios to be tested meaningfully. If the second iteration does not include production-level reuse cases, these components may remain only partially validated. Mitigation should ensure that each pilot includes at least one concrete rights and context validation scenario. Pilot 1 should connect this to the Fashion Time Machine or pattern-based reuse. Pilot 2 should connect it to FFP's video production. Pilot 3 should connect it to the virtual tour and possible reuse of archaeological assets.

The seventh risk concerns exposing external users to workflows that are still too unstable or unclear. This could generate poor-quality feedback and reduce stakeholder confidence in the platform. Mitigation should include internal pre-testing before each public activity, concise user guidance, technical support during testing sessions, and the possibility to stop or adjust a test if a blocking issue appears.

The eighth risk concerns limited technical support capacity during the second iteration. Broader testing will increase the number of questions, bugs and support requests. If these are not managed systematically, technical partners may receive fragmented feedback and pilot partners may experience delays. Mitigation should include a shared support calendar, named technical contacts per enabler, standardised issue reporting, prioritisation of critical bugs and regular cross-pilot technical review meetings.

The ninth risk concerns accessibility and usability for non-technical users. The second iteration will involve users who may not be familiar with digital heritage platforms, AI tools, VR interfaces or

metadata workflows. If interfaces are too complex, the evaluation may measure confusion rather than platform value. Mitigation should include simplified user journeys, introductory tutorials, guided testing sessions, accessibility checks, clear interface labels and the possibility to provide feedback without completing complex workflows.

Taken together, these updated risk considerations confirm that the second iteration should be more ambitious but also more structured. The first iteration produced the evidence needed to identify where the framework is ready, where it still requires refinement and where pilot plans must be adjusted. The second iteration should use this evidence to deliver broader validation, stronger integration and more complete assessment of the REEVALUATE framework in real cultural heritage contexts.

9. Conclusions

This deliverable has documented the execution and monitoring of the first iteration of the three REEVALUATE pilots under Task 4.5. The first pilot phase confirmed the relevance of the pilot scenarios and demonstrated that the REEVALUATE framework can be applied across different cultural heritage domains, namely fashion heritage, Olympic and music heritage, and archaeological heritage. At the same time, it showed that the first iteration functioned primarily as an operational validation and stabilisation phase, rather than as a complete public-facing validation of the full integrated framework.

Across the three pilots, the consortium achieved concrete progress. Pilot 1 successfully deployed the Pattern Pilot through the Mildred sewing pattern and used the fashion heritage case to test several framework components with internal and semi-internal users. Pilot 2 implemented public sensing, Marketplace integration, contextualisation activities and asset preparation for the Olympic Games and Music scenario. Pilot 3 completed its public prioritisation and expert contextualisation campaigns, reached the digitisation target and advanced the virtual tour of Titus Macer's Domus. These results provide a solid operational basis for the next phase of pilot execution.

The first iteration also confirmed the value of the REEVALUATE approach. The pilots showed that digitised cultural heritage assets can support meaningful reuse when they are accompanied by adequate contextualisation, rights management, stakeholder engagement and domain expertise. They also demonstrated that the framework's modular enablers can be tested in realistic workflows, although their full value depends on stronger integration between Marketplace ingestion, contextualisation, search and recommendation, creative reuse, context validation, IPR management and monitoring.

At the same time, the first iteration identified some limitations that need to be addressed before broader validation. The progressive availability of the platform and enablers compressed the testing window and required adjustments to the original timeline. In several cases, testing had to be carried out through controlled workflows or stand-alone components rather than fully integrated end-to-end scenarios. Stakeholder engagement was therefore intentionally staged, with a stronger emphasis on internal, semi-internal and expert users where the platform was not yet mature enough for wider public testing.

The monitoring activities confirmed that several KPIs could already be tracked through campaign results, asset preparation, Marketplace uploads, stakeholder feedback and reuse outputs. Other KPIs remain partial or deferred because they require broader public interaction, completed creative productions, mature platform integration or repeated use of the enablers. This distinction is important

for the interpretation of the first pilot round. The evidence collected in D4.5 should be treated as execution and monitoring evidence, while the formal assessment of usability, satisfaction, effectiveness, technology acceptance and framework impact will be carried out in D4.6.

The deliverable provides three main inputs for D4.6. First, it offers a factual record of activities implemented in each pilot, including deviations, corrective actions and monitoring snapshots. Second, it consolidates qualitative and quantitative evidence on the first use of the platform and enablers in pilot contexts. Third, it identifies which KPIs are ready for evaluation, which require further data collection, and which should be assessed more fully during or after the second iteration.

D4.5 also provides key input for the updated D4.1 planning of the second pilot iteration (namely D4.8). The recommendations emerging from the first phase point to the need for more complete end-to-end validation scenarios, stronger technical support, improved issue tracking, better campaign analytics, more flexible metadata models and broader but targeted stakeholder engagement. These adjustments will help ensure that the second iteration moves beyond operational testing towards more complete validation of the REEVALUATE framework in real cultural heritage settings.

Overall, the first pilot iteration can be considered a productive and necessary step in the validation pathway of REEVALUATE. It confirmed the feasibility of the three pilots, generated useful evidence for evaluation, exposed practical dependencies between platform maturity and pilot execution, and clarified the improvements required for the next phase. The second iteration will build on this foundation with more mature platform components, broader user involvement, stronger integration of the enablers and more complete measurement of the framework’s capacity to support safe, open, collaborative and inclusive digitisation and reuse of cultural heritage.