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Workshop 3: Citizen Cultural Participation
VAST 2012, Brighton, UK, 21 November 2012

Full summary and documentation

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ACRONYMS OF THE PROJECT PARTNERS:

MFG	MFG Baden-Württemberg, Germany
mNACTEC	Museu de la Ciència i de la Tècnica de Catalunya, Spain
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
UVT	Universitatea de Vest Din Timisoara, Romania

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1 Workshop brief, agenda and participants

1.1 Workshop brief

Workshop focus: The workshop focused on how citizens and communities can be enabled to engage with cultural heritage in a participatory and inclusive way. In particular, this concerned appropriate forms of collaboration with cultural institutions and creative businesses in the communication of local/regional heritage, cultural memories and stories.

Workshop questions:

- How to engage citizens in the communication and contextualisation of cultural heritage by sharing own content, images, recordings and stories, e.g. through participative Web 2.0 applications?
- How to ensure inclusiveness of the interpretation and presentation of cultural heritage through establishing a meaningful collaboration between communities (e.g. minority cultures), heritage organisations and other stakeholders?

Workshop context: The workshop was held at the VAST2012 - International Symposium on Virtual Reality, Archaeology, and Cultural Heritage. The conference is among the larger and renowned events in the field of digital applications for the heritage sector. Conference topics include the presentation and communication of heritage sites and monuments, collections of museums and archives, cultural tourism and other user-focused applications.

Workshop participants: The workshop welcomed five presenters of projects in different European countries that represented different approaches of involving citizens; also the on-going work with multi-cultural communities in the CreativeCH showcase in the Banat region was presented by a research student. Furthermore young researchers from UK universities (Goldsmiths, University of East Anglia, University College London) and seniors from cultural and technological organisations (CMC Associates / UK, CINECA / Italy and ITC systems / Romania) participated. Moreover, senior and young researchers and project managers from CreativeCH partners took part in the workshop.

In addition to the workshop a large poster presenting the four CreativeCH showcases was displayed in the entrance area of the conference hall. Conference attendants who were interested to learn more about the project were also informed about the other project activities and received the project flyer.

Thematic lead & workshop organisation: Universitatea de Vest din Timisoara was responsible for the thematic lead and moderation of the workshop, while MFG took care for the overall organisation (e.g. reception, provision of information material, etc.). The organisation of the workshop was also supported by Prof. Franco Niccolucci (PIN) who has long-standing liaisons with the conference organiser, University of Brighton, and conference committee members.

1.2 Programme

	Welcome by Prof. Franco Niccolucci, University of Florence / PIN, Italy
14:00–14:15	Matera citta narrata: Tales of a city <i>Andrea Adami, CNR - Institute for Technologies Applied to Cultural Heritage, Italy</i>
14:15–14:30	Heritage of Portuguese Influence Portal: a way to explore and collaborate online <i>Ricardo Trindade, HPIP, Portugal</i>
14:30–14:45	history reloaded - Regensburg´s citizen participation project <i>Angelika Rosσμαier, University of Graz, Austria</i>
14:45–15:15	Moderated discussion How to engage citizens in the communication and contextualisation of cultural heritage by sharing own content, images, recordings and stories, e.g. through participative Web 2.0 applications? Moderator: <i>Sorin Hermon, Universitatea de Vest din Timisoara, Romania</i>
15:15–15:40	Break

15:40–15:55	<p>Documenting heritage: by the people and for the people</p> <p><i>Karina Rodriguez, 3D-COFORM project, Brighton University, UK</i></p>
15:55–16:10	<p>Children as promoters of community involvement</p> <p><i>Kyprianos Kountouris, Pyrga Primary School, Cyprus</i></p>
16:10–16:25	<p>Documenting festive practices in the multi-cultural Banat region</p> <p><i>Raluca Selejan, Universitatea de Vest din Timisoara, Romania</i></p>
16:25–16:55	<p>Moderated discussion</p> <p>How to ensure inclusiveness of the interpretation and presentation of cultural heritage through establishing a meaningful collaboration between communities (e.g. minority cultures), heritage organisations and other stakeholders?</p> <p><i>Moderator: Joaquim Carvalho, University of Coimbra, Portugal</i></p>
16:55–17:00	<p>Summary of discussion results</p> <p>What did we learn today? Key workshop takeaway points</p> <p><i>Sorin Hermon, Universitatea de Vest din Timisoara, Romania</i></p>

1.3 List of participants

Andrea Adami	CNR - Institute for Technologies Applied to Cultural Heritage (senior researcher)	Italy
Prashant Aparajaja	Goldsmiths - University of London (researcher)	UK
Philip Brown	University of East Anglia (researcher)	UK
Joaquim Carvalho	University of Coimbra (professor)	Portugal
Sara Dias-Trindade	University of Coimbra (researcher)	Portugal
Guntram Geser	Salzburg Research (senior researcher)	Austria
Sorin Hermon	West University of Timisoara (senior researcher)	Romania

James Hemsley	CMC Associates and University of London, Birkbeck College	UK
Mona Hess	University College London, Museums and Public Engagement (researcher)	UK
Maria Chiara Lignori	Consorzio Interuniversitario CINECA (researcher)	Italy
Kyprianos Kountouris	Pyrga Primary School (director)	Cyprus
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Karina Rodriguez	Brighton University (researcher)	UK
Angela Rossmailer	EuroMACHS Project and HeritageMatters, CHIEF Award Winner	Austria
Stefano Sbarbati	MFG (communication manager)	Germany
Raluca Selejan	West University of Timisoara (researcher)	Romania
Paula Simões	University of Coimbra (researcher)	Portugal
Livia Stefan	ITC systems (software engineer)	Romania
Ricardo Trindade	Heritage of Portuguese Influence Portal (manager)	Portugal
Stephanie Williams	PIN (project manager)	Italy

2 Presentations and discussion results

2.1 Workshop presentations



Project managers, scholars and students joined the CreativeCH workshop at the VAST 2012 symposium in Brighton to present and discuss how citizens can be involved in the documentation and communication of cultural heritage. The workshop focused on participatory approaches and aspects such as what citizens perceive as heritage, how they related to it, and what benefits they can gain from collaborative projects.

Internet and other digital technologies allow new ways for citizens to access, explore and add to cultural heritage content. But the benefits of information portals and other digital outlets of heritage organizations for citizens are not always clear, indeed, often they present an institutional, authoritative expert view of cultural heritage objects and sites.

Therefore a core theme of the workshop discussion was how to deploy novel technologies in ways that engage citizens, allow them to share their views, and gain added value from collaborating with heritage professionals and other community members. Six examples were presented, each covering a different segment of cultural heritage, different communities, and different ways of involvement.

The first presentation by Ricardo Trindade introduced the Heritage of Portuguese Influence Portal. The portal is sponsored by the Fundação Calouste Gulbenkian (Lisbon) and involves several Portuguese universities in documenting and presenting the built heritage of

Portuguese origin around the globe. Non-experts such as local residents or travellers are invited to contribute content (images, videos, descriptions, stories, etc.) which, after editorial examination, is published on the portal. This example triggered a discussion about what contributions of citizens are seen as appropriate, with the conclusion that fit or non-fit depends on the particular objectives and context of a project.

The second example were the Sassi of Matera (Italy), a UNESCO World Heritage site representing the most complete surviving rock-cut settlement in the Mediterranean region. Andrea Adami of the Italian National Research Council's Institute for Technologies Applied to Cultural Heritage presented how the history of this site will be brought alive online. The communication platform is developed as part of Matera's candidacy as a European Capital of Culture of 2019. The residents actively contribute views and visions of their home town to the project. The platform is not intended to replace the local guides who are residents telling their stories of what it means to grow up and live in this unique town.

The third presentation was given by Angela Rossmair (EuroMACHS Project, Austria), the winner of the first CHIEF Award. She focused on how city archives can stimulate citizens to explore the history of their city and use historic content as inspiration for creative activities. Examples of such content included pictures of historic costumes and hats, music scores and cooking recipes.

Another case study investigated how capture-from-motion technology (a method of creating 3D models from digital photographs) can be used at a large scale for documenting statues within the public urban space. Karina Rodriguez Echevarria (Brighton University, UK), a researcher in the European project 3D-COFORM, described how citizens were invited and trained to provide photos of statues in their home town. The case study found that many citizens are willing to devote time for such work, if they can focus on cultural objects they like and the technical part is as easy as taking pictures with a digital camera.

The fifth example was presented by Kyprianos Kountouris, the director of the Pyrga Primary School that is located in a village in Cyprus. Though small the village is rich in cultural heritage, both buildings (chapels, mosque, fountains, etc.) as well as traditional objects and customs. The project of the school aimed at understanding what children perceive as heritage, which also included household objects and working tools. Moreover the children learned how to investigate local history and present their findings with digital tools.

The example stimulated a discussion about people's understanding of "cultural heritage" and differences between this understanding and what institutions present as "the" heritage of a region or country. Household objects thought to be "family heritage" by the children might well be "Made in China" (or elsewhere), and the Heritage of Portuguese Influence Portal (see above) was developed specifically to identify Portuguese cultural impact (e.g. architecture, design, etc.) in other countries around the world. Professor Carvalho suggested to call it "glocal" cultural heritage and to investigate the topic in more detail in the next CreativeCH workshop on "Internationalisation and Localization" of digital cultural heritage content.

Finally Raluca Selejan (West University of Timisoara, Romania) presented a case study for the CreativeCH showcase that is developed in the Banat region. The showcase focuses on the documentation and communication of traditions of rural communities in this multi-ethnic region. The study work with the local people inquires how these traditions are maintained, transformed or re-integrated within the communities.

The workshop presentations and discussion made clear that very different approaches can be chosen for involving citizens of all age groups in the creative use and valorization of tangible as well as intangible cultural heritage. As the topic is complex there is no "one size fits all" solution. Yet, whatever methods and tools are used, the interests, motivations and aspirations of the participating citizens must be considered in the first place. Only truly participatory projects will allow citizens enriching experiences and "telling their stories" in collaborative heritage documentation and communication projects.

2.2 Key results

[1] Heritage institutions can offer citizens many opportunities for cultural participation:

There are many different opportunities organisations can offer citizens to participate in, learn about, and contribute to the preservation and communication of cultural heritage. Examples ranged from documentation of objects and sites through providing images, videos, descriptions, etc. to using historic content as inspiration for creative activities (e.g. historic costumes or music scores).

[2] Citizens are willing to contribute, but according to their terms: People old and young are interested in the preservation and communication of cultural heritage as shown in the

number of volunteers, donators and activists in this field. But they wish to contribute according to their terms what concerns required time and effort as well as type of heritage. Projects that want to involve citizens should be aware of this and offer different and flexible ways of participation.

[3] Local people can add place-specific context: In the marketing of cultural sites such as historic towns often stereotypic “brand” images and messages are used. People who have grown up, live and work in the area can provide personal stories that explain what they value about particular objects, places or events. This may convey better what makes cultural sites distinct and worth visiting.

[4] Using Web 2.0 requires putting the users at the centre: “Web 2.0” or “social software” (content sharing platforms, Weblogs, etc.) allow people to express themselves, take part, and share ideas and own content. Through using such applications cultural heritage institutions can involve users, for example, in online exhibitions or virtual communities around cultural heritage topics, artefacts and sites. But a truly “Web 2.0” approach must put the users and their contributions at the centre, not the institution and its authoritatively curated content.

[5] A challenging approach for cultural heritage institutions: A “Web 2.0” approach requires a certain level of openness and willingness to experiment in order to find out what works and what doesn’t. Project managers should be prepared that what people contribute and express in the context of the institution can raise issues of ownership of content or concerns about appropriateness.

[6] What contributions of participants fit or don’t fit: Offensive, false or indecent statements and images aside, there is no clear rule for what contributions are appropriate. What fits or does not fit depends on the particular objectives and context of a project. What kinds of contributions are welcome should be made clear and some editorial control will be necessary in most cases.

[7] A learning opportunity for citizens and heritage professionals: What citizens perceive as heritage, how they related to it, the stories and images they contribute will usually be different from the institutional, subject-expert’s view and knowledge of cultural heritage. This should be taken as a learning opportunity for both, the curators who can learn about what citizens see as and value about heritage, and the citizens who can acquire a

better understanding of how heritage institutions work, their professional criteria and practices. This may also increase citizens' appreciation of the knowledge and meticulous work that is required for preserving and exhibiting cultural heritage.

[8] The participants as the experts: In a contemporary or ethnographic context, for example, in oral history projects or documentation of customs of rural and/or ethnic communities, the participants are “the experts”. Because, such projects are about their historic experience or lived cultural heritage. In such cases a particularly sensitive and respectful collaboration is required.

[9] Projects involving children: Such projects should focus on the environment the children live in and allow them choose the objects and themes they want to explore. Some guidance will be appropriate on how to investigate local history and heritage as well as available sources (e.g. historical images). An exhibition of the results can allow for celebrating the local heritage and promote its appreciation and preservation.

3 Workshop related links and online material

3.1 Organisations and projects mentioned

3D-COFORM (EU FP7 project), <http://www.3d-coform.eu>

Angela Rossmailer, Austria (EuroMACHS Project), <http://angel4heritage.wordpress.com>

Fundação Calouste Gulbenkian, Lisbon, <http://www.gulbenkian.pt>

Heritage of Portuguese Influence Portal, Portugal, <http://www.hpip.org/def/en/Homepage>

Institute for Technologies Applied to Cultural Heritage, Italian National Research Council, <http://www.itabc.cnr.it>

Pyrga Primary School, <http://www.pyrga.org/english/education.shtm>

Sassi of Matera, Italy, UNESCO World Heritage site, <http://www.materacittanarrata.it>

UNESCO World Heritage, <http://whc.unesco.org>



3.2 Related CreativeCH material online

Workshop summary “How to involve citizen in the promotion of Cultural Heritage” (published 05.12.2012), <http://www.creative-heritage.eu/index.php?id=5354>

Workshop presentations (published 05.12.2012), <http://www.creative-heritage.eu/index.php?id=5354>

- Andrea Adami: Matera - Tales of a City;
- Angelika Rossmair [CHIEF Award Winner]: History Reloaded;
- Karina Rodriguez Echevarria: Documenting Heritage in 3D;
- Raluca Selejan: The Banat Showcase;
- Ricardo Trindade: HPIP (Heritage of Portuguese Influence Portal).

CreativeCH video of the Citizen Cultural Participation workshop, Brighton (UK), 21.11.2012, produced by MFGInnovation, published on YouTube (06.12.2012), http://www.youtube.com/watch?v=SVoM8NA_FVg

CreativeCH images of the Brighton Workshop on Flickr (25 photographs published 21.11.2012), <http://www.flickr.com/photos/creativech/sets/72157632137529812/>

CHIEF Award: Rules (22.08.2012), <http://chief.uc.pt/forum/viewtopic.php?f=19&t=15>

CHIEF Award: Win a trip to the CreativeCH Workshop at VAST2012, Brighton, UK (19.09.2012), <http://chief.uc.pt/blog/index.php/win-a-trip-to-the-creativech-workshop-at-vast2012-brighton-uk/>

CHIEF Award: Participate in the CHIEF Award and join us in Brighton (21.09.2012), http://www.creative-heritage.eu/4812.html?&tx_ttnews%5Bpointer%5D=1&tx_ttnews%5Btt_news%5D=6976&tx_ttnews%5BbackPid%5D=4799&cHash=ab65b1acdc2cde286548b00aa816ea67

Ricardo Trindade and Sara Dias Trindade: Heritage of Portuguese Influence Portal: a way to explore and collaborate online. CHIEF Forum (20.08.2012), <http://chief.uc.pt/blog/index.php/heritage-of-portuguese-influence-portal-a-way-to-explore-and-collaborate-online/>



4 CreativeCH series of workshops

4.1 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.

4.2 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 (2012) 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
2013-05-12	Cultural tourism	Fiera Modernista, Terrassa, <u>Spain</u>	mNACTEC	Prepar.
2013-05-16	Internationalisation and localization of heritage content	EVA Florence, Florence, <u>Italy</u>	PIN	Prepar.
2013-10	Business models for creative cooperation	International Biennial Vestiges of Industry, Prague, <u>Czech Republic</u> (held bi-annually, usually in October)	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: Berlin Open Access Conference (if held in Europe and before October 2014)</i>	UoC	To be decided
2014-05	CH and city/regional development	Regional Studies Association European Conference, held annually at different	SRFG	To be decided

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