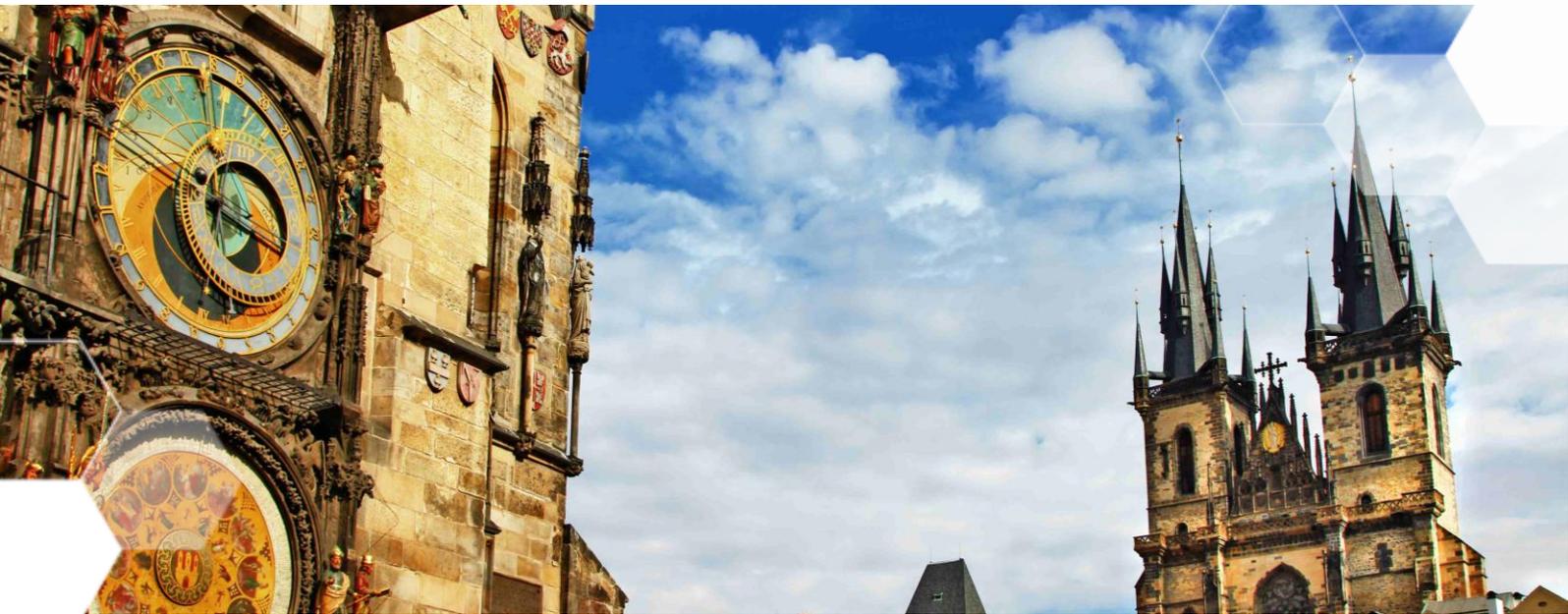




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# ***Platforms on the Future of Cultural Heritage: A problem solving approach***

**Report on the Prague Platform on 'Cultural Heritage in the Digital Age'**

**European Expert Network on Culture and Audiovisual (EENCA)**



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## Table of contents

<b>1</b>	<b>Background</b>	<b>5</b>
<b>2</b>	<b>Opening remarks</b>	<b>10</b>
<b>3</b>	<b>Intangible heritage: how can digitalisation improve preservation, protection, transmission, research, valorisation, and access?</b>	<b>13</b>
<b>4</b>	<b>Digital cultural heritage, tech industries and start-ups: levers for smart and inclusive growth</b>	<b>17</b>
<b>5</b>	<b>Enhanced digitally enabled active cultural heritage for all citizens</b>	<b>23</b>
<b>6</b>	<b>Conclusions and key lessons learned</b>	<b>30</b>
<b>7</b>	<b>Closing remarks</b>	<b>32</b>
Appendix 1	About EENCA	33



# 1 Background

One of the 60 priority actions included in the European Framework for Action aims at reinforcing EU leadership and capitalising on it in the global arena on innovative aspects of heritage policies. In 2019, in order to jointly develop concrete solutions, the European Commission launched a series of conferences over a two-year period on the future of heritage, intended as global problem-solving platforms. These platforms, each with a different theme, involve national governments and their agencies, key global institutions, experts and young global leaders.

The platforms will help disseminate the results of ongoing experimentation and research among cultural heritage institutions and stakeholders, and in the field of social policies. This report relates to the second platform that was held on the 7<sup>th</sup>–8<sup>th</sup> October in Prague, – “Cultural Heritage in the Digital Age”. Two locations were utilised for the platform, the Dominican Baroque Refectory and the National Library of Czechia. The European Commission assigned the EENCA network with taking notes, recording proceedings of the conference and presenting outcomes of each of the three working groups that discussed different sub-topics of the platform. Information on the EENCA network can be found in the Annex.

The platform concept has its base in the European Year of Cultural Heritage 2018, which provided a remarkable moment of reflection and call to action on the transformative potential of cultural heritage in a variety of different spheres. In the past, there was a widespread tendency to regard heritage, both in its tangible and intangible dimensions, mainly as an asset that testifies and preserves the cultural achievements of the past, and therefore to place preferential emphasis on its identitarian aspects and their implications in terms of self-representation and sense of belonging.

One important legacy of the European Year of Cultural Heritage has been that of highlighting such a multifaceted potential of heritage in the context of the societal challenges that Europe will have to tackle in the coming years. The recent launch of the **European Framework for Action on Cultural Heritage**<sup>1</sup>, and the publication of the **New European Agenda for Culture**<sup>2</sup> by the European Commission provide a clear context for future initiative in this direction. The societal challenges that Europe will face are to a large extent also valid for the whole world. It is therefore useful that Europe, capitalising on the inspiration, elaboration and experience of the European Year of Cultural Heritage, invites global stakeholders, institutions, and civil society to reflect on how to bring heritage closer to the core of policy agendas worldwide.

This is the purpose of the Platforms project: **creating a moment of exchange among a wide variety of participants coming from diverse backgrounds, bearing unique visions, skills, and experience, to engage in an exercise of collective intelligence to develop solution-oriented proposals on specific, key fields where cultural heritage may continue to make a difference in the future.** In its entirety, the project will consist of several appointments, each one on a different key topic and taking place in a different European capital, ideally drawing out a full cycle of proactive reflection that covers a wide spectrum of innovative, policy-relevant issues calling for attention, fresh ideas, and joint commitment from institutions, stakeholders and communities worldwide. The scope of the project therefore cuts across different policy areas and communities: culture, research, education, innovation, with a special focus on younger generations in view of the future on which and for which it is built.

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<sup>1</sup> <https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf>

<sup>2</sup> [https://ec.europa.eu/culture/sites/culture/files/commission\\_communication\\_-\\_a\\_new\\_european\\_agenda\\_for\\_culture\\_2018.pdf](https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf)

The first Platform, devoted to the relationship between heritage and social innovation, took place in Dublin in April 2019. It experienced a broad level of participation and generated many valuable insights. This first event confirmed the hypothesis that the idea of a solution-oriented initiative may be useful and timely. Now is the moment to proceed further.

The second area on which the project focuses is the **digital sphere**, which is currently a frontier for research, experimentation and development of new models and practices in the heritage field. But this relationship goes far beyond the digitisation of heritage, or the potential of new digital platforms for expanding our capacity to experience heritage. It offers the possibility to reconstruct and re-live what had been lost, or more generally to boost the sensory and emotional impact of heritage-related experiences, and our capacity to connect experience and data, so as to allow a more profound, moving, and motivating approach.

The connection between heritage and the digital sphere may be regarded as a frontier of innovation, which can attract new generations of creators and technologists into a field where Europe has, and can further reinforce, a distinctive positioning and a recognized leadership at the global level. This can pave the way for new jobs, companies, and forms of cultural, social and economic value for local communities, while at the same time reinforcing and rejuvenating the relationship between heritage and European territories.

The digital sphere may be a powerful accelerator of change, which fully harnesses the potential of heritage as a source of cultural, social and economic value. However, for this to happen the right conditions have to be created. The digital revolution is very recent, and we still have to learn how to establish the right dialogue between the quickly changing hi-tech landscape where new technologies and tools keep on flowing in, and the heritage world that is accustomed to think in terms of historical time and long durations.

The digital sphere may be a catalyst that offers the possibility to re-define and even to re-purpose our relationship to heritage, to turn it into an organic, living reality that seamlessly connects to our processes of thought and imagination. This powerful synthesis requires a clear frame of mind and carefully chosen fields of experimentation and practice. Europe must be prepared to tackle this demanding challenge, and this Platform aims at providing very concrete insights and ideas on how to achieve this.

For this Platform, three areas were identified that span some of the key issues that mark the complex relationship between heritage and the digital sphere:

- the dynamic relationship between **digital and the intangible heritage**;
- the dialogue between **heritage and digital technological innovations as a source of local inclusive growth and smart specialisation**;
- **Digitally-enabled audience development as a form of active cultural participation.**

Working on these three lines, the platform on Cultural Heritage in the Digital Age brought a fresh impetus to both digital innovation and the heritage communities of experts, professionals, and practitioners, opening up collaboration between the two spheres on an unprecedented scale.

### **Intangible heritage: how can digitalisation improve preservation, protection, transmission, research, valorisation, and access?**

The topic of intangible heritage is a particularly critical one, and is an area in which the digital dimension can make an important contribution. So far, intangible heritage has been preserved through oral and written communication and through practice. The fast pace of social change and the wealth of information and stimuli, mostly coming from the digital sphere itself, threaten the demise of some key forms of intangible heritage. The emphasis placed by the Faro

Convention of the Council of Europe on the notion of a heritage community directly addresses this point. The digital sphere may play a crucial role in preserving the vitality of this relationship and in providing communities with effective tools to store, transmit, and re-enact intangible heritage for both locals and visitors, preserving its role as a driver of creative practices and community cohesion. The heritage of embodied cognition situated in gestures, movements, and attitudes from traditional dances, performances, or craftsmanship skills is an example of heritage that can benefit from digital tools. Should the possibility of transmitting these treasures of human culture through time by means of the customary forms of teaching/apprenticeship is increasingly challenged and remains viable only under very favourable conditions, digital tools can provide powerful ways to code, represent, and perpetuate them.

But the key issue here is not technical feasibility, but rather how to make these technologies an integral part of everyday heritage conservation, transmission and dissemination practices. We therefore need social innovation projects that naturally embed digital technologies in the full cycle of preservation, protection, transmission, research, valorisation of, and access to, intangible heritage, and to create a connection between heritage and technology specialists and local communities. At the same time, the challenges posed by intangible heritage may become a powerful source of experimentation and innovation for digital and heritage professionals as well as for young innovators, thus fleshing out a vital relationship between co-evolution and co-creation, engaging both experts and communities.

### **Digital cultural heritage, tech industries and start-ups: levers for smart and inclusive growth**

The digital dimension to heritage is developing strong connections to the tech industry and is becoming a powerful incubator of new, innovative tech start-ups. The possibilities offered by a wide and quickly expanding range of emerging fields, such as artificial intelligence, virtual and augmented reality, gamification, and big data, for example, are countless and constantly expanding. On the other hand, there is the risk that such innovation only concentrates in large metropolitan areas where digital industries are already located. Global hi-tech giants are exploring and developing the wealth of possibility that this context presents. They are investing considerable resources in the creation of strategic projects centred on the digitisation of heritage and on the creation of heritage-focused digital content markets. There is a need, in particular, to focus on heritage linked to less economically developed and remote regions: how can they play a more active role and gain from the ongoing revolution? Is this scenario also open to new forms of entrepreneurship and to small local firms, to become a source of inclusive growth and jobs?

This is a topic of clear policy interest, as regions strive to find new forms of competitive advantage while facing increasingly tough global competition. Here, the digital dimension of heritage can play a role on multiple levels: as a cradle of socio-technical innovation, as a source of soft power and shaping of collective imaginaries, or as an asset for territorial branding and strategic development of place-specific value chains. Can the digital-heritage connection provide a basis to develop stronger, more competitive cultural and creative industries at the local level?

Can the digital also contribute to the sustainability of cultural tourism, by favouring more balanced tourist flows that improve the attractiveness of less renowned but exciting destinations, and decrease the pressure on the most popular heritage cities affected by mass tourism? These are especially pressing questions for all those regions that are rich with heritage but constantly struggling with juvenile unemployment and economic stagnation, and which could reshape an important part of their development strategies around an innovative connection between heritage and the digital sphere.

## Enhanced digitally enabled active cultural heritage for all citizens

The topic of *enhanced digitally enabled active cultural heritage for all citizens* directly connects to the EU Commission's *WorkPlan for Culture 2019-21*, which places strong emphasis on a better understanding of digitally enabled cultural heritage through a focused discussion among EU Member States.

Digital technologies clearly have a potential for empowering people to take an increasingly active role in all dimensions of the heritage ecosystem: producing, disseminating, and appreciating digitally native or mediated content as a key part of the cultural heritage of the future. Heritage is a formidable repository of ideas, aesthetic codes and styles, stories and narrations, powerful images and sounds – all elements that can have a profound impact on our cognitive and emotional response in a variety of contexts, and which may have equally profound effects on human motivations, dispositions, and behaviours.

It is necessary to further study how best to make this wealth truly accessible, encouraging highly personalised forms of access. Digital technologies provide cultural organisations with new, powerful tools to emphasise their role as enablers and societal hubs for such forms of access, but this requires an improved understanding of the characteristics and needs of digital audiences. This scenario therefore encourages cultural organisations to become agents of change and social innovators in their own right, and to re-think their mission and strategies accordingly. They will have to develop an increased capacity for meaningful connection to existing audiences and constructive engagement with new ones. The digital sphere may make a great contribution in this regard, but more remains to be learned about the challenges, opportunities, and risks. Further, it is necessary to develop guidelines and good practices to assist cultural organisations to cope with these societal challenges as promptly and effectively as possible in a context where the pace of change is reaching unprecedented levels. Active cultural participation may stimulate people to develop new forms of critical awareness that are very beneficial for active, responsible citizenship, and may contribute to social cohesion. Seen in this light, heritage can become not only a fascinating source of content but first and foremost a socio-cognitive platform for curation, elaboration, and creative invention that may function as one of the structural backbones of an advanced knowledge society. It may also contribute to a rejuvenation of the very idea of what it means to be European today and in the near future.

## Structure of the Platform

The aim of the Prague Platform on Heritage & the Digital was to create new forms of dialogue and exchange between the cultural, social and corporate worlds that are currently each looking at heritage from different angles as a powerful catalyst for value, innovation, and empowerment, and to find common ground for effective cooperation and mutually beneficial negotiation. The Platforms represent a new way of leveraging a unique mix of diverse competences, skills, and perspectives to go beyond traditional engagement formats, to enable active, fruitful cooperation among public officers, private foundations, academics, experts, creators and artists, cultural professionals, entrepreneurs, practitioners, activists, and more. The intended outcome of this session of collective work was the development of specific, concrete proposals and solutions for well-defined problems rather than general reflections and considerations, however interesting and inspiring they may be.

Each of the three topics considered in the Platform was facilitated by an organisation recognised for excellence in the field (henceforth, the Facilitators):

- **Fitzcarraldo Foundation** - Intangible heritage: how can digitalisation improve preservation, protection, transmission, research, valorisation, and access?
- **European Creative Business Network** and **Corporate Kitchen** - Digital cultural heritage, tech industries and start-ups: levers for smart and inclusive growth

- **Berkman Klein Center for Internet and Society of Harvard University** - Enhanced digitally enabled active cultural heritage for all citizens.

Facilitators were responsible for developing and implementing their own facilitation formats, which were considered a distinctive output of the project, which may further inspire future initiative by the participants in their own local contexts, or possibly in cooperation with other participants on specific initiatives. This variety is reflected in the report, which is an attempt to capture the main ideas and solutions for cultural heritage in the three areas.

The parallel sessions were preceded by a plenary session where, following the institutional greetings and addresses, three speakers were invited to provide inspiration in relation to each of the three topics in order to kick-start reflection, but also to make participants aware of what is likely to be discussed in other sessions.

## 2 Opening remarks

The platform was introduced by Anne Grady, a national expert in the Cultural Policy Unit of the Directorate-General for Education and Culture. The European Year of Cultural Heritage in 2018 encouraged more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space.

During a brief summary of the European Year of Cultural Heritage, Catherine Magnant, who is an advisor within the Cultural Policy Unit of the Directorate-General for Education and Culture, stated that throughout the year, 12.8 million people took part in over 23,000 events across Europe. This is in addition to a further 30 million people who participated in the special edition of the European Heritage Days. However, some important topics were not explored during the European Year of Cultural Heritage.

Pier Luigi Sacco highlighted the fact that the European Year of Cultural Heritage needs a policy legacy as well. The European Framework for Action on Cultural Heritage, and the publication of the New European Agenda for Culture by the European Commission provide a clear context for future initiative in this direction. The Platforms on the future of Cultural Heritage aim to take cultural policy making to the next level, and to create a suitable legacy for EYCH. In culture, those involved tend to speak amongst themselves, and the platform aims to create momentum for the idea that culture can make a difference and be understood by non-cultural experts. It is intended that this exercise in collective problem solving will translate into real possibilities and solutions for various issues in society. In particular, it was noted that the traditional perception of cultural heritage is that it lies in the past, but this is changing due to the digital shift, and it is necessary to utilise the European background to develop bold new ideas in the context of the globalised world.

To commence the work on the platform, Pier Luigi Sacco introduced three inspirational presentations by speakers with an expertise in the three themes.

The first was **Professor Sheenagh Pietrobruno**, Director of Social Communication at Saint Paul University, which is federated with the University of Ottawa. Professor Pietrobruno shared information concerning the archiving of intangible cultural heritage, and in particular, the role that digital technologies and platforms such as YouTube play in preserving this heritage. In particular, she introduced her research on traditional Turkish dance and how this can differ

### **Why Prague?**

The city of Prague is an appropriate theatre for this Platform due to its very dynamic digital entrepreneurship scene, to the strong focus on heritage as a key lever of a national R&D strategy, as a source of competitive advantage and smart specialisation, and as one of the most important heritage cities in Europe undergoing deep urban and socio-economic change, and therefore in special need to reflect on how the digital dimension may become a powerful source to make such change socially and culturally sustainable, while helping to preserve the uniqueness and authenticity of the city's culture. The Platform, with 96 participants, was hosted in two locations: the Dominican Baroque Refectory and the National Library of Czechia.

The 17th century Baroque Refectory in the Old Town forms part of the Dominican monastery connected to St. Giles Church. At the time of the Refectory's construction, the Dominican monastery was the most important in the Czech lands. The Refectory gained its stunning present day appearance as a result of a Baroque reconstruction, thought to have been completed by 1712.

The National Library is the central library of Czechia. The library's main building is located in the historical Clementinum building in the centre of Prague. The library won international recognition in 2005 as it received the inaugural Jikji Prize from UNESCO via the Memory of the World Programme for its efforts in digitising old texts.

across local Turkish communities. Her use of YouTube as a living, accessible, grassroots archive of cultural expressions was one of the main points of the presentation. YouTube allows everyone, including non-dominant communities, to express themselves and this can be very powerful for groups that are not part of the dominant public narrative. Indeed, there is a danger that national authorities only support cultural heritage that conforms to the hegemony of that historical time and place. Therefore, platforms such as YouTube can help non-dominant narratives and communities to be expressed, and social media generally can be instrumental in ethnographic studies.

Participants were asked to consider several questions throughout the group session: i) how could digital archives be built on non-commercial platforms to capture the changes taking place in a given intangible heritage? ii) How can it be ensured that these non-commercial platforms are able to capture the changes taking place within a given intangible heritage that represent all the communities involved in this practice within a specific territory? and iii) How could it be ensured that these non-commercial platforms do not become centralised by a specific authority so that they can genuinely represent all the communities involved in a specific intangible heritage?

The second speaker was **Fabio Viola**, who spoke in relation to digital cultural heritage, tech industries and start-ups, in particular, the idea of "Playable Culture". With social media and digital technology, individuals, notably young people, produce unprecedented amounts of content. As a result, the distinction between creator and audience is being blurred. Furthermore, the distinction between digital and physical is also waning, as digital technology and experiences become increasingly prevalent and sophisticated. It is important to note here that those born after 2000 (Generation Z) have never known the distinction between the physical and the digital.

Consider for instance the largest live concert to date, an online concert where players of the game Fortnite could log on to watch DJ Marshmallow; some 10 million individuals logged on and witnessed the concert. If you were to ask these people, they would say they were "there" through their game avatars. Another example is the fact that books are being written and published online through designated websites, meaning that the idea of a physical book is no longer a standard expression for this type of culture; some online authors such as Anna Todd on Wattpad, have millions of readers, and have bypassed traditional production processes. Further examples provided include PunchMark's immersive theatre, staging productions of Shakespeare in a completely new way, and French museum Carrières de Lumières, which creates interactive light shows of classic pieces of art.

Cultural content is being produced at a rapid pace, but in different forms than we are used to. Another example is the Father and Son game (produced by Fabio), which looks at the lives and realities of fathers and sons across different time periods. The distance between producers and consumers of culture is being shortened, and in some cases, blurred entirely. What does audience development mean in this new context? It is no longer only about bringing new people in to enjoy cultural heritage and creation, but about making the experience different, moving it from a third person experience to a first person experience. Cultural and creative outputs have moved from listening to stories, a passive experience, to active absorption by masses. The classic adage that scientists look forward and humanists look back may no longer be so relevant in this day and age: it assumes a dichotomy of experience which is perhaps no longer relevant. Compartmentalizing experiences in this manner makes very little sense this day and age. Why not add games and platforms to today's culture? There is a threat to the legitimization of institutions and conservation, a fear of the "disneyization" of classic culture.

However, it is important to acknowledge that games and digital culture are as much a means and a set of tools for creating culture, as a form of cultural heritage in and of themselves. Games for instance take a very audience-centric perspective in their development; new editions and versions of games are developed based on audience feedback and indeed a game's success rises and falls with audience perception.

The final speaker was **Michael Peter Edson**, who spoke in relation to enhanced digitally enabled active cultural heritage for all citizens. Mr. Edson's presentation focused on a new way of thinking, a new attitude regarding what culture is. He provided many examples of interaction and innovation (including a rhythmically gifted, dancing robot), and invited the audience to consider how we frame and perceive culture. As another example, Mr. Edson referred to a study conducted in Oakland, California, where a group of researchers asked locals about their local culture. The response was, there is no culture here. Upon reframing the question and asking about the main influential and creative influences in the area, locals had much more to say, referring to chefs, athletes, local artists and musicians. Framing of questions is important, as is the distinction between what cultural experts see as culture, in comparison with audiences. To bring culture closer to people, it is important to re-examine what culture is, and if we wish to enhance citizen access and participation, what do we really mean here?

Mr. Edson advocated going back to the problem confronting the participants, and encouraging reflection and critical-thinking, and going beyond the usual cognitive parameters. He encouraged participants to think of direct solutions to problems, and not using too many small steps to get to where they wanted to go. Also, participants were told to not be afraid to make mistakes, as this is a part of creation and innovation. The issue of access and participation was set in contrast to the Frightful Five (Amazon, Google, Facebook, Apple, and Microsoft), which are so pervasive in our societies and economies. While these groups facilitate much access and connection in our work and private lives, these are too-big-to-fail, private companies. This at the end of the day is a risk to the sustainability of our access to information and culture.

Following these inspirational speeches, the participants went into smaller group sessions based on the three key topics of the day. The following sections contain a summary of the outcomes of the discussions, along with the key conclusions and solutions developed within each session.

### 3 Intangible heritage: how can digitalisation improve preservation, protection, transmission, research, valorisation, and access?

**Facilitators: Ugo Bacchella and Emanuela Gasca from the Fitzcarraldo Foundation**

The **Fitzcarraldo Foundation**, an independent operative foundation based in Turin facilitated the session. It is active transnationally in research, consulting, training for arts management and cultural policies and economics.

The session started with an introduction by the facilitators, who outlined the methodology of the day. Participants were first invited to introduce themselves to the group, providing information on their background and why they specifically chose to participate in the session on intangible cultural heritage. This was a way to understand the motivations of the participants and to identify the types of organisations and perspectives that were represented in the room. The participants came from various backgrounds, and included policy makers, cultural heritage practitioners, academics and digital experts, amongst others.

Prior to commencing the work of the session, Professor Pietrobruno was asked to briefly present an overview of her keynote speech on intangible cultural heritage, where the participants were invited to ask questions. Following this, the participants noted the main problems, objectives and solutions that should be considered in relation to the topic. The following sections provide a summary of the main points that were brought forward based on the discussions.

#### **Problems**

The first step that participants had to take was to **identify potential problems with regard to intangible cultural heritage and the utilisation of digital technologies**. Intangible heritage has been preserved through oral and written communication and through practice. This has been affected by societal change and the wealth of information and stimuli, mostly coming from the digital sphere itself, which are threatening to make some key forms of intangible heritage vanish from the attention, interest and memory of communities. Participants had varying views on the key problems regarding this topic, but they and the moderators worked together to categorise the main issues that should be considered in relation to intangible cultural heritage practices and the utilisation of digital technologies to aid their preservation.

Several participants outlined the problem surrounding the definition and concept of intangible cultural heritage, in that it can be **difficult to define what is considered intangible cultural heritage**. The fluid nature of intangible cultural heritage makes it difficult to document, preserve and keep, as standard. Current definitions may not reflect the role of intangible heritage in communities. It was also noted that currently digital cultural heritage is not recognised, and there are questions relating to preserving the heritage of the 21st century.

Participants also raised the governance and ethical questions surrounding intangible cultural heritage. In particular, **who is in the position to decide what is recorded and uploaded through digital means**, and who decides what should and should not be subject to long-term preservation? Also, participants considered whether it was necessary to digitise everything, but this then raises the question of who gets to decide this. The question of access to this material was also raised, in that should everyone be able to engage with intangible cultural heritage if this is not the will of the communities who are practising the recorded heritage. There is a risk

of intangible heritage being appropriated by creative professionals who may not treat the traditions and practices with due care. It was noted that currently there is a lack of legal structures in countries to define what intangible heritage is and what needs to be preserved. Therefore, this lack of governance on the subject needs to be addressed.

Many participants noted the **key role of communities** in the process of preserving intangible cultural heritage, as this type of heritage connects people and gives meaning, identity and continuity to communities. Currently there is not enough interconnection between communities and the providers of the necessary digital tools in order to be able to preserve these intangible heritage assets. Participants therefore suggested that it is important to develop means to bring these parties together to participate in and disseminate intangible cultural heritage. However, consideration should be given to the fact that recording and documenting this heritage could have an effect on the participation of the communities, with concerns that if this cultural heritage becomes privatised, how can it be ensured that it remains available for the public good, considering that communities are the subject and object of the process? This relates to concerns over the ownership of the intangible heritage once it has been disseminated.

There is a **lack of awareness and knowledge of funding opportunities and resources** that could be taken advantage of in order to preserve intangible cultural heritage using digital technologies. Funding tends to go to cultural organisations, and therefore this potentially excludes communities from the process. Therefore, it is not certain that funding is going to the most appropriate place in order to preserve the heritage. Also, many stakeholders see digital technologies as money saving, rather than as an investment.

It was noted that there is a **lack of sufficient skills and competence to utilise digital tools** for the preservation of intangible cultural heritage. Communities usually have a great deal of knowledge about their culture and practices, but do not necessarily have the required knowledge about the possibility of using digital tools, or the skills to utilise them. Participants also pointed out the difficulty in cultural organisations engaging and co-creating with communities, and that they are unaware of the opportunities that are available. Currently there is a **lack of collaborative environments and spaces** that could bring together the gatekeepers of memory, and technology experts.

## **Objectives**

Following the problem identification phase of the session, participants were invited to develop **possible objectives to address the problems** that were identified in the previous phase. They were asked to write down the three main objectives dealing with the problems identified, before these were then shared with the group and categorised. This section provides a summary of the input of the participants in relation to possible objectives that should be considered.

### **Safeguard intangible cultural heritage**

The main objective should be to safeguard and promote authentic intangible cultural heritage. Therefore, measures should be taken to ensure that intangible cultural heritage can be transmitted from one generation to another in order to mitigate the risk that certain elements of intangible cultural heritage could die out or disappear.

### **Develop a more consensual definition of intangible cultural heritage**

In order to ensure inclusiveness and the engagement of communities and stakeholders, a more consensual definition of intangible cultural heritage is necessary. This should also include ICH marrying traditional/analogous culture with digital culture, due to there being an overlap between intangible cultural and digital culture in that they are both process based.

### **Empower communities and creators**

It is important to raise awareness for communities about how the opportunities provided by digital technologies can help preserve their intangible cultural heritage. Empowering communities to take an active role in the preservation of their intangible heritage is linked to the idea of ownership of the heritage, which means that communities should play a role in governance and power structures. This must consist of modes of representation that prevent objectification and commodification of the communities' intangible heritage elements. It is also important to transfer intangible cultural heritage via digital means to young people in order to encourage intergenerational cooperation and exchange.

### **Raise the awareness of governments of intangible cultural heritage**

It is necessary to strengthen awareness and strategic thinking in relation to intangible cultural heritage at local, regional and national levels of governance. Measures taken through intervention must always be developed and applied with the consent and involvement of the communities, therefore it is also important to promote respect for and acknowledgement of the concept of ownership by the custodians of cultural heritage, and to ensure that the communities play a role in the process. It is also important to ensure that governments are aware of how cultural heritage (and intangible cultural heritage) is good for the wellbeing of citizens.

### **Improve current funding mechanisms**

Convincing policy makers of the importance of preserving intangible cultural heritage should also mean that it is given the required funding. It should therefore be the aim to achieve more funding for the preservation of intangible cultural heritage using digital tools. It was also suggested to make funding designed for communities rather than institutions available in order to involve them in the process.

### **Foster and develop skills to valorise and transmit intangible cultural heritage**

A key objective is to develop skills to valorise and transmit intangible cultural heritage. It is therefore important to promote awareness of digital skills and utilise digital as a tool to valorise intangible cultural heritage.

### **Promote awareness of what is intangible cultural heritage**

People and communities are often unaware of what intangible cultural heritage is. It is also often the case that communities are unaware that the practices they engage in are considered intangible cultural heritage and that these need to be preserved and protected. This is mostly due to a lack of capacity and awareness. The storing and guarding of information through a digital inventory or repository of intangible cultural heritage would help with this. It is important that communities are engaged in the process, and that this is carried out in an inclusive way, putting aside political factors. It should be noted that this is both an objective and a solution that should be considered.

## **Solutions**

Based on the problems and objectives identified above, the participants came together to develop a few key solutions that can utilise digital means to improve preservation, protection, transmission, research, valorisation, and access in relation to intangible cultural heritage. This section outlines the solutions that were proposed by participants during the final session of the day. These solutions were later presented to the larger group of participants at the plenary session.

### **Develop interdisciplinary collaborative community driven spaces (both physical and virtual) between intangible cultural heritage practitioners and professionals and digital experts**

Participants noted that there is currently a problem in that there is not enough interconnection between communities and the providers of the necessary digital tools. A potential solution to address this is to develop spaces (both physical and digital) whereby communities, professionals working in the field, and digital experts can come together to develop more concrete solutions to preserve intangible cultural heritage using digital means. This could be through partnerships and networks of cultural professionals and digital professionals, which should work closely with the communities in order to include them in the process. As an example, one participant noted how inspiration should be taken from the link made between family historians, local history experts and archivists and digital practitioners. This process creates a sense of family within communities, which is linked to local history, cultural practices and place.

### **Using Digital tools, develop integrated approaches for a holistic view of both tangible and intangible cultural heritage in the framework of the UNESCO historical and urban landscape**

Safeguarding measures to ensure that intangible cultural heritage can be transmitted from one generation to another are considerably different from those required for protecting tangible heritage (natural and cultural). However, some elements of tangible heritage are often associated with intangible cultural heritage. Therefore, participants suggested developing a place based approach linking intangible cultural heritage to tangible heritage or locations. It is essential in this regard to ensure that all communities are included in the process in order to ensure inclusion and involvement.

### **Adopt a capacity building approach in relation to intangible cultural heritage at all levels in education, vocational training, academia and management**

It is essential to adopt a capacity building approach in relation to intangible cultural heritage. This is linked to education and the development of key skills for both practitioners within intangible cultural heritage professions and digital experts. As mentioned as a problem, there are currently insufficient skills and competences across intangible cultural heritage preservation and digital within these two groups. It is important to improve and develop these various skills that are required and to raise awareness through education and capacity building. Crucial to this is also placing value in a number of different skill sets and creating new types of jobs (such as digital management professionals). This will encourage the development of a new type of intangible cultural heritage professional with regard to the power of digital. It will also make digital professionals aware of the possibilities that exist in relation to working with cultural professionals in the preservation of intangible cultural heritage.

An additional consideration that was raised by the group was the **recognition of born digital culture as a component of intangible cultural heritage**. Although not all participants agreed with this approach, a strong argument was made that by including digital culture as a type of heritage itself and providing it with recognition, a better link between digital practitioners and cultural heritage professions could be created. It would send a strong signal to digital practitioners to participate in preservation activities in relation to intangible cultural heritage. This would also potentially encourage younger generations to become involved in the process.

## 4 Digital cultural heritage, tech industries and start-ups: levers for smart and inclusive growth

**Facilitators: Bernd Fesel (European Creative Business Network) and Chérine De Bruijn (Corporate Kitchen)**

This session was facilitated by Bernd Fesel (ECB Network) and Chérine De Bruijn (Corporate Kitchen). The European Creative Business Network (ECBN) is a not for profit foundation, founded in 2011, promoting the interests of the cultural creative industries in Europe and Corporate Kitchen consults in the areas of corporate communication, corporate events and corporate innovation.

The topic under discussion in this session was how digital cultural heritage, tech industries and start-ups can be levers for smart and inclusive growth. The digital dimension of heritage is developing strong connections to the tech industry and is becoming a powerful incubator of new, innovative tech start-ups. The possibilities offered by a wide and quickly expanding range of emerging fields, such as artificial intelligence, virtual and augmented reality, gamification, big data, to take some obvious examples, are countless and constantly expanding. The purpose of this session was to explore and develop potential project ideas to tackle concrete challenges. The following focus points were selected for the four areas of work in the parallel sessions:

- Focus 1: **Post-Over-Tourism**
- Focus 2: **Post-Broadway**
- Focus 3: **Post-Institution**
- Focus 4: **Post-Visitor**

Each participant was invited to select a workshop to which they could contribute based on their professional experience. In each workshop participants contributed and collected project ideas to tackle concrete challenges within these topics. The 3rd phase focussed on the development of this selected project idea by using the Business Model Canvas, a method to help formulate and plan a business case. The 4th step was to pitch these four speed-developed business plans to the larger group and then make an investment choice, as participants acted as investors and selected the project they would invest 50,000 Euro in. The winning project was the one with the most investors. In the final round this winning project was taken forward through the collaboration of all participants: every-one proposes actions and contributions in order to realize this project in the real world.

This cycle of working was in itself a test run, and provided life experience for the participants with regard to how today's digital culture works. For the workshop, the so-called 'baby steps approach' was followed, which meant that participants were only informed of the process on a step by step basis. This has the advantage that the discussion focusses on one issue at a time.

The following sections provide an outline of the topics discussed under each of the headings, and provide information on the solutions developed by the individual groups.

### **Focus 1: Post Over-Tourism**

It has become apparent in recent years that exciting and popular tourist destinations are becoming overrun. Much of this has to do with cultural tourism, the benefits of which fade against the backdrop of mass tourism. The purpose of this session was to explore ways in which innovations from the creative industries (for example, through digital communication) can help

to overcome the disadvantages of ever increasing tourism and possibly benefit less renowned destinations.

Discussion focused on ways in which overtourism in destinations can be reduced when it is apparent that this is an issue. Managing visitor flow is an important means to preserve the cultural heritage of a particular place, and developing ways of doing this is crucial. One of the suggested methods was through encouraging local, regional and national tourism in less known areas instead of areas burdened by mass tourism. This can be achieved through promotion of tourism routes or packages, and there are opportunities to utilise technology to achieve this, particularly through apps, and the possibility to 'gamify visits' to appeal to younger audiences.

Local cultural and regional development policies are also important to achieving solutions to mass tourism. This is particularly relevant from a sustainability and climate perspective. Producing solutions that help develop less well-known regions also provides an opportunity for collaboration with disenfranchised groups and regions.

### ***Solution: "Chicken-Egg"***

One of the policies suggested to deal with overtourism is to guide the visitors to less developed parts of cities (such as suburbs and surrounding areas) which would be of interest in the context of culture and cultural heritage. Various activities would be needed to achieve this:

- 1: Citizens in suburbs and surrounding areas should become **aware of and identify with the cultural heritage** that is available within their vicinity. Digital means in cooperation with the tech industry and start-ups should be utilised to encourage citizens to engage with their cultural heritage. From the perspective of tourism, utilising digital technology (such as geotagging) should encourage people to venture out of the more well-known areas to embrace and explore cultural heritage in these places.
- 2: These surrounding areas should be **suitably equipped regarding the necessary infrastructure** available in order for tourists to visit. This includes suitable accommodation (hotels, B&Bs etc.), restaurants and retail options. Collaboration with national and international on-line providers of accommodation should take place, to encourage and promote accommodation in areas not suffering from overtourism.
- 3: Suburbs and surrounding areas of cities are often difficult to reach by public transport. Therefore, it is important that **high-tech, innovative, quick and regular public transport is developed** and that the system is efficient and easy to use for visitors.

The name of the solution refers to the chicken and the egg problem. Particularly, this relates to whether cities/regions should start developing infrastructure (high speed train/tram for instance) to reach the suburbs/surrounding areas, or if they should start with developing the infrastructure in the suburbs/surrounding areas. The main advantage of this overall approach for the suburbs/surrounding areas is that they have an opportunity to build their economy through an increase in the number of visitors, benefit from improvements in infrastructure, without residents having to relocate. The main advantage from the perspective of city centres is that this will lead to less overtourism in central areas of cities and will encourage tourists to explore more unknown and unique locations. Tourists will therefore receive a more exclusive experience, which is more likely to be personalised and local.

Investment in related services such as transport, housing and education are key to the success of this measure, alongside investment that is required for other services, such as media, and involving private partners, communities & NGOs. It is therefore essential to utilise a number of different funding streams, including national and local funding, as well as EU funding.

It is also important to educate communities on how to deal with and adapt to the increased levels of tourism. An indirect effect of better investment in education is improvements in facilities, which means there is potentially less need for citizens to move from suburbs or rural areas. Overall, this solution would deliver positive economic and social effects to these regions/community, providing a greater optimism in the form of job and investment opportunities, as well as a greater sense of belonging and pride in living in these areas.

## **Focus 2: Post-Broadway**

Heritage can be found everywhere, in metropolitan as well as underpopulated areas, in famous and less famous destinations. This Heritage is part of the life of citizens in cities as well as in rural areas. While heritage in economically underdeveloped regions could be an important driver, tourism is not thriving in remote places or areas facing economic difficulty. This group therefore looked at potential solutions to this paradox, in light of the fact that innovation mainly concentrates in large metropolitan areas where digital industries are already preferentially located.

Rural areas tend to suffer from accessibility issues, lacking the necessary transport connections. This leads to the isolation of these destinations as centres of heritage. It is also often the case that rural areas lack a significant quantity of cultural heritage sites; this means that it is less likely that visitors will travel to small areas for only one or a small number of sites of interest. Therefore, it is essential to make people aware of what is available in the surrounding areas, and to cooperate with other communities. Communities must therefore work in cooperation, not competition, particularly in relation to joint branding and capacity building.

It is often the case that people in rural areas do not know the value of their tangible or intangible heritage. Therefore, they could be made aware of what they have and how this can be of interest in the market. When marketing however, there is a need to present this heritage in a unique manner if it is to compete with more established metropolitan heritage sites. Investing in branding is important, and considering the concept of Tourism 4.0, modern tourism now needs to be based on personalised experiences.

There are opportunities for rural areas to capitalise on this. People in rural areas tend to be rather practical, and have a number of skills that are interesting for tourists and can be disseminated. These skills can provide interesting experiences for tourists, and should be utilised in presenting these locations. It is also important to cater for different age groups, as different generations interact with and experience heritage in different ways.

A technical problem facing remote areas is that these places can often lack good (or any) internet connection. This is a barrier to the development of digital tools and encouraging collaboration with high tech industry and start-ups. It is therefore important to stimulate high tech start-ups to come to remote areas, and for them not to be based in metropolitan areas. This could be achieved through investment in infrastructure (internet), creating incubators for start-ups in rural areas, as well as providing facilities at a low cost. This is a win-win, as this is utilising existing vacant space and encouraging rural economies, as well as helping to develop solutions through cooperation with high tech experts.

### ***Solution: Xcape room kids tool: UNboxHERITAGE***

The solution developed by this group is a game developed in close cooperation with children living in a rural community to identify the tangible and intangible heritage. The game can be played online, via an app or in the area. Due to the fact that internet is not always available in these remote areas, a hard copy will also be developed. The purpose of the game will be to create awareness about heritage for locals and others.

Playing the game will lead people to the region, since they want to see the heritage that is located in the game in real life, providing a personalised experience for the player. The game can be played online away from the location, but can also be played in the location itself.

Close cooperation will be set up with other communities, who have developed their own Xcaperoom. Developers must therefore work together with regional governments. Through the games, users are lead to other communities and in the end across countries. There is also the opportunity to collaborate with other communities to promote festivals and other events.

It is also important to collaborate in the development of the game with schools and local authorities. Including children and young adults will be important as they are early adapters and learn new skills quickly. The game will be further developed through the users, through the children living in the community (after school activity) but also in cooperation with older people, as people from different age groups have different narratives.

The initiative will be managed by a non-profit organisation/social enterprise. A financial injection is needed to start, based on EU funding. Over time it will be financed by the users and local enterprises supporting it. Cooperation with large tech companies (for example Nokia) was suggested, to ensure that photographs people take within the game can be integrated within the tool. The tool will be available in all languages by using artificial intelligence.

There are several advantages to this solution:

- Creates awareness and helps preserve cultural heritage in rural areas.
- Supports the local economy.
- Makes children aware of cultural heritage.
- Spreads tourism over regions/countries.

### **Focus 3: Post-Institution**

Cultural institutions have new opportunities thanks to digital technologies. These technologies can provide them with new roles as enablers and societal hubs in addition to their traditions of research and (re-)presentation. New technologies therefore could lead to new types of cultural institutions. This group looked into what skills and steps are required from leaders as well as employees to make use of the opportunities available through digital technology.

The first thing that this group did was to make a long list of keywords that are relevant when developing a solution. The first keywords that came up were: *brand, hub, collaborate, share, connect, distribute, platforms (open/closed) and interface*. The main barriers to change that cultural heritage institutions face are a lack of resources and lack of knowledge. Institutions can have a strong brand or image and can be considered 'gatekeepers', but may not have the resources needed to develop or to embrace changes (for example, in relation to the digital shift). Institutions may also not have knowledge of the possibilities of collaborating with experts from different disciplines in order to adapt to future needs. To be able to change and develop, it was recognised that support is needed from the "owner" of the institutions participating, and from the owner's perspective as well as internally there should be a willingness to transform, change and interface with third parties.

To solve these problems, it was suggested that it is important to share ideas and start cooperation, particularly with tech experts in order to 'mine know how and inspiration'. There is often conflict between institutions but instead they should work in collaboration and not in competition. Therefore, this group developed an open platform for all, that connects people and provide opportunity for people to meet from institutions.

### **Solution: GEWIN OF CHANGE**

Based upon the aforementioned issues, the group developed a potential solution in the form of a platform. The main aim of the tool is to help local and regional institutions to change. To achieve this, an internet platform should be set up to be named GEWIN OF CHANGE. This platform will provide the members with:

- **Practical information:** particularly information that can be helpful for all members, such as policies to be applied by the members, new developments relevant for the sector and employees.
- **Prototypes:** a pallet of good practices and tailor made advice. For example, information on how to set up a new exhibition.
- **Names and details of experts that have the relevant experience and knowledge needed to change:** The experts can help the institutions with tailor made advice since every situation is different; smaller less powerful institutions have different problems. The expertise should cover a large variety of fields such as technical/digital, marketing, amongst others. Experts are a kind of peer group. One could consider certifying the experts, and/or they can be reviewed/rated via the platform.

An important feature is that the platform is a 'living" platform. Over time, the information will be further elaborated on and updated based on the experiences and knowledge the members are sharing through the platform, with new practices added and new experts joining the network.

An important point is that the platform does not provide the same advice everywhere. The platform will guide the members through a process: identification of the problems and challenges and solutions. It is a learning process that does not provide standard solutions, but helps the user to consider a problem from another perspective. The platform should be managed by a social enterprise/foundation, and should utilise the expertise of a partner for assisting with application of technology.

The main purpose of this project will be to provide best practice analysis and transfer and provide tools for institutions not to fall behind. It will provide the opportunity to share cultural heritage and increase cultural participation.

### **Focus 4: Post-Visitor**

Heritage is a fascinating source of content for the (digital) economy because it is a social point of meeting and integration. Today with the digital tools of production, each visitor also uses heritage to curate, elaborate and invent. Each visitor is a (media) producer. The group were asked to consider the potential of this trend for society, and how this trend can revitalize what it means to be European today and in the future.

The key question therefore is how innovation and digitalisation can bring together data already digitised though an integrated system that considers open data and metadata at an international level. There is a great deal of international data that is available digitally and how this data can be used in the cultural heritage sector should be explored. Because this data is now readily available, it is not necessary to visit institutions to access it. However, there is a great deal of dependency on these platforms, which are accompanied by ethical issues that should be considered.

Therefore, there is a need for another business model, and it was suggested that a not for profit open platform would be an ideal solution. Crowdsourcing enriches the collection, and promotes collaboration between institutions and the public. Private collections and family archives are also highly important in this regard. All of this data and information can be used by researchers and individuals interested in culture. It can also be used by other organisations, such as marketing

companies. It is important that this information be reliable and that the needs of different groups and their various purposes are considered.

***Solution: wedo***

Based on the problems mentioned above, the group developed wedo, which is a big data project based on an integrated system Platform. The target group is not limited to institutions, but also involves the public. The platform will have access to digital libraries of museums, other art institutions and other data/heritage institutions such as Europeana. Users can also upload their own content. What is new is that the organisation that manages the platform (not-for profit/social enterprise) creates tools for users to get the information that they require. The platform provides an interactive system that creates an experience, so it is more than just a search engine. Therefore, compared to other available platforms, wedo is new from a human perspective and from a technical perspective.

The aim of the platform is to let the public engage more with their heritage and share heritage experiences. The personalised web based interface will function as a tool to extract data, for use by cultural heritage institutions, but also researchers, game developers, marketing companies, news providers, tourism etc. Therefore, it will provide data for all those who need qualitative and quantitative information relating to cultural heritage. This means that the output can be used for dashboards, videos, books and games, amongst other things. The information is accessible through a PC, but also should be accessible via an app for smartphones.

Several things will be required to realise this project:

- Infrastructure
- Software/ Algorithms
- Ambassadors
- Play list of what is most accessed

Access to the platform should be free, but downloads should be paid for, depending on how you engage in the service. There is an option for subscription for premium access.

This solution was selected as winner out of all four solutions proposed.

## 5 Enhanced digitally enabled active cultural heritage for all citizens

**Facilitator: Jessica Fjeld (Berkman Klein Center for Internet & Society at Harvard University)**

The workshop, facilitated by Jessica Fjeld, from the Berkman Klein Center for Internet & Society at Harvard University, took the shape of a hackathon. The participants were invited to introduce themselves and to then cite one challenge or opportunity they hoped to get from the workshop. An added incentive to share an original idea in this sense was the rule that participants were not allowed to cite the same challenge or opportunity. In so doing the group quickly produced a long list of key challenges, opportunities, and areas for further focus and deliberation throughout the day.

The participants were invited to speak with one another to discuss the ideas, opportunities and challenges cited. This group interaction culminated in the identification of several core ideas and themes. The participants then formed groups according to which idea they wished to work on for the rest of the afternoon. Jessica Fjeld provided the framework within which to work, providing objectives of the session and encouraging the participants to make their ideas as practical as possible.

The ultimate goals of the session, only shared after the idea round, were to:

- **Facilitate learning and information exchange.** Everyone brings multiple areas of skill and expertise, whether subject area knowledge, public speaking skills, humour, external relationships, etc. How can we draw out these skills from one another to ensure the most effective use of time?
- **Build community.** Team dynamics and project effectiveness are built on a foundation of strong relationships. The community we build will impact our effectiveness today, and also in future work and projects.
- **Design with, not for.** Focus on problems and solutions that come from the affected community, rather than ideas from outside.
- **Make headway on real-world problems.** What can we do in the next 5.5 hours to honour both **legacy and practicality**?

Added to this, the group was encouraged to make “innovative mistakes” and to utilise the diversity in the room, but also recognise the diversity that was lacking in the room. As final words of encouragement, the focus was once more placed on the aim of arriving at solutions to problems as directly and concretely as possible.

### Group work: outcomes

#### **First brainstorm**

This first brainstorm yielded a variety of ideas and challenges to explore. Broadly speaking these ideas related to the following key themes:

- Moving towards a more audience-centric approach to digital heritage; shifting from planners to co-creators when it comes to presenting and communicating cultural heritage. The idea here is to make cultural heritage more relevant and interesting to more diverse groups of people.
- Exploring how cultural heritage can promote and contribute to social inclusion across socio-economic backgrounds, age, gender, orientation, and religion.
- Cultural heritage, digital technology, and sustainable development.
- Cultural heritage and fostering a sense of ownership and belonging amongst citizens.

- Framing narratives on cultural heritage and better understanding each other's stories in Europe to help build connections between people and communities.
- Cultural heritage as a way to help combat the rise of populism, extreme right-wing movements, and misinformation.
- Attention to the digital and the physical elements of cultural heritage.

### ***Group work: discussions and idea development***

The discussions and interactions culminated in six main idea areas, which were centered on a selection of the main theme presented above. Participants gravitated towards the ideas they wished to work on and the groups dispersed to develop practical approaches to put their chosen idea into action.

### ***How can cultural heritage institutions be a trustworthy alternative to the overload of false information and fake news in today's society?***

***The challenges:*** The key challenges which this group sought to examine were on creating more trustworthy information online and helping young people to feel less overwhelmed and disillusioned with the world around them. To regain faith in the world around them, as well as a sense of identity and connection with their communities, the participants in this group felt that the overall mental health and wellbeing of young people could be improved.

These two challenges were based on recognition within the group that many institutions are under attack in contemporary society and that the information they disseminate is no longer respected and trusted.

***The opportunity:*** Museums and other cultural institutions such as galleries, libraries and archives (also known as GLAMs), have not been attacked in this manner; GLAMs may therefore be in a unique position to provide historically grounded narratives of the past. They could be a valuable source of information to counter the trends of disinformation and fake news, especially online. Cultural institutes are by nature not partisan organisations and are considered more trustworthy.

Specifically, the question was raised as to how museums can interact more with people in communities to create common culture. Museums can be part of the local territory, cultural institutions can bring cultural heritage closer to people by framing cultural heritage in line with the sensibilities of communities. The idea is to discover how cultural institutions can establish a real connection with people.

Just as media is sometimes called the Fourth Estate in a democracy, so GLAMs and cultural heritage can be seen as the Fifth Estate – providing historical and cultural evidence to provide objective information to media and academia, but also providing narratives and a feeling of connection for citizens at a local level. This is a key part of trust creation amongst people.

**The Idea:**

**"GLAMs as the 5<sup>th</sup> Estate"**

These notions were further discussed and refined in order to arrive at project measures that were presented to the group. The presentation "GLAMs as the 5<sup>th</sup> Estate" identified two main driving forces for the initiative idea: 1) fake news is a real and pervasive problem and 2) there is an opportunity for GLAMs to provide context to news and information online.

The idea is to make the information held by GLAMs more accessible to the general public. Journalists and the media could be encouraged, as communication intermediaries, to use information on culture and history to provide context and sources for their information. If the media and journalists are the 4<sup>th</sup> Estate, GLAMs could be the 5<sup>th</sup> Estate. GLAMs could work with local groups and communities to promote reflection and critical thinking on narratives in the media.

For GLAMs to achieve this 5<sup>th</sup> Estate role, it is important that they are active online and visible in an appropriate way. The information and stories held by GLAMs could burst open, a sort of piñata effect, with non-dominant stories and narratives being spread online. GLAMs as the 5<sup>th</sup> Estate could eventually complement something like Wikipedia by pooling information and local narratives from GLAMs the world over.

**Digital Cultural Heritage and connecting generations**

**The challenge:** Some of the main issues and challenges being discussed within this working group centred on digital sharing and storytelling, co-creation and recognition of different types of cultural heritage and connection, and the education of the elderly. Another issue was how to make certain types of heritage digital; consider for instance solid, architectural buildings and tangible sites; these are often more relevant and interesting to older generations and it is often difficult to get young people interested in this type of cultural heritage.

Other points discussed within this group regarded acknowledging the emotions of people concerning the past; this part of cultural heritage can, in certain geographical contexts, be more relevant to older people (consider the legacy of the Second World War for instance in parts of Europe). The feeling of ownership concerning more classical forms of culture appears to be something which belongs more to older generations. Ownership, a feeling of connection, and relevance to the experiences and interests of younger generations is an issue in this context.

**The opportunity:** As such, stories and narratives that foster a feeling of connection and relatability between generations and between cultural heritages more broadly, are required. Through stories that make cultural heritage come to life for families and communities, the idea is that greater affinity with cultural heritage would develop, and cultural heritage would be easier to transmit across generations.

Focusing on one aspect of the issue, the working group refined their focus to look at connecting generations through cultural heritage, specifically offering young people more opportunities to transmit their knowledge and creativity through a game-like digital platform. Learning and teaching both involve passion and intrinsic motivation. Therefore an approach would be to see what is already present in a given community in terms of skills and know-how, and to bring together people offering lessons and people who wish to learn, on a digital platform.

**The Idea:**

**"Regenerate Culture"**

The summary of this idea cited the main core problem as the lack of understanding regarding cultural heritage across generations. In this context digital tools could offer a means of expression and communication between young people and older people. Instead of official and traditional curation there is more focus on what young people and newcomers could teach a community.

The people in a community would ideally be both young and old, with young people also teaching older people and vice versa. In this way cultural heritage exchange could take place. The example was given of a young person playing Bach on electronic guitar on YouTube.

A portal would be launched with a website, where children can offer what they know and offer to teach this using the digital platform. Furthermore, the platform could operate like a game, where teachers who do a lot can gain recognition, earn points and become VIPs or seniors; children can become experts in this sense. The idea and expectation is that this platform would start to lead its own life, becoming an organic, natural community.

**How can digital tools be used to bring external resources and knowledge to diverse communities and make cultural heritage relevant to them?**

**The challenge:** The central challenge which this examined was the disconnect between cultural institutions and audiences. The group identified the gap between cultural professionals and audiences as a key barrier to further citizen participation in cultural heritage.

Currently, there are barriers to entry for many groups in society concerning cultural heritage and GLAMs. People from middle and lower socio-economic backgrounds, young people, older people, people from smaller or more rural communities are amongst those who tend to see less appeal in culture and heritage. This working group focused its attention on how to promote and include more diverse types of audiences, for the benefit of citizens as well as GLAMs themselves.

**The opportunity:** Based on inspiration from the speakers on the first day of the platform, as well as the expertise within the group, and the discussions among other participants in this session, the need for more audience-centric approaches in GLAMs was a core issue for this working group. A more bottom-up approach, looking at what appealed to and was interesting or emotive for different social groups and communities were considered necessary for improving access to cultural heritage amongst different citizens; it was found to be important to move away from the classical attitudes held in much of the GLAM sector regarding high and low culture.

There should be room for innovative and eccentric approaches to telling stories and presenting cultural heritage. In this context, 3D videos could be part of exhibitions, or animation and anime as art forms. These are newer artistic and cultural expressions which modern audiences may feel more connected to.

**The Idea:**

**"Co-Creating relevant narratives using digital technologies in cultural heritage"**

The group went on to develop themes for action to realise an audience-centric approach to presenting cultural heritage. The internal culture in GLAMs will require a shift in attitude and thinking to achieve more diverse and democratic cultural heritage institutions. The group added that besides the need for more audience-centred, co-creative approaches to GLAM exhibitions, several other challenges must be considered as well.

These include: thinking in silos in the cultural heritage field; little to no decision-making power and will to promote new approaches within GLAMs or at the sectoral GLAM level; a lack of knowledge about what other sectors are doing to innovate and promote engagement; a lack of funding; the challenge of transforming competences within the institutions; and the fact that GLAMs and cultural heritage are not always attractive to tech and innovation-focused expertise.

On a practical level, visitor research is needed to know what different visitors would like to see in museums and other cultural institutes. Furthermore, data from non-visitors could be equally valuable to understand why some do not visit GLAMs. The stories behind the collections could then be tailored to the wishes and desires of different types of audiences. Qualitative and quantitative data about visitors and non-visitors could be exploited, and greater cooperation with other sectors and professions to explore innovation within GLAMs could be encouraged.

Formal education was mentioned as another way to promote connection with GLAMs. For instance, e-classrooms, or cultural centres in libraries could be established. It was also mentioned that when designing different collections and exhibitions, teachers could be involved.

This group on citizen access and participation in cultural heritage was selected by all participants and they presented their idea in the main plenary session at the end of the day.

***Cultural heritage, cultural continuum, and a sense of citizenship and belonging amongst young people***

**The challenge:** This group examined a different aspect of the inter-generational element of cultural heritage and access amongst citizens. The core challenge was the idea that the cultural heritage that appeals to previous generations differs from that which appeals to younger generations. The question arose of how cultural continuity can be made attractive to young people? The distinction between high and low culture is relevant in this discussion, with older people tending to enjoy the former, and younger people the latter.

Continuity of cultural heritage in this case referred to continuity in terms of objective and subjective aspects, the knowledge, dreams, and identity of individuals, as reflected in culture. At present there appears to be very little conversation between different generations and a gap is starting to become apparent in terms of values, ideas and culture amongst younger and older generations. Older generations in Europe for instance, feel the aftermath of the Second World War more acutely, while this feeling is less acute amongst younger generations. What bonds young people across European communities now? What gives them a sense of (European) citizenship and belonging? A shared history and cultural heritage can be instrumental in this.

**The opportunity:** The opportunity which the group identified focuses on making cultural heritage more accessible to young people, to raise the interest in it amongst young people, and to help them engage further with cultural heritage. The issues of reaching consensus on what

constitutes cultural heritage and whether it should be transmitted across generations were discussed. Building on this, how does one frame the narratives about this cultural heritage to promote it to different generations in years to come?

**The Idea:**

**"Does cultural heritage help young people to develop a sense of citizenship, with belonging and continuity?"**

The group presented on the role of cultural heritage in fostering a feeling of citizenship and engagement amongst young people in Europe.

A new model for approaching culture and engagement was depicted. The model focuses on the importance of interactive storytelling, using digital data and digital natives to contribute to preserving cultural heritage, making it accessible through digital spaces. On the other hand, documentation, education, storytelling, and exhibitions are vehicles through which cultural heritage is presented to younger audiences.

**Globality, platforms, social inclusion, and the Frightful Five**

**The challenge:** This group focused its attention on access to cultural heritage beyond Europe, how to combat the dominance of the Frightful Five (Amazon, Apple, Facebook, Microsoft and Google). Some of the questions and issues discussed involved biased platforms online, a lack of trust among users and, by extension, citizens, and the need to develop alternative platforms. Platforms run by the Frightful Five are ultimately built on business and profit principles. One of the questions centred on how to establish a platform that would be sustainable and not dependent on the profit considerations of an enterprise. Further, what sort of platform would allow for global access as well as engagement across population and audience strata? Participants discussed the fact that not every type of culture appeals to every individual, and that geoblocks are active which prevent people on other continents from accessing certain Europe-based websites and platforms.

One of the main questions arrived at was what the best digital platform would be for cultural heritage? How to make such a platform useful, relevant, and accessible to people?

**The opportunity:** The opportunities and practical steps discussed had two aspects. Firstly, the possibility of building an alliance or coalition of organisations to act as a (cultural heritage) counterweight to the Frightful Five. This would involve creating trust amongst audiences, connecting and building various communities (communities based on hobbies or interests, as well as geographically located communities). Secondly, the need for new cases and a new way to bring together the full value of European culture was discussed as well.

**The Idea:**

**"Public Spaces and the Frightful Five**

These two approaches culminated in the idea of bringing together Europe's 60,000 GLAMs to set-up a large-scale platform, where the collections, information, and works could be digitized and shared. A manifesto could be developed to unite the GLAMs behind a shared set of principles and actions to make culture accessible to people from all of sorts of backgrounds, across the globe.

The presentation for this group provided a developed impression of how their cultural heritage platform would operate. With a view to improving accessibility to European cultural heritage, including citizens and entrepreneurs outside of Europe, the group proposes that European GLAMs, with the help of public authorities, could set-up a shared network of information platforms on which digital collections and narratives are made accessible to all. Organisations such as Europeana, DPLA, and Digital Trove could be mobilized to set up such a network.

The idea is for this platform to act as a counter to Google and Wikipedia for cultural heritage information. The presentation described 3 fictional characters and how and why they may make use of such a platform.

## 6 Conclusions and key lessons learned

By the close of several hours of interactive idea sharing by the 96 participating experts, several dominant themes had arisen.

### *Intangible heritage: how can digitalisation improve preservation, protection, transmission, research, valorisation, and access?*

- It is **difficult to define what is considered intangible cultural heritage due to** its fluid nature. In order to ensure inclusiveness and engagement of communities and stakeholders, a more consensual definition of intangible cultural heritage is necessary.
- Ethical questions exist surrounding who **decides what is recorded and uploaded through digital means**, and who decides what should and should not be subject to long-term preservation
- **Communities play a key role in the process of preserving intangible cultural heritage**, but currently there is not enough interconnection between communities and the providers of the necessary digital tools in order to be able to preserve these intangible heritage assets. Therefore, spaces (both physical and digital) should be developed whereby communities and professionals working in the field and digital experts can come together to develop more concrete solutions.
- There is a **lack of sufficient skills and competence to utilise digital tools** for the preservation of intangible cultural heritage. It is therefore essential to adopt a capacity building approach in relation to intangible cultural heritage. This is linked to education and the development of key skills for both practitioners within intangible cultural heritage professions and digital experts.
- Using digital tools, integrated approaches should be developed for a **holistic view of both tangible and intangible cultural heritage** in the framework of the UNESCO historic urban landscape. Safeguarding measures to ensure that intangible cultural heritage can be transmitted from one generation to another are considerably different from those required for protecting tangible heritage (natural and cultural). However, some elements of tangible heritage are often associated with intangible cultural heritage, and therefore a place based approach linking intangible cultural heritage to tangible heritage or locations should be considered.
- **Recognition of born digital culture as a component of intangible cultural heritage** is also a potential means to preserve intangible cultural heritage. Including digital culture as a type of heritage itself and providing it with recognition would create a better link between digital practitioners and cultural heritage professions and send a strong signal to the former to participate in preservation activities in relation to intangible cultural heritage. This could also encourage younger generations to take part in the process.

### **Digital cultural heritage, tech industries and start-ups: levers for smart and inclusive growth**

- Overtourism in destinations is a problem, and managing visitor flows is an important means to preserve the cultural heritage of a particular place. **Encouraging local, regional and national tourism in less known areas instead of areas that are burdened by mass tourism through technology** is a useful solution to address these problems.
- It is important to **stimulate high tech start-ups to establish themselves in remote areas** through investment in infrastructure (internet), creating incubators for start-ups in rural areas, as well as providing facilities at a low cost.
- Institutions do not always have knowledge of the possibilities of collaborating with experts from different disciplines in order to adapt to future needs. To solve these

problems, it is **important to share ideas and to cooperate, particularly with tech experts**, in order to 'mine know how and inspiration'.

- **Heritage is a fascinating source of content for the (digital) economy**, but only because it is at first a social point of meeting and integration. Today with the digital tools of making and producing, each visitor also uses heritage for his own curation, elaboration and creative invention.
- There is a great deal of international data that is available digitally and **how this data can be used in the cultural heritage sector** should be explored. There is a need for another business model, and a not for profit open platform would be an ideal solution. Crowdsourcing enriches the collection, and collaboration between institutions and the public and private collections is highly important in this regard.

### ***Enhanced digitally enabled active cultural heritage for all citizens***

- Some of the main themes which surfaced in each of the group discussions as well as during the day generally, concerned **making cultural heritage more attractive and accessible to diverse audiences**. This was closely linked to the need to help make cultural heritage more relevant to the personal experiences of people in different communities within European countries. In making cultural heritage more relevant and appealing to people, the sense of ownership, belonging, and connection with cultural heritage can flourish.
- In contemporary society, with the rise of digital technology, social media, misinformation, populism, and disenfranchised social groups, **using cultural heritage as a way to include individuals from diverse backgrounds** came up in discussions throughout the day.
- To achieve a sense of connection for citizens and audiences, **a different attitude in the cultural heritage sector and within GLAMs themselves will be needed**. The need for an evolution in attitude towards more outward looking, audience-centric approaches was raised throughout the day. The need to create space and freedom to innovate within the GLAMs sector, to include ideas and insights from other sectors, and to open up traditional ideas on what is and is not cultural heritage were all discussed as new avenues for reflection and action within the cultural heritage sector

## 7 Closing remarks

Following the presentations by the various sub-groups, closing remarks were provided by **Anne Grady** (European Commission), **Catherine Magnant** (European Commission) and **Tibor Navracsics** (EU Commissioner for Education, Culture, Youth and Sport)

Mr Navracsics stressed the importance of joining culture with technology, and the need to use new digital tools with creativity and confidence in order to fully harness the potential of culture. This is vital to boost employment, foster novel business activities and enhance innovation, as well as key for communities to create a sense of belonging.

He announced the launch of the Cultural and Creative Cities Monitor. This tool was developed by the Joint Research Centre and first presented in 2017. The new, extended edition does even more to benchmark and boost the creative and cultural potential of European cities. It presents an updated portrait of Europe's cultural and creative richness in an extended sample of 190 cities in 30 countries. Mr Navracsics stressed that culture is an important asset for cities, helping to drive job creation and social development – while improving citizens' quality of life and sense of identity. It was noted that the Cultural and Creative Cities Monitor is already inspiring local policy-makers across Europe to make the most of this asset.

This Platform is one of 60 initiatives that was launched by the Commission following the European Year of Cultural Heritage to ensure a lasting impact. The year aimed to encourage Europeans to discover, enjoy, preserve and engage with cultural heritage, which clearly has a digital dimension. Digital technologies impact every aspect of our daily lives, and offer excellent opportunities to improve access to cultural heritage assets and to allow their curation and re-use.

The Commission noted that the discussions in Prague are a further step in taking this work forward and thanked the participants for their time. The fact that there will be a new Commission was acknowledged, and that Commissioner-designate Mariya Gabriel will continue to develop new ways to strengthen Europe's commitment to preserving and protecting our cultural heritage, notably through new digital technologies. Mr Navracsics noted that culture is again high on the EU's political agenda: the European project has always to some extent been about culture. It has a unique power to build communities and a sense of belonging, and Europe must take advantage of this.

## Appendix 1 About EENCA

### Background EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in December 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission. With a view to improving cultural and audiovisual policy development in Europe, the main objectives of EENCA are:

- To *contribute* to the continuous development of cultural and audiovisual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services for culture and the threats and opportunities faced by the cultural, creative and audiovisual sectors.
- To *promote* decision making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audiovisual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes, a multi-disciplinary network of leading European experts on culture and of the audiovisual industry was set-up. The Core Expert Team consists of 14 high level experts who have been carefully selected to cover a wide thematic, sectoral and geographic range. The Core Expert Team is complemented by a team of 16 associated experts and forms part of a comprehensive international network.

EENCA engages in the analysis of the cultural and creative sectors and the audiovisual markets, and in the analysis of the cultural and creative sectors' policies and audiovisual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audiovisual policy development in Europe?

More information: [www.eenca.eu](http://www.eenca.eu)



