



cooperation in  
cultural heritage

# [Local CreativeCH showcases – mobilization and implementation 1]



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## **CreativeCH**

### **Creative Cooperation in Cultural Heritage**

Theme SiS.2011.1.3.4-1:  
Clusters of cities of scientific culture for innovation.

## **Local CreativeCH showcases – mobilization and implementation 1**

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## **LOCAL CREATIVECH SHOWCASES – MOBILIZATION AND IMPLEMENTATION 1**

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## 1. Executive summary

The CreativeCH project aims at 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 Science & Technology (S&T), Cultural Heritage (CH), and Cultural & Creative Industries (CC) organisations.

The project implements an Action Plan that comprises activities on the European and on the local level:

- On the *European level* the peer-learning network of organisations that aim to promote creative S&T–CH–CCI cooperation, the virtual forum of students and practitioners (CHIEF), the series of expert workshops, and the CreativeCH Handbook & Toolkit.
- On the *local level* the four showcases of S&T–CH–CCI cooperation that present how this cooperation can help overcoming barriers in the access to, and understanding of, cultural heritage. Furthermore the showcases will involve and train students in how to turn cultural heritage assets into vital sources of inspiration and innovation.

### *Focus of the deliverable*

This deliverable focuses on the four local CreativeCH showcases, their common framework, the individual concepts of the local showcase cooperation, and how students are involved and trained in the local activities.

### **Horizontal Task 4.1: European coordination of showcases**

Task 4.1 coordinates the common themes and joint actions of the showcase partners, for example, discussion of shared topics, common approaches for involving students, joint presentation of results at European events, and exchange with similar or complementary projects on the European level.



Task 4.1 thus takes care of coherence between the project work on the local and European levels. In this task all showcase partners participate, implement the common framework of themes and actions, and report in an integrated and comparative way on the progress and results of their local showcases. The other two project partners support the showcases, UoC with focus on the involvement and training of students, while MFG takes care for consistent communication and dissemination of showcase results on the European level.

### **Tasks 4.2 – 4.5: The four showcases**

Each of the local CreativeCH showcases, Tasks 4.2 – 4.5 is implemented by one responsible project partner: PIN, SRFG, mNACTEC and UVT.

The cases focus on different heritage content such as archaeological sites and routes in Tuscany (PIN), the World Heritage city Salzburg (SRFG), industrial heritage sites and routes in Catalonia (mNACTEC), and rural heritage communities in the multi-cultural region Banat / Romania (UVT).

However each showcase will explore and demonstrate how a combination of heritage, creativity and technology can allow local/regional communities, cities and regions to benefit from cultural heritage assets. Furthermore, each showcase will involve and train students in using such a combination to promote values of cultural heritage and cultural diversity.

### ***Structure and content of the deliverable***

Chapter 2 – Explains the function, focus and general structure of the local showcases.

Chapter 3 – Describes the common framework of the local showcases, their common themes and joint actions.

Chapter 4 – Presents the concepts of the four showcases.

Chapter 5 – Highlights the involvement and training of students in the showcases.

Annex – Summarises a survey conducted by SRFG on students' perception of local cultural heritage in Salzburg



## 2. Function, focus and general structure of the local showcases

On the local level CreativeCH realises four showcases of targeted cooperation of Science & Technology (S&T), Cultural Heritage (CH), and Cultural & Creative Industries (CC) organisations. These showcases will explore and demonstrate how such creative cooperation can allow regions and cities to benefit from cultural heritage assets.

Furthermore the showcases will have an educational and participatory focus by involving and training students in the use of science & technology and creative approaches for promoting cultural heritage and cultural diversity.

More specifically, the functions and focus of the local showcases are:

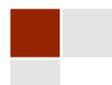
### *Functions of the showcases*

The showcases in S&T–CH–CCI cooperation are a vital element of CreativeCH because they allow

- to acquire first-hand experience in such cooperation,
- to involve the local population, in particular, the younger generation / students,
- to develop a good understanding of the practical success factors of such cooperation,
- to present the cooperation at local and European events and in other dissemination channels,
- to feed the insights into the CreativeCH peer-learning network and programme, and
- to underpin recommendations and guidance on good practice cooperation.

### *Focus of the showcases*

The showcases will demonstrate how S&T–CH–CCI Cooperation can allow for enhanced access to, and understanding of, cultural heritage by overcoming issues that impede the full valorization of CH resources.



The focus will be on issues of “glocal” character, which means that they are common to cultural heritage worldwide but tackled in an exemplary way in a concrete local setting.

Moreover the showcases will engage and train students in the communication and valorization of cultural heritage using innovative ICT applications and creative ideas for novel solutions.

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### ***General structure of the showcases***

In each showcase two phases of activities can be distinguished:

In the first phase, running from project month 6 to 24, a showcase will organise local workshops with stakeholders and realise a virtual representation of the showcase, involving and training students.

In the second phase, starting from about project month 18 and running until the final project month 36, the realization and results of the showcase cooperation will be presented on the local to national level, the experiences and lessons learned summarised, and the continuation and further development of the cooperation and products promoted.

In particular, all showcases will have an Internet component as this allows for easy access and participation by the involved organisations, students, media and the interested public.

The results of the local showcases will also be presented on the European level (e.g. within the Task 3.1 events at conferences, industry fairs, etc.) and included in the CreativeCH Handbook & Toolkit for creative cooperation in cultural heritage.



### 3. Common framework of the showcases

This chapter presents the major components of the common framework of the CreativeCH showcases that will ensure the coherence between the project work on the local and European levels.

Basically these are activities in two components, the common themes and the joint actions:

- The *common themes* focus on similarities and differences between the showcases and, indeed, hundreds of other sites around Europe and beyond.
- The *joint actions* are horizontal activities aimed at common standards in the involvement and training of students, joint presentation of the showcases on the European level (e.g. at conferences) and exchange with similar or complementary projects.

The activities of the common framework are conducted under Task 4.1 in which all four showcase partners (PIN, SRFG, mNACTEC and UVT) as well as the two other partners participate. UoC will support the involvement and training of students in the showcases, and MFG will take care for consistent communication and dissemination of showcase results on the European level.

#### 3.1. Common themes

The four cases share important common themes that will be discussed (e.g. in project meetings, skype meetings, etc.) and the results used the development of the showcases. This includes relevant thematic content (e.g. results of surveys of cultural observatories), experiences of individual partners (e.g. success factors), available case studies of other projects, examples of innovative approaches and best practices that are shared among the showcase partners.



Below a first set of common themes is described in brief:

### *ICT and media for communicating heritage*

All showcases will use information and communication technologies (ICT) and media (e.g. social media such as Weblogs) to communicate the local/regional importance of heritage and the role of science & technology, creativity and creative businesses can play in the valorisation heritage assets. A common topic in this theme, for example, could be best practices in the communication of heritage to different target groups such as local young people or international tourists.

### *Heritage and regional/city development*

In all showcases cultural heritage is present as a potential factor in regional and/or city development scenarios. There are scenarios that aim to preserve and use heritage assets such as historic buildings or lived heritage for many purposes such as regional cultural identity, tourist attraction, revitalization for cultural and creative facilities, etc.

The showcases are different variants with regards to the heritage content but issues and ways of addressing them could be fairly common. In terms of the heritage content the cases are archaeological sites and routes (Tuscany), a World Heritage city (Salzburg), industrial heritage sites and routes (Catalonia), and rural heritage communities in a multi-cultural region (Banat, Romania).

The differences between these cases should not be overlooked rather discussing them thoroughly could yield highly relevant results. The discussion for example could focus on different success factors for impact on the local/regional development.

### *The local and the global (“glocal”)*

Each showcase is unique, yet can stand in as an example for many other sites in Europe and beyond. To exemplify this briefly:

- There are thousands of minor archaeological sites across Europe, many of which aiming to attract visitors, often in competition with major tourist attractors such as Florence in the case of Tuscany.



- Also municipalities and other agencies that aim to revitalise former industrial assets as tourist attractions and/or facilities for cultural and creative businesses count in the hundreds or above. For example, the European Route of Industrial Heritage alone presents 850 sites in 32 European countries that already have developed some local/regional attraction.
- There are over 250 UNESCO-labelled World Heritage towns around the world (and many aiming to be recognised as such) that are overrun by tourists while the local population seeks to preserve their cultural identity.
- Also rural heritage communities that aim to attract tourists and/or new businesses must seek to benefit from this inflow but not lose their uniqueness in terms of common traditions, local products, etc.

Therefore the results of the CreativeCH showcases are potentially relevant for many others while, at the same time, the showcases can benefit from looking at how other sites are trying to combine heritage, creativity and technology in a sustainable way. An important “glocal” topic to discuss for example could be how local people relate to their heritage vs. how it is presented to others in touristic or regional/city development concepts (e.g. stereotypic images in “branding” strategies).

### 3.2. Joint actions

The joint actions are horizontal activities aimed at common standards in the involvement and training of students, joint presentation of the showcases on the European level, and exchange with similar or complementary projects.

These activities will be implemented by the four showcase partners with support by the other two partners, where UoC will support the involvement and training of students in the showcases, and MFG will take care for consistent communication and dissemination of showcase results on the European level.



### *Involvement & training of students*

In this line of joint actions common guidelines for the involvement and training of students will be developed and implemented. Overall the students will not be addressed as a "target group" but involved as active project participants.

What concerns the selection of students for participation in training activities, clear criteria need to be developed and applied by the four showcases. For example this concerns the educational level of the students, interest in the topics and goals of CreativeCH as well as required level of cultural knowledge and ICT literacy. What concerns the educational level, involvement of students at secondary academic schools, colleges of art or polytechnic colleges and universities is intended.

In this joint activity the showcase partners will be supported by the University of Coimbra. For example, this will include useful concepts and guidance on how to work with students when combining heritage topics, creative approaches and novel technical applications.

Furthermore UoC together with the showcase partners will invite students involved in the local showcases to participate in thematic discussions on the CHIEF platform.

### *Joint presentation of the showcases on the European level*

While each showcase of course will be presented to local/regional and national audiences, they will also present themselves jointly at the European level (e.g. at major European conferences). The presentations will have a common part, e.g. based on the common themes, as well as highlight features that are specific for each showcase yet relevant for many similar sites (i.e. the "glocal" dimension).

### *Exchange with similar or complementary projects*

Based on the common themes, the showcase partners will identify projects that have a similar or complementary scope and invite them to exchange experiences and knowhow. In particular this will be projects in other countries that aim to stimulate the cooperation of heritage, creative industry and science & technology organisations. Also exchange of knowledge with organisations such as cultural observatories, creative industries associations and others that collect and share knowledge and good practices will be of interest.



## 4. The concepts of the four local showcases

This chapter presents the concepts of the four local CreativeCH showcases based on a common general scheme. This scheme has been developed to comprise aspects common to all showcases, but open enough to not curtail the showcases which focus on different areas of cultural heritage and may use different approaches according to these areas. Furthermore they will have to take account of specific local/regional conditions, partners and other supporting organisations.

### 4.1. Showcase 1: Cultural Heritage as a key to local development

**Responsible partner:** PIN

**Locations:** Archaeological sites and routes in Tuscany, Italy

**Overall theme:**

This showcase focuses on the promotion of archaeological sites and ancient routes for local development. Minor archaeological sites are often ignored by tourist flows looking for popular attractions. However, through an innovative approach to popularization and engagement such sites, and routes between them, can stimulate the local tourism economy. Specifically the showcase will promote a combination of the pleasure of slow travel with culture and nature appreciation.

**Local/regional context:**

The showcase will focus on *two different areas* in Tuscany.



**(1) Local Archaeological Park in the area of Carmignano:**

The Park includes a number of Etruscan tombs and has a small visitor's centre. There is also an archaeological museum with some very beautiful artefacts found in the tombs. The tombs are dispersed in the hilly country-side surrounding the town of Carmignano, in a very attractive landscape covered with woods. In the area some interesting medieval and Renaissance monuments are present as well. The Park is pretty small, having a surface of some hectares. Being close to the urban area of Firenze-Prato-Pistoia and to other towns or the Arno basin, the Carmignano area is a good destination for local tourism, open-air activities as trekking, hiking, riding and biking. A number of small restaurants and country accommodations (*agriturismo*) complete the tourist offering. The dispersed Etruscan remains can be visited only by appointment and on certain days of the week, so most of the tourists see them from outside or perhaps is unaware of their existence. In fact, they add very little, if anything, to the attractiveness of the area.

The showcase in this case focuses on *combining nature with culture*. The tool to be developed will provide location-based information about the Etruscan remains (with, for example, panoramic views of the inside of the tombs that cannot be accessed unless accompanied by the Park personnel) useful for casual visitors, for example hikers. It will also offer guidance about paths in the woods, mountain bike and riding ways, and in general about what are usually called "green ways". In sum, the tool will be a sort of nature navigator with POIs consisting in archaeological sites that can be virtually explored. It is expected that the tool, appropriately advertised, will increase the interest both of visitors interested in nature and of visitors interested in cultural heritage, complementing these two aspects with each other.

**(1) Archaeological sites in the Maremma region, Southern Tuscany**

Compared to the first one, this area is much wider, with archaeological remains concentrated around present small towns and villages, which occupy the same locations of ancient villages, and includes a major archaeological site (Rosellae) and smaller several necropolises. From a tourist perspective, the area is in the background of major tourist resorts on the coast, although a good number of visitors stay here in *agriturismo* and enjoys nature and natural products.



Notwithstanding the value of the archaeological remains and the related local archaeological museums, it currently seems very difficult to move tourists from the coast even for a one-day visit of the interior and to enrich the experience of visitors staying in the interior and interested in nature with easy-to-reach cultural content.

The showcase will be based on the *concept of “route” and promote reaching archaeological spots by slow travel* (trekking, biking or riding) and *rediscovering Etruscan trade routes that connected the Tuscany coast and its interior*. The goal is to start creating a network of sites linked to each other by “green ways”.

The showcase will exemplify some of the possible itineraries. To launch the initiative, a number of events is planned. To obtain permanent effects, a tool similar to the one created for Carmignano will be made freely available. The tool will be an app for mobile computers (tablets and smartphones), easily customizable as far as content is concerned.

#### **Main focus of cooperation:**

The showcase is organized in close cooperation with local museums and heritage professionals. It also involves local amateur archaeological groups that are very active in both locations. Support from associations of bikers and riders are also envisaged. There will be substantial involvement of local professionals, small companies and small tourist enterprises.

A good part of the involved professionals and companies belong to the cultural creative industry sector: for example, re-enactments will involve local actor groups; events will use replicas of ancient objects made by local experimental archaeologists; and so on. Cooperation with local tourist enterprises is paramount: they are the prime beneficiaries of the local development induced by the project. These are typically family-managed business.

#### **Events and media:**

The showcase will conceive re-enactment events (e.g. traders transporting goods with a chariot, markets and social life in ancient times), and prepare itineraries in the countryside on the footsteps of Etruscan traders, linking former Etruscan towns. Such itineraries will be supported with novel Web and mobile tools.



A local web site in Italian will be activated near the events time to support advertising them and providing information about times, locations, content, and so on.

Local media will extensively report about the events, which will be distributed along an entire month taking place in weekends, reinforcing the impact of the message. There are several local TV stations and the regional network of the national TV service.

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**Local/regional partners:**

The number of people and institutions collaborating at local level is continuously increasing. What follows is just a preliminary list:

- Ministero dei Beni e Attività Culturali, Soprintendenza Archeologica per la Toscana
- Regione Toscana
- Association of local Archaeological Museums of Tuscany
- Province of Prato
- Municipality of Carmignano
- Archaeological Park of Carmignano
- Archaeological Group of Carmignano (amateur archaeologists association)
- Pro-loco (local tourism boards)
- Province of Grosseto
- Several municipalities in the Maremma Region (contacts on-going)
- Archaeological Museum of Grosseto
- Archaeological Museum of Vetulonia
- Archaeological Museum of Sarteano
- Local archaeological groups
- Associations of bikers and riders (contacts on-going)
- Micro-enterprises of the cultural & creative sector: actors, archaeologists, handicrafts
- Family enterprises of the tourism sector: agriturismo, small restaurants.



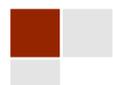
**Involvement and training of students:**

As concerns students, it must be noted that the showcase events will take place during summer holidays so direct involvement of schools must start during the showcase preparation. Page | 18

Since schools are the most important (and often the sole) public of the local archaeological museums, the latter have developed a number of educational activities, which will include the CreativeCH showcase preparation and outcomes.

Thus the students will be mainly involved through the educational activities of the local museums. In addition contacts are on-going with a small enterprise managing experimental archaeology camps for schools to include the showcase content in their programs.

As regards the university level, it is planned to offer internships to students of archaeology to participate in the showcase preparation and during the events. Besides collaborating in the project, interns will be trained on the project, its objectives and planned actions.



## 4.2. Showcase 2: World Heritage Cities, experiences of local people and visitors

### Responsible partner:

SRFG

### Location:

City of Salzburg, Austria

### Overall theme:

World Heritage sites are understood to be of outstanding universal value, yet often the local people have lost their sense of ownership and tourists are offered the typical “touristic package” reinforcing stereotypic images. The overall theme of the showcase is how such sites can reconnect with the local population (regaining sense of ownership) and offer them and visitors distinct cultural experiences beyond the typical “package”.

### Local/regional context:

Salzburg is the capital of the State of Salzburg (Bundesland) with a long and rich cultural history. The well-preserved historical inner city was awarded UNESCO World Heritage status in 1996. Its rich heritage has made Salzburg a prominent tourist destination in Austria and internationally. However, for the local residents and younger people in particular, the city’s enormous success in attracting tourists is double-edged.

Most tourists visit the World Heritage core zone of 2.36 km<sup>2</sup>, 3.6% of the city district. This zone is inhabited by some 6,000 people while Salzburg on average attracts some 20,000 tourists per day. In 2011, 1,272,880 visitors (Ø6.283/day) stayed at least one night, and day-trip visitors are estimated at some 5 million per year (Ø13.698/day). They stay on average 5.5 hours, strolling, site-seeing and shopping. On average they spend some 25 Euro, about 10% of which for visiting heritage sites (e.g. Mozart House or Castle Hohensalzburg). Thereby the day-trip visitors secure about 4,500 jobs in Salzburg (direct and indirect effects)



While Salzburg is benefitting economically from tourism, many people seem to lose their connection to the city and its heritage. Therefore the Salzburg local showcase mainly focuses on bringing Salzburg's cultural heritage closer to its residents, especially the young (16,000 in the age range 15-24 years in the city district of Salzburg). Furthermore the showcase aims to offer visitors other, non-stereotypic views of local heritage.

**Main focus of cooperation:**

The showcase cooperation will focus on engaging students, cultural heritage organisations and creative industries SMEs in the development of new forms of communicating heritage of the City of Salzburg in more creative and different ways as at present. The focus will be on reconnecting the local population, in particular, young people with this heritage, and offering visitors other perspectives than the common, stereotypic ones. The showcase cooperation will be developed around novel Web and/or mobile services that promote non-stereotypic perspectives and inspiring content of the local cultural heritage.

**Events and media:**

The showcase will not organise own large events but work together with established large and regular events such as the annual Science Night, the Youth Congress, Movida Festival and others. Such events will be used for presenting the showcase, networking with local stakeholders, and involving students. For example, in the Science Night 2012 already a survey has been carried out to learn about students' views on local cultural heritage (see Annex).

Project development events will include meetings with stakeholders and cooperation partners as well as student involvement and training workshops.

The digital content, tools and results (e.g. workshop protocols, concepts, designs, prototypes) of the showcase will be made available through the local website (in German). This website will be implemented to stimulate a strong connection with local participants (invite contributions, "ownership"), interlinking with other regional/national initiatives, and allow for sustainability beyond the funded period of the CreativeCH project.



**Local/regional partners:**

*Cultural heritage institutions:* SFRG has a number of established contacts with heritage institutions (some developed in joint projects) that will be activated according to the focus of the showcase development. Such contacts include:

- Department for the Preservation of the Historical City of Salzburg (under the Government of the State of Salzburg),
- SalzburgMuseum,
- Stadtarchiv,
- Stadtbibliothek Neue Mitte Lehen,
- Salzburger Volkskultur.

*Creative industries (media, ICT and others):* Also a number of relationships with local/regional creative media/ICT organisations and businesses will be activated.

- Innovation- und Technologietransfer Salzburg GmbH,
- Radiofabrik – Freier Rundfunk Salzburg,
- UTILO (an ICT SME),
- Co-working space Salzburg.

*Creative youth communities and media partners:* Such youth communities / networks and media producers include:

- “We are Salzburg”,
- MARK.freizeit.kultur,
- „denkmal - freiraum für kommunikation, kunst und kultur“,
- Subnet – NetzKulturPlattform,
- Schmiede Hallein (a network and large event for software/media programming).



**Involvement and training of students:**

Primary candidates are students from the Paris Lodron Universität, Universität Mozarteum Salzburg (e.g. their MediaLab) and Fachhochschule Salzburg (e.g. the Media & Design curriculum). Also considered are students in higher classes of upper secondary schools – but in the form of extra-curricular activity (i.e. not as part of school work).

The students will be involved throughout the project:

In the first phase questionnaires and workshops are used to learn about how the students relate to the local heritage, which may not be the World Heritage part. A survey has already been conducted in the context of the Science Night 2012 (April 2012). Furthermore in the context of the Youth Congress 2012 students participated in a series of interactive sessions. Thereby about 200 students already have been involved to learn about their views on local cultural heritage.

In the second phase students will be trained and engage in the development of novel concepts, designs and prototypic applications for sharing of different views and content of local heritage. The leitmotive for this is “digital cultural heritage FROM the young FOR the young”.

The training offer will include introductions in CreativeCH topics, concept and design workshops, and working together with experts in cultural heritage, creative business development and ICT/media tools.



### 4.3. Showcase 3: From deindustrialization to cultural and creative industry

**Responsible partner:** mNACTEC

**Location:** Industrial heritage sites in Terrassa and other sites in Catalonia

**Overall theme:**

In the process of deindustrialization regions and cities often aim to “re-invent” themselves with a focus on cultural products and services. Culture based creativity is used for weaving new narratives of regeneration and growth. The overall theme is the revitalization and promotion of industrial facilities/sites as tourist attractions and/or for cultural and creative industry businesses.

**Local/regional context:**

Terrassa is an industrial city 30 km far from Barcelona which was specialized in the production of wool textile fabrics. Terrassa and its region (called Vallès) produced 80% of top-quality wool fabrics in Spain. The city’s industrial past has left a rich heritage. On the one hand, the most relevant buildings from the industrial age have survived, for example: factories, industrialists’ houses, workers houses, warehouses, the theatre, the casino, the electric power station, etc. On the other hand, most of these buildings are “Art Nouveau” style.

Terrassa is also a pioneer city in the field of industrial tourism. It has promoted the Industrial Tourism Network of Catalonia (Xarxa de Turisme Industrial de Catalunya, XATIC), an association of 22 municipalities which aims to promote industrial tourism. The city has over 210.000 inhabitants and is very well connected with almost everywhere in Catalonia.

The Museum of Science and Technique of Catalonia (mNACTEC) is located in this city in an old wool textile factory of modernist (Art Nouveau) style named “Vapor Aymerich, Amat i Jover”. It was built between 1907 and 1909 and the works were directed by the architect Lluís Muncunill.



Nowadays, the factory is considered one of the most beautiful industrial buildings in Europe thanks to its 11.000 m<sup>2</sup> rectangular premises, similar to a Mosque. Its particular saw-teeth and bell-shaped roof was constructed with Catalan vault. Its 161 cast iron columns hold the factory's bus bars and evacuate rain water from the roof. This space is currently used to host temporary and permanent (Energy, Textile Factory, Homo Faber, Transport) exhibitions. More information is available at [www.mnactec.cat](http://www.mnactec.cat).

mNACTEC's objectives are: preserving industrial, scientific and technical heritage; explaining Catalonia's industrialization process; disseminating current scientific and technical knowledge; structuring Catalan scientific museology. Catalonia was one of the first industrialized Mediterranean regions and one of the main industrial territories of the Iberian Peninsula, along with the Basque Country. During this period there was a great industrial diversity which fostered specialization of regions and cities.

The Museum coordinates "mNACTEC's Territorial System", a 25 industrial and technique museums network spread all over Catalonia. Each of the museums deals with a specific technical or industrial subject, so all of them are particular centers. As a whole, they offer a complete panorama of the history of Catalan industrialization. This museum network is structured in different routes which go through the most important industrial heritage sites in Catalonia.

mNACTEC believes that giving new uses to industrial sites is compatible with preserving them. Moreover, this important heritage can satisfy our society's cultural interests through the creation of thematic and territorial routes across Catalonia, which has a rich and diverse territory between the Pyrenees and the Mediterranean.

#### **Main focus of cooperation:**

The showcase will promote industrial heritage sites as focus of revitalization through adaption and use as tourist attractions. A creative cooperation will be developed around novel forms of presenting the revitalization through digital storytelling, local/regional industrial heritage tours, and events related to past and modern forms of work and community life in industrial cities.



**Events and media:**

Web-based and/or mobile media will be used to present and promote the revitalization of local industrial and cultural heritage in the city of Terrassa and other sites in Catalonia.

In the City of Terrassa a circuit with ten geo-located points and creative storytelling will be developed that presents the Medieval, Industrial/Modernist and most innovative and contemporary industrial culture of the city. Furthermore a virtual tour is intended for the most important industrial worker villages ('Colònies Industrials') in Catalonia that will focus on the revitalization of the industrial facilities as tourist and cultural attractions.

The content will be presented in mobile App format and/or on the Museum website. A special highlight will be a major local event, the 11th Fira Modernista de Terrassa (May 2013) that will be used to present and promote the showcase to wider regional audiences.

**Local/regional partners:***Cultural heritage institutions:*

- Culture and Tourism Departments of Terrassa
- Museum of Terrassa
- Polytechnic University of Catalonia
- Tobella Photographic Archive
- Historical Archive of Terrassa

*Creative industries (media, ICT and others):*

- Polytechnic University of Catalonia's ICT Department
- Manterola
- Leitat Technological Centre

*Creative youth communities and media partners:*

- Torre del Palau High School
- Youth and Children Service of Terrassa's City Council



**Involvement and training of students:**

The students will be involved in two interactive phases:

In the first phase through learning about the CreativeCH project and start reflecting about the cultural heritage of the town of Terrassa:

- Through answering a questionnaire the High School students will share their perceptions of the cultural heritage of the town with the project team.
- Then they will visit the museum and reflect about the content and presentation of cultural heritage in the museum environment.

In the second phase the training offer will focus on digital storytelling and involve the students in the development of a digital itinerary.

- First the students will learn about digital storytelling and develop stories about the historic and current activities at the industrial heritage facilities.
- Then they will be involved in the development of a digital itinerary through the industrial Terrassa and wider area of Catalonia using engaging storylines and historic photographs.

The training will involve using the programme WOICES, development of cultural heritage stories the students themselves think are interesting and engaging, while the official history can be found on the panels that already exist in front of each heritage building.



#### 4.4. Showcase 4: Citizen cultural cooperation and participation in a multi-ethnic environment – the Banat case-study

**Responsible partner:** UVT

**Location/s:** Villages in the Banat region, Romania

**Overall theme:**

The Banat region, delineated by historical and unique geographical characteristics, extends over three countries (Romania, Serbia and Hungary). It comprises a mosaic of cultural entities, among them Romanians, Hungarians Serbs, Roma, Germans (including Swabs), Slovaks, Czechs, Croats, Bulgarians, Jews, etc., scattered in numerous communities across villages, towns and large cities.

Each community has a story to tell, a heritage to preserve and traditions to maintain. Consequently, the aims of the showcase are twofold: (1) develop a mechanism of citizen involvement in building, preserving and communicating the cultural heritage and (2) propose innovative solutions to communicate this cultural heritage taking into consideration the particular socio-cultural and political environments of the area.

**Local/regional context:**

The showcase will develop several models of cooperation between regional, rural and urban public sector bodies in the Banat region, such as cultural centres, public museums or cultural heritage administrative institutions and the citizen. A particular emphasis will be put on the developments of cooperation models, i.e. reaching the citizen in a multi-ethnic environment, which will cross modern political border that segregate natural cultural areas. For example, Romanian culture citizen are spread over three distinct political areas: Romania, Serbia and Hungary. Serbian communities are spread over the territories of Serbia and Romania, while German culture / tradition populations live mostly in the Romanian part of the Banat. Thus, not all cultural minorities are well represented by public cultural institutions, nor their rich heritage is exposed to others.



There is a reluctance, restriction or ignorance of cooperation activities in the cultural sector and as such, much of the enormous cultural heritage potential existing in the region, both for the need of preserving it as well as exploit it (e.g. for tourism) is left aside. Therefore, the showcase will focus on method of systematic documentation of such heritage, proposal of novel methods of inclusion of citizen in preserving / building and exploiting its cultural heritage and media to present such heritage.

**Main focus of cooperation:**

The showcase cooperation will be developed around an initiative for a cultural route that provides unique encounters and experiences with cultural heritage. Such lived cultural heritage, e.g. traditions, folklore, festive events, will be revitalised and communicated as an important element of local/regional cultural identity. Moreover, it will propose a mechanism of valorisation of such heritage and cooperation with the public administration across political borders.

**Events and media:**

The showcase will organise local events focused on stimulating collaboration among local/regional organisations as well as document traditional events as performed by local communities (ethnographic perspective).

Media content produced in the course of the project will comprise image collections, documentary videos, interviews with villagers, and ethnographic descriptions. Content that is appropriate for open public sharing will be presented on social media platforms (e.g. Flickr groups, YouTube and others).

Other content that requires expert contextualisation by community members and/or cultural subject experts will be archived and worked on a regional museum. Both types of content are intended to be integrated in a website of the local communities and as media for a local tour that can be followed with a mobile application.



### Local/regional partners:

The following institutions are relevant to the showcase and will be involved in the showcase:

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1. The Banat village museum (<http://www.msbtimisoara.ro/>)
2. Art Museum, Timisoara (<http://www.muzeuldeartatm.ro/>)
3. The Banat museum (<http://www.muzeulbanatului.ro/>)
4. The county museum of ethnography and border regiment (<http://muzeu-caransebes.cimec.ro/>)
5. Popular art collection Iulia Folea Troceanu (<http://ghidulmuzeelor.cimec.ro/id.asp?k=598>)
6. Cultural association “Țara Almăjului”: <http://taraalmajului.ro/contact>
7. Online community of the citizen from Giroc and Chișoda: <http://www.girocchisoda.com/contact>
8. Memorial house "Nikolaus Lenau" (Lenauheim)
9. Cultural Centre “Teremia Mare

Several communities will be directly involved in the project, chosen from all the three political entities of the Banat, and completing the cultural mosaic of the region. Thus, Romanian, Serbian, Czech, German and Hungarian communities will be engaged during the project. An initial, inclusive and non-exhaustive list of the villages includes:

Bănia, Birhau, Borlovenii Noi, Borlovenii Vechi, Bozovici, Dalboșeț, Eftimie Murgu, Gârbovăț, Lăpușnicu Mare, Mocerîș, Pătaș, Prigor. As the project develops, more communities will be involved; a more detailed list of communities and villages to be involved can be found here: [http://www.dvhh.org/banat\\_villages/alpha-list-a-l.htm](http://www.dvhh.org/banat_villages/alpha-list-a-l.htm)

### Involvement and training of students:

Students will be involved through several mechanisms such as periodic workshops / roundtable discussions on CreativeCH topics at UVT departments and assignments for related studies in the fields of Cultural Anthropology, Economy, History or Media and Communications.



Students will be offered to choose topics related to the project for their periodic assignments or dissertations:

- Students of the cultural anthropology / folklore / ethnography courses will be asked to prepare concrete proposals on how to approach different communities in order to collaborate in a cultural heritage sharing initiatives and how to document such heritage.
- Students of the media and communication departments will be asked to contribute to the question on how to communicate cultural heritage in a multi-ethnic environment and on different media (e.g. internet, local initiatives, published materials, etc.).
- Students of the Economy department will be asked to prepare business models involving cultural heritage and the economic sectors, i.e. SME involvement at rural / urban levels and between various social sectors, such as academy, administrative institutions (regional cultural centres or museums) and the citizen.

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The training offer will focus on innovative methods of engagement with citizen, in topics related to cultural heritage, the value of cultural heritage as an economic / social asset.

Particular attention will be devoted to new technologies for disseminating cultural heritage and Web 2.0 technologies and social media, for example, promoting digital storytelling about local heritage by showcase participants.



## 5. Training and working with students

The CreativeCH project team at the University of Coimbra has experience in working with students with different nationalities. This experience has been developed in the EuroMACHS European Master Programme that runs since 2006. EuroMACHS takes a project-based approach to the development of relevant skills and abilities related to the links between heritage and technology.

### 5.1. General concepts

The EuroMACHS approach is based on the idea that successful projects require a balance of four dimensions: technology, content, project management and design:

#### **Technology:**

Technology must be used as a means of transporting quality content and not as an end in itself. New technologies or techniques tend to be explored because of the novelty factor and it takes time to find efficient ways to use them to carry quality content. Students should be trained in thinking of technology as a vehicle for content and a way to transmit more efficiently quality content, and not an end in itself.

#### **Content:**

Content must be specially matched to the technological environment. Good content does not exist per se. Content is as good as it fits the purpose for which it is being used. In technological environments this always involves trade-offs and difficult choices. Students should be made aware that just collecting masses of information about heritage in some digital form is not enough. The specificity of the medium, the usage scenarios and a hierarchical view of the relevance of information is essential to shape new and existing content for new digital formats and applications.



***Project management:***

Project management skills are essential for the development of innovative initiatives in the area of Heritage and New Media. Real world projects always involve multidisciplinary teams and complex interactions and decisions. Students should be put into situations where they learn how to interact with peers and actors in other fields and have a project-oriented view of the tasks involved. This includes basic project management techniques and exposure to relevant tools and information systems.

***Design:***

Design is relevant as it impacts both the look and feel of end products and their usability. It is possible to mix adequate content with proper technology in a well-managed project and still produce a result which is unattractive and not user friendly. Students should learn to appreciate the role of functional design and the aesthetic dimension in user oriented products.

## 5.2. Skills that should be developed

Within the training goals of working with students, it is especially important that the training helps developing – in a real context – as many as possible of the following skills:

- Formulation of ideas for new projects that use heritage and historical content and new technologies, including project concepts aimed at specific funding opportunities.
- Development of original ideas for real projects, identifying target audiences, stakeholders, goals, tasks, scheduling and budgeting.
- Participation in ongoing projects with relevant functions at sub coordination level, content production, quality control, design and interaction with end users.
- Research of relevant content for multimedia projects and preparation of the content for integration into final products.
- Participatory understanding of the processes necessary to produce real and concrete projects.



### 5.3. Do and Don't: Lessons Learned

From the experiences of training and working with EuroMACHS students some lessons learned can be shared about the “do and don't”:

**Do:**

- Integrate students in projects or activities where they can understand the overall aims and success criteria and how they fit into the mission of the organization.
- Make students part of the management team of the project, so that they can gain insights on decision processes and project dynamics.
- Allow students to understand that decisions must be made sometimes with insufficient information, processes occur in far from ideal settings and errors do happen, even if they can be minimized through risk management.
- Make some scarce resource available for students to manage (a little funding, some time of experts or technical support staff) so that they learn how to think strategically when allocating resources.
- If you have a group of students, clearly define roles and related responsibility. Typical roles in heritage and technology projects are: general coordination, content coordination, quality control, technological interface, and communication strategy. A role is defined as having responsibility for one or more of these areas. Responsibility means keeping track of things, define tasks, overview relevant matters. It does not mean doing everything related to that area.

**Don't:**

- Assign students to tasks where they miss the overall context, aims and goals to which the task contributes.
- Isolate students from the relevant decision-making process and management dynamics of the projects they are working in.
- Give students a perfectly managed environment where work was previously defined to them and problems and errors are not part of their experience.



- Take a “you will have everything necessary for your work” approach (do: make students aware of the process of deciding how to use scarce resources).
- If you have a group of students do not assign successive atomic tasks to them (do: assign responsibilities for certain dimensions or aspects of the project).

**Related material that can be made available:**

EuroMACHS Internship Form

EuroMACHS projects Self Evaluation Form

#### 5.4. Activities that should be developed

Even if it is not always possible to put students in charge of significant projects there are a number of activities that can work towards the main goal:

- Design of projects ready to be submitted to a call for proposals in the area of the production of digital content related with History, Heritage and Culture;
- Analysis of the web presence of heritage institutions and design of new solutions adapted to their mission and new possibilities given by the technology;
- Coordination and participation in the production of contents to multimedia products related to History, Heritage and Culture;
- Design of new products related to History, Heritage and Culture, including research about adaptation for new technological platforms.



## 5.5. Interaction of local students with the CHIEF platform

There is a test group being set up to participate in the CHIEF platform and they will receive an email to explain how CHIEF works and why it may become an important tool for those who are interested in heritage, new technologies and cultural and creative industries. This email also invites them to actively participate in it, as well as collaborate in any improvement it may still need.

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As the CHIEF forum will regularly discuss themes that are relevant for the work on the showcases, students involved in them will receive a similar email explaining what CHIEF is and how interaction with it may be relevant for their work, as they can share experiences and exchange ideas.

Text already produced by partners with local showcases can be adapted for insertion in the invitation as a way of integrating each student in the CreativeCH project. Also, MFG could help in producing information material considered as valuable.

Every partner is welcome to contribute ideas on how to help students participate in CHIEF, based on their own knowledge of the type of students they already have worked with on the local level.



## Annex: Summary of SFRG student survey, April 2012

**Title:** Local CreativeCH Showcase Salzburg – Summary of the student survey, April 2012

**Author:** Guntram Geser, SFRG

**Abstract:** In the Science Night 2012 (Salzburg, 27 April 2012) Salzburg Research conducted a survey on young people’s understanding and perception of local cultural heritage. The Science Night is an annual event with communication stations at different locations (e.g. the Universities, Salzburg Research and other scientific & technological institutions). The following text summarises the results of the survey.

The CreativeCH showcase in Salzburg focuses on “World Heritage Cities: Experiences of local people and visitors”. Therefore Salzburg Research on the occasion of the local Science Night 2012 (27 April 2012) conducted a first questionnaire survey with young people. The focus was on their understanding of cultural heritage and how they want to learn about such heritage.

39 questionnaires have been received, filled mostly by respondents in the age range 15 to 18 years, with an almost equal participation of females and males. In terms of educational background, most attended an upper secondary school (22) or university (9).

The first question was “What do you spontaneously associate with cultural heritage in Salzburg?” This was an open question, i.e. the participants were invited to write down their own ideas.

Most respondents mentioned built heritage. The Dome of Salzburg (and churches in general), the Fortress Hohensalzburg and the historical city centre received most attention. Furthermore museums were noted quite often. In the categories of performing arts, the famous Salzburg Festival was mentioned two times, behind general terms such as theatre and classical music. Mozart was noted 8 times.



Another open question was “How would you personally define the term Cultural Heritage. Which aspects do you associate with it?” Here the historic dimension and the need to preserve and pass on heritage from generation to generation were noted most often.

This included statements such as “buildings and things that are very old and typical for a region”; or “the passing on of culture and customs over generations”. Notably intangible cultural heritage such as local traditions, stories, knowledge and language were mentioned several times.

The third question was “How would you like to be informed about cultural heritage?” Here respondents could select from a given list up to three options. 17 selected film and video (e.g. documentaries), 15 visiting museums, exhibitions or performances, 14 social media (e.g. to share experiences with friends) and 12 information on a mobile device.

The next most wanted ways were contemporary witnesses (11) and lectures and guided tours (9). Websites (e.g. Wikipedia) and reading of books were on a par with 8 times mentioned. Only two wanted to learn about cultural heritage through games (e.g. scavenger hunts).

Overall the most surprising result has been that in the responses to the first question the status of the historical centre of Salzburg as World Heritage (since 1996) was ignored almost completely. Quasi as counter-point, the importance of intangible cultural heritage such as local traditions and stories was noted by several respondents.

Also the interest in traditional forms of information (e.g. films, museum visits, guided tours or contemporary witnesses) was rather surprising. They were selected almost twice as often than online social media, websites and mobile devices.

The CreativeCH team in Salzburg will investigate these results further in creative workshops with students.

