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European workshop programme:

Workshop 5: Internationalisation and localization of heritage content EVA Florence 2013, Italy, 16 May 2013

Full summary and documentation

Stephanie Williams, PIN VASTLab



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ACRONYMS OF THE PROJECT PARTNERS:

PIN	PIN - Servizi didattici e scientifici per l'università de Firenze, Italy
SRFG	Salzburg Research Forschungsgesellschaft m.b.H., Austria
UoC	Universidade de Coimbra, Portugal
mNACTEC	Museu de la Ciència i de la Tècnica de Catalunya, Spain
UVT	Universitatea de Vest Din Timisoara, Romania
MFG	MFG Baden-Württemberg, Germany

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1 Workshop brief, agenda and participants

1.1 Workshop brief

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Workshop focus: The workshop focused on the opportunities and challenges in communicating heritage to local/regional communities as well as to audiences across European countries and internationally. In particular it highlighted the importance of taking account of distinct cultural characteristics (i.e. preventing stereotypic images) and promoting understanding of cultural diversity.

Workshop questions:

- What are the trends and opportunities for cultural heritage based digital products and services on the European and international markets?
- How to take account of distinct regional and national cultures, and how to turn the cultural diversity and multi-linguality of Europe into strong assets on international markets?
- What cooperation models work within and beyond Europe for internationalisation and localization of cultural heritage based digital products and services?

Workshop context: This workshop was organised as a session of the EVA - Electronic Imaging & the Visual Arts conference 2013. The conference covers a wide spectrum of topics including visual arts, virtual museums and galleries, digital cultural heritage and other user-focused ICT applications. It is well-established and often chosen by major national and European projects for presenting and disseminating results.

Workshop participants: The workshop brought together experts in the local/regional as well as international communication of cultural heritage, both specifically invited experts as well as other experts and practitioners interested in the topic of this conference session. The invited speakers from technological organizations (Visual Dimension, Belgium and CMC Associates, UK) both have solid backgrounds in the field of digital Cultural Heritage. A local guest from the Ministry of Archaeological and Cultural Heritage and coordinator of the APPasseggio project brought to the workshop her experience in digital applications. Furthermore, senior and young researchers and project managers from CreativeCH partners participated in the event.



Thematic lead & workshop organisation: PIN VASTLab was responsible for the thematic lead and moderation of the workshop, while MFG supported the overall organisation (e.g. reception, provision of information material, etc.). The long-standing liaisons of Prof. Franco Niccolucci (PIN) with the conference organiser, MICC Media Integration and Communication Center (Florence), and conference committee members were very helpful for the workshop organisation.

1.2 Programme

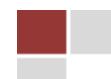
14:00–14:30	Presentation of the application developed by PIN in Tuscany for the promotion of the territory through the valorization of Cultural Heritage.
14:30–14:45	Welcome by Prof. Franco Niccolucci, University of Florence / PIN, Italy
14:45–15:15	Virtual Exhibitions <i>Mike Spearman, CMC Associates, Edinburgh, UK</i>
15:15–15:45	Cultural Heritage and Multimedia <i>Daniel Pletinckx, Visual Dimension, Oudenaarde, Belgium</i>
15:45–16:00	Break
16:00–16:30	Slow Tourism and Smartphones <i>Maria Teresa Natale, MIBAC / Associazione Culturale Appasseggio, Rome, Italy</i>
16:30–17:00	Presentation of the project Popular Music, winner of the CHIEF Awards, a competition open to students, and organized by the CreativeCH project. <i>Jez Collins, Birmingham University, Birmingham, UK</i>
17:00–17:30	Moderated discussion What are the trends, opportunities and challenges of cultural heritage based digital products and services on the European and international markets? How to turn the cultural diversity and multilinguality of Europe into strong assets for international markets? <i>Moderator: Sorin Hermon, Cyl, Nicosia, Cyprus</i>



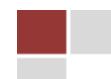
1.3 List of participants

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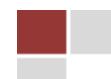
Nicola Amico	PIN (researcher)	Italy
Ana Rita Costa	University of Coimbra (researcher)	Portugal
Giada Di Gaeta	PIN (researcher)	Italy
Achille Felicetti	PIN (senior researcher)	Italy
Guntram Geser	SRFG (senior researcher)	Austria
Laura Grassi	PIN	Italy
Gisela Gonzalo	mNACTEC (researcher)	Catalonia
Sorin Hermon	Cyl (senior researcher)	Cyprus
Csenge Kosztolanyi	PIN (researcher)	Italy
Marcello Lotti	AMAT	Italy
Cinzia Luddi	PIN (application developer)	Italy
Maria Teresa Natale	MIBAC / Associazione Culturale Appasaggio	Italy
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Virginia Niccolucci	PIN (junior researcher, communications)	Italy
Daniel Pletinckx	Visual Dimension	Belgium
Carme Prats	mNACTEC (programme director)	Catalonia
Cristina Pugi	PIN (senior researcher)	Italy
Ana Isabel Ribeiro	University of Coimbra (researcher)	Portugal
Paola Ronzino	PIN (researcher)	Italy
Stefano Sbarbati	MFG (communication manager)	Germany
Michele Seghieri	PIN (junior researcher, communications)	Italy



Paula Simões	University of Coimbra (researcher)	Portugal
Mike Spearman	CMC Associates	UK
Stephanie Williams	PIN (project manager)	Italy
Silvia Barberio	UNIFI, marketing (student)	Italy
Marco Baroli	UNIFI, marketing (student)	Italy
Veronica Biagini	Università di Firenze (student)	Italy
Luca Biancalani	Università di Firenze (student)	Italy
Edoardo Bini	UNIFI, marketing (student)	Italy
Claudia Tanya Cannata	Università di Firenze (student)	Italy
Francesco Capaccioli	UNIFI, marketing (student)	Italy
Marco Capparelli	UNIFI, marketing (student)	Italy
Camilla Catarzi	Università di Firenze (student)	Italy
Eleonora Ceccarelli	Netsus Network	Italy
Carla Chiodini	Provincia di Prato	Italy
Paola Conti	UNIFI, marketing (student)	Italy
Francesca Corbo	Università di Firenze (student)	Italy
Roberta Corneli	UNIFI, marketing (student)	Italy
Gianluca Corsi	UNIFI, marketing (student)	Italy
Emanuele Dettori	UNIFI, marketing (student)	Italy
Fabiana Fabbri	Ufficio Culturale, Provincia di Prato	Italy
Daniele Fani	UNIFI, marketing (student)	Italy
Valentina Fochi	UNIFI, marketing (student)	Italy
Andrea Gentili	UNIFI, marketing (student)	Italy
Francesca Giannotti	Università di Firenze (student)	Italy
Claudia Giostrella	MIBAC, Soprintendenza BAPPSAE Lucca e	Italy



	Massa Carrara	
Chiara Gori	Università di Firenze (professor)	Italy
Chiara Gualtieri	UNIFI, marketing (student)	Italy
Federico Gufoni	Università di Firenze (student)	Italy
Francesca Huilin Jiang	UNIFI, marketing (student)	Italy
Elisa Larosa	Università di Firenze (student)	Italy
Alessio Lenzi	CHora Società Cooperativa	Italy
Maria Gabriella Lerario	Università di Firenze (student)	Italy
Francesca Lorenzini		Italy
Geraldine Lubrano Lavalera	Università di Firenze (student)	Italy
Paola Mariani	Provincia di Prato	Italy
Daniele Mazzotta	Provincia di Prato	Italy
Ambra Nepi	Ambra Nepi Comunicazione	Italy
Ginevra Niccolucci	UNIFI, marketing (student)	Italy
Luca Potenza	Università di Firenze (student)	Italy
Antonino Prizzi	Netsus Network, Rete Toscana Apsea, Eppiù Network	Italy
Davide Ravagli	UNIFI, marketing (student)	Italy
Gianna Rocchetta	UNIFI, marketing (student)	Italy
Elena Saltini	UNIFI, Corso IFTS	Italy
Chiara Serenelli		Italy
Alessandra Sorresina	A.P.S. L'Albero delle Idee	Italy
Eleonora Tibollo	UNIFI, marketing (student)	Italy
Giovanni Vannini	UNIFI, marketing (student)	Italy



Students:	31
Under 25:	9
Others:	29
Total:	69

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2 Presentations and discussion results

2.1 Workshop presentations



The workshop on Internationalization and Localization of Digital Cultural Heritage was originally scheduled to take place at the EVA Florence 2013 conference in Florence, but was relocated to the offices of PIN in Prato, due to the high number of registered participants. The change of venue was publicized not only at the conference events in Florence, but also through postings on PIN's social networks. The workshop focused on the opportunities and challenges in communicating local/regional cultural heritage in other European countries and internationally, sensitive for the distinct cultural characteristics and promoting the understanding of cultural diversity.

Before the start of the workshop, Prof. Franco Niccolucci proceeded to briefly introduce the CreativeCH Tuscan showcase. The introduction was held in Italian for the benefit of participants from the Province of Prato, one of the local government bodies directly involved



in the project. The objective of the Tuscan showcase is to promote the cultural heritage of minor areas, often obscured by the major touristic destinations of the region. The showcase "On the footsteps of the Etruscans" valorises the areas of Carmignano and Maremma, once home to this ancient civilization. The presentation was followed by a demo of the application specifically developed by Cinzia Luddi to promote the first of the two areas of Tuscany involved in the showcase. The application, *Carmignano tb* (TourBook) will be available for download from iTunes App Store by mid-June, while the following ones, *Vetulonia tb* and *Roselle tb* will be released in July. The Android versions will follow soon after.

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Mike Spearman of CMC Associates, Edinburgh, UK, gave the first presentation. Mr. Spearman has a background as curator of archaeology and is the founding director of CMC Associates, a company, which uses information technology to improve visitor experiences in the museum and heritage sector. His presentation focussed on the ever-increasing lack of funding, which Cultural Heritage institutions throughout Europe must face, as the economic crisis reduces government budgets and thus the amount of funds invested in the cultural sector. He did present however an example that contradicts this trend. In Ireland the government reduced funds destined for Healthcare, but not for Cultural Heritage, because it is considered a source of revenue, boosting tourism and the local economy. There are many opportunities for creative industries to assist heritage institutions (and vice-versa) in developing novel ways to generate jobs, revenue and growth through sustainable activities.

Sustainability was also one of the main issues discussed in the next presentation given by Daniel Pletinckx, co-founder of Visual Dimension, an SME specialising in digital heritage and focussing on 3D virtual reconstruction, 3D digital restoration, 3D digitisation and interactive storytelling. A virtual museum applications survey has revealed that 80% of heritage-based applications developed in recent years have already disappeared, due to evolving technologies as well as funding issues, so ways to lengthen their life cycle were explored. Mr. Pletinckx gave an overview on various projects stressing that storytelling plays an important role in creating sustainable and long-lasting products.

The third workshop presentation was illustrated by Maria Teresa Natale. APPasseggio is an association based in Rome promoting "slow" cultural tourism and itineraries through the use of innovative technologies. Their application is available free of charge for iPhones, iPads and Android, but only in Italian for the moment, and was created with the average person in mind: curious people interested in walking and culture, but who may have little knowledge of



digital technologies. Important challenges to overcome include the retrieval of digital cultural resources through digital libraries (new materials are expensive to produce) and intellectual property rights (to avoid high production costs, resources should be in the public domain or “orphan works”); which cultural contents to include, depending on the user (different audiences have different needs), and sustainability (roadbooks are time consuming and expensive to produce).

Lastly, Jez Collins, Birmingham Centre for Media and Cultural Research, UK, presented his winning entry in the second CHIEF Awards organized by CreativeCH (he was unable to attend the workshop in person, but was kind enough to connect with us via Skype). He is the founder of the Birmingham Music Archive, an online community archive to preserve and share the musical heritage of the city of Birmingham in the UK. Many locations linked to the musical scene of the city no longer exist or are in danger of disappearing, but fans still travel to visit them. The project aims to develop an application where the venues would be virtually rebuilt and populated with memorabilia (photographs, flyers, tickets stubs) and the oral histories of audiences, musicians, and promoters. The platform will be linked to, and use content from, the Birmingham Music Archive.

It became clear during the discussion of the workshops that, as public funding becomes scarce, cultural heritage institutions must increasingly rely on their own forces, using the available contents in a more engaging and remunerative way. The methods chosen by organizations to contribute to the preservation and communication of cultural heritage must be sustainable also from a technological point of view. Advances in science and technology occur at high speed, making today's tools obsolete in a few years' time. These same tools are “abandoned” when funding runs out. People should be engaged from the start, and encouraged to share their views on the best way to present culture to larger audiences.

2.2 Key results

[1] Cultural and Creative sectors need to rely on good business models from the start of any activity: Revenue is an essential ingredient for the future of Heritage and Creative Industries. There are tough times ahead for the Heritage sector, and public funding will be a key issue for years to come, although tighter collaboration with Creative Industries, i.e.



private funding, will enable both sides to benefit from each other. Creative Industries need to make CH a profitable business, while Cultural Heritage institutions need to view costs as investments. Investments must be made on both parts not only in terms of funding, but also in understanding the digital technologies and in integration.

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[2] Access rights and IPR agreements: In order for Cultural Heritage partners to benefit from working with the Creative Industries, they will necessarily have to be more realistic about access and IPR, setting up from very early on agreements between the actors involved concerning access, metadata, derivatives, public use and commercial use to regulate how the material provided by the Heritage communities is used, thus avoiding issues of ownership of content.

[3] Involvement of local government bodies: Cultural Heritage is seen as a cultural and economic asset and local partnerships should be increasingly encouraged. Digital Creative Industries have the potential to generate jobs and income, therefore enhancing the quality of life and stimulating an exchange of ideas within the communities. Local governments should be made aware of the possibilities that collaborating with creative and cultural industries will bring to the entire population.

[4] Sustainable activities: The outcomes of collaboration between Cultural Heritage and Creative Industries must be self-sustaining to ensure a long lifespan of the final product. In the past decades technology has made giant leaps forward and this must be taken into account when developing new projects, whether they are intangible websites or tangible objects (just think of a floppy disk compared to iCloud for storage purposes). Maintenance and updating need to be performed regularly to keep the products usable.

[5] Good quality narration is fundamental: In order to ensure the successful outcome of any project, communication is fundamental. The better knowledge is transferred, the better our understanding will be. Unfortunately, this concept is lacking in many institutions, where knowledge is collected and researched, but not made available at a level that the general public can understand. It is sad to think that 2 out of 3 people in Europe have no historical horizon beyond their grandparent's lifetime. Investments must be made in "edutainment": explaining to a multicultural audience with different levels of education about their history, all this through innovative, entertaining, yet high-quality instruments: virtual 3D reconstructions, interactive replicas, serious games (think of the quality of the imagery and historical



reconstruction Assassin's Creed, for example: now imagine an educational tool with the same appealing characteristics).

[6] Citizens should be encouraged to participate: The idea people have of Cultural Heritage varies greatly and is influenced by many factors: their background, their cultural level and where they live. Institutions must take these factors into consideration, as they will be able to receive indications on how to address the general public, how to communicate heritage to a broader audience adapting to their specific needs. On the other hand, citizens should be encouraged to understand how institutions work so they will better appreciate all the work that goes into putting Cultural Heritage on display.

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[7] Local people can add place-specific context: People who have grown up and live or work in a certain area can share experiences explaining what they value about particular objects, places or events. Social networking tools, such as Facebook, Twitter, Flickr, Tripadvisor, to name a few, provide a place where people can spontaneously and freely express themselves, sharing their ideas and feelings, providing content. Memories of the era can be preserved for future generations, who - for whatever reason – may not have the opportunity to visit these locations or be a part of certain momentous events.

[8] “The end user is always right”: Cultural Heritage Institutions and Creative Industries, if they really wish to produce long-lasting, entertaining, high quality and money-making activities, must bear in mind a few questions: what will engage potential “customers”; what is the public interested in; what is the best way to present this information; how can local communities benefit from it? The participants become “the experts”, assisting professionals in the assessment of priorities and formats.

3 Workshop related links and online material

3.1 Organisations and projects mentioned

Regione Toscana - Notti dell'Archeologia, <http://www.regione.toscana.it/-/le-notti-dell-archeologia-2013-1-31-luglio->



CMC Associates, <http://www.cmcassociates.co.uk/>

Creative Europe 2014-2020, http://ec.europa.eu/culture/news/creative-europe_en.htm

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3D-ICONS (EU FP7 project), <http://3dicons-project.eu/>

Getty Art, <http://www.getty.edu/>

VCC-3D Virtual Competence Centre for 3D in Cultural Heritage, www.vcc-3d.org

3D-COFORM (EU FP7 project), 3D reconstruction of Abu Simbel Temple,
<http://exhibition.3d-coform.eu/node/71>

Visual Dimension, <http://www.visualdimension.be/>

Virtual Museum Transnational Network, www.V-MusT.net

Villa di Livia, <http://www.v-must.net/library/publications/behind-livias-villa-case-study-devolution-large-scale-interactive-site-line>

Museo Archeologico di Bologna, <http://www.comune.bologna.it/museoarcheologico/>

CINECA “Apa the Etruscan”, <http://www.cineca.it/it/comunicatistampa/apa-letrusco-sbarca-roma>

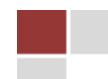
Ename Abbey, <http://www.pam-ov.be/ename/>

APPasseggio, <http://www.appasseggio.it/>

Europeana, <http://www.europeana.eu/>

Jez Collins, Birmingham Centre for Media and Cultural Research,
<http://www.interactivecultures.org/our-team/jez-collins/>

Birmingham Music Archive, <http://birminghammusicarchive.com/>



3.2 Related CreativeCH material online

Workshop Summary Internationalization and Localization of Digital Cultural Heritage
(published 18/06/2013), http://www.creative-heritage.eu/internaz_and_localization.html

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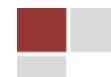
Workshop presentations (published 17.06.2013), http://www.creative-heritage.eu/internaz_and_localization.html

- Franco Niccolucci: Sulle Orme degli Etruschi, le proposte del progetto CreativeCH;
- Mike Spearman: Heritage and Creative Industries: working together through new technologies;
- Daniel Pletinckx: Virtual Exhibitions;
- Maria Teresa Natale: Slow Tourism and Smartphones, APPasseggio APP;
- Jez Collins [CHIEF Award Winner]: Popular Music.

CreativeCH video of the Internationalization and Localization of Digital Cultural Heritage workshop, Prato (IT), 16.05.2013, produced by MFGInnovation, published on YouTube (06.17.2013), <http://youtu.be/nwhz6U-iPAw>

CreativeCH images of the Prato Workshop on Flickr (79 photographs published 06.06.2013),
<http://www.flickr.com/photos/creativech/sets/72157633950798043/>

CHIEF Award: Hack your City and win a trip to Terrassa or Florence (02.04.2013),
http://www.creative-heritage.eu/4812.html?&tx_ttnews%5Bpointer%5D=1&tx_ttnews%5Btt_news%5D=7398&tx_ttnews%5BbackPid%5D=4799&cHash=dedcf9e1d04ae8b424402aa46bf4fbde



CreativeCH series of workshops

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3.3 Workshop objectives

The overall aim of CreativeCH is enabling cities and regions across Europe to benefit from Cultural Heritage assets through innovative approaches, products and services that are developed and promoted in creative cooperation of Cultural Heritage (CH) organisations, Science & Technology (S&T) centres and Cultural & Creative Industry (CCI) businesses.

The CreativeCH workshop programme consists of 10 workshops that are organised to share, discuss and consolidate the current experiences in CH – S&T – CCI Cooperation. The project aims at creating a rich and inspiring knowledge base on such cooperation. Therefore the workshops cover a wide range of issues and opportunities in such cooperation.

The workshops foster an open and productive exchange of experiences among the participants. The formats are flexible, chosen according to the particular topic and the type and context of the event at which a workshop is held.

The typical setup that has been used in the workshops already held includes short “show & tell” presentations, demonstrations of innovative digital products and services, and moderated discussion rounds. The duration of such a workshop is about 3 hours.

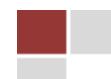
3.4 Topics and schedule of the 10 workshops

The table below gives an overview of the topics and current schedule of the 10 workshops. The overview includes the workshops that already have been held or are in preparation (2013) as well as the workshops foreseen for 2014.

The workshops are intended to be held at conferences or other large events. It is understood that foreseeing events for the year 2014 is somewhat speculative. Therefore in the overview for 2014 alternative options are given which correspond best to the intended workshop topics and are sustained regular events.



Date	Topic	Location	Lead partner	Status
2012-04-18	Creative clusters	MFG, Stuttgart, <u>Germany</u>	SRFG	Already held
2012-05-17	Cultural heritage and ICT in the experience economy	INVTUR 2012 Conference, Aveiro, <u>Portugal</u>	UoC	Already held
2012-11-21	Citizen cultural participation	VAST2012 Symposium, Brighton, <u>UK</u>	UVT	Already held
2013-05-10	Cultural tourism	Fiera Modernista, Terrassa, <u>Spain</u>	mNACTEC	Already held
2013-05-16	Internationalisation and localization of heritage content	EVA Florence, Florence, <u>Italy</u>	PIN	Already held
2013-09	Business models for creative cooperation	Cultural Use of Industrial Heritage conference, Pilsen, <u>Czech Republic</u> (in the context of the preparation of Pilsen 2015 – European Capital of Culture)	mNACTEC	Prepar.
2013-12	New skills and professionalization	DISH - Digital Strategies for Heritage Conference, Rotterdam, <u>Netherlands</u> (held biannually, usually in December)	PIN	To be decided
2014-02	IPR and management of rights	European Public Service Information (ePSI) Platform Conference (usually held in February or March). <i>Alternative:</i> Berlin Open Access Conference (if held in Europe and before October 2014)	UoC	To be decided
2014-05	CH and city/regional development	Regional Studies Association European Conference, held annually at different	SRFG	To be decided



		locations, usually in May <i>Alternative:</i> EU Regions for Economic Change Conf., held annually at different locations, usually in June		
2014-06	Cultural diversity	Europa Nostra Annual Congress; held annually at different locations, usually in June <i>Alternative:</i> The Best in Heritage Conference, Dubrovnik, Croatia; since 2003 held annually end of September	UVT	To be decided

