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Workshop 7: New Skills and Professionalization for the Digital Arena DISH 2013, Rotterdam NL, 2 December 2013

Full summary and documentation

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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

Workshop focus: We believe that the training background of heritage professionals needs to be revolutionized to stand up to the 21st century challenges arising from social and cultural changes. The workshop therefore aimed to analyse what is currently available for practitioners in the field of Cultural Heritage, in order to identify the gaps that need to be filled and revolved around a series of questions identified below. Recent initiatives and examples of best practices were presented, which showed how it is possible to bridge the divide between these two worlds.

Workshop questions:

- What new skills are necessary for creating innovative and cultural and creative products and services based on cultural heritage resources?
- What is the required mix of expertise in arts and humanities, technical applications and business development?
- How do we effectively digitize and make accessible cultural heritage resources?
- How do we contextualize and interlink them in innovative ways?

Workshop context: This workshop was organised within the Digital Strategies in Heritage or DISH 2013 international conference, held bi-annually in Rotterdam by the New Institute, the Digital Heritage Netherlands (DEN) Foundation and Europeana. Three themes were proposed at the conference, *Business for Creative Industries*, *New Competencies* and *Active Audiences*, in view of providing an overview of the most important perspectives on the digitization of heritage. The conference attracts many international attendees, however the strongest participation came mostly from Dutch, Belgian and some Scandinavian institutions. The present workshop fell under the theme “New Competencies”, which focussed on projects involving cultural content and digital innovation, on how they incorporate innovative approaches to deal with the expectations of today’s audiences who are thoroughly used to digitized products and materials. Education is an important aspect of this theme; the

curriculum of higher schools and universities were examined to verify whether they still fulfil the requirements of contemporary heritage institutions.

Workshop participants: The workshop organizers invited experts to give presentations on the educational aspects of future practitioners, and on the digitalization of heritage. Unfortunately the confirmed speakers were unable to attend the conference, due to unforeseen problems, and last-minute replacements were unavailable, therefore the discussion session had a major role in the workshop. Many experts, mostly from local/regional museums, archives and art institutes, as well as other practitioners interested in the topic of this conference session, were present; the room soon reached maximum capacity. Senior and young researchers and project managers from CreativeCH partners also participated.

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.). Conference committee members were very helpful for the workshop organisation.

1.2 Programme

14:00–14:15	Welcome by Prof. Franco Niccolucci, University of Florence/PIN, Italy
14:15–14:35	Like fish in water: using it not producing it <i>Riemer Knoop, AHK – Reinwardt Academy, the Netherlands</i>
14:35–14:55	Educational challenges of new heritage <i>Paula Simões, University of Coimbra, Portugal</i>
14:55–15:15	The experience of Italian showcases <i>Massimo Negri, European Museum Academy, the Netherlands</i>
15:15–15:45	Moderated discussion What new skills are necessary for creating innovative cultural and creative products and services based on cultural heritage resources? What is the required mix of expertise in arts and humanities, technical

	<p>applications and business development?</p> <p>How do we effectively digitize and make accessible cultural heritage resources, and how do we contextualize and interlink them in innovative ways?</p> <p>Moderator: <i>Franco Niccolucci, University of Florence/PIN, Italy</i></p>
15:45–15:55	<p>Summary of discussion results</p> <p>What did we learn today? Key workshop takeaway points and future directions.</p> <p><i>Franco Niccolucci, University of Florence/PIN, Italy</i></p>



1.3 List of participants

Alexandra van Steen	Flipje en Streekmuseum Tiel (director)	Netherlands
Saskia van Bergen	UB Leiden	Netherlands
Nancy van Asseldonk	Reinwardt Akademy	Netherlands
Frans Neggers	Het Nieuwe Instituut	Netherlands
Ann Degraeve	Brussels Regional Public Service – Heritage Direction	Belgium
Monika Bończa - Tomaszewska	National Audiovisual Institute	Poland
Katarzyna Tórz	National Audiovisual Institute	Poland
Margot Klijn	Netherlands Institute for Sound and Vision	Netherlands
Eva van den Anker	Netherlands Institute for Sound and Vision	Netherlands
Wietske Donkersloot	RKD – Netherlands Institute for Art History	Netherlands
Véronique L'heureux	KIK-IRPA – Royal Institute for Cultural Heritage	Belgium
John Leek	Nederlands Instituut Beeld en Geluid	Netherlands
Rogier Brussee	University of Applied Sciences Utrecht	Netherlands
Michelle van den Berg	KitzU	Netherlands
Barbara Consolini	DutchCulture	Netherlands
Janine Tieleman	DEN Foundation	Netherlands
Silvia Alfreider	Riksarkivet	Netherlands
Annet Ruseler	Legermuseum	Netherlands
Dimitris Gavrilis	Athena RC	Greece
Carinda Strangio	Bitman	Netherlands
René Capovin	Fondazione MUSIL	Italy
Marco Streefkerk	DEN Foundation	Netherlands



Danielle Kuijten	Reinwardt Academy	Netherlands
Mila Ernst	ModeMuze	Netherlands
Timothy Naessens	Lukas - Art in Flanders	Belgium
Bart de Sutter	Lukas - Art in Flanders	Belgium
Ana Rita Costa	University of Coimbra (researcher)	Portugal
Ion Imbrescu	West University of Timisoara (senior researcher)	Romania
Franco Niccolucci	PIN (professor)	Italy
Virginia Niccolucci	PIN (photo-documentation)	Italy
Stefano Sbarbati	MFG-Baden Württemberg (communication manager)	Germany
Paula Simões	University of Coimbra (researcher)	Portugal
Stephanie Williams	PIN (administrative secretary)	Italy

2 Presentations and discussion results

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2.1 Workshop presentations



Scholars, students, experts from museums, libraries and national archives joined the CreativeCH team at the DISH 2013 conference in Rotterdam to explore which competencies are a must in the curriculum of practitioners wishing to create innovative heritage products, to discuss how to improve the training background of heritage professionals in order to allow them to keep up-to-date with new, constantly changing technologies. The workshop therefore had a strong focus on education.

Franco Niccolucci welcomed the audience by introducing himself and briefly explaining the reasons behind the absence of two of the workshop's guest speakers. He then proceeded to present the CreativeCH project and outlined the four local showcases, a central part of the project. To illustrate the activities of the Tuscan showcase, a short video-clip of the experience in Maremma was aired, with frequent explanations on the techniques used to communicate Etruscan heritage to tourists visiting southern Tuscany during the summer months. The theme of part of this showcase in fact was the re-enactment of the commercial routes employed by the Etruscans to bring goods and wares from the coastal areas to the inland settlements. A replica of an Etruscan cart, based on actual finds, was built from scratch and used to bring a slice of Etruscan life to modern-day tourists. Special events were organized along the way to encourage visitors, especially the younger ones, to actively

participate in the event by coining ancient money, or trying out and buying products that were available in Etruscan times, and so on.

3D replicas of objects currently located in the Archaeological Museum of Grosseto were employed to enhance the experience. The objects were printed using an inexpensive 3D scanner and printer, used both for educational and for conservation purposes. The replicas are useful, as they allow visitors to touch and get a feel of the objects, without actually handling the precious and fragile original. However, this technique is not cost-effective when larger artefacts, for example amphorae, are chosen for reproduction. In the latter case, a more traditional solution was found, that is the items were made by specialized artisans.

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These re-enactments and the experimental archaeology activities alone were not sufficient to guarantee long-term sustainability, so a series of applications, available for free from the iTunes Store, were developed to replicate the itineraries around the archaeological sites of Rusellae and Vetulonia. These are just a few apps in the *Tourbook* series, which will be enriched in future with new destinations and routes.

Next, Paula Simões, a researcher from the University of Coimbra in Portugal, discussed the experiences deriving from the development of the EuroMACHS Master Programme. Heritage professionals are placed in a new context, where the role of heritage in innovation, economic and social development is greater than ever before. There are many opportunities linked to Cultural and Creative Industries, as heritage-based digital media products become commonplace. The new professional, therefore needs to be competent not only in his/her particular area of Cultural Heritage, but must also have an understanding of a series of interdisciplinary skills, ranging from digital technologies, creativity, business management, digital rights, and so on. Education programs are still lacking in this respect, they do not prepare students for an interdisciplinary creative approach to communicating heritage. In this scenario, the University of Coimbra developed a programme in Heritage and Digital Media, targeting first cycle graduates in Humanities, who wish to develop a flexible combination of knowledge, skills and competences. The principal objective of the EuroMACHS' programme – funded by through the Socrates Program, started in 2006 and so successful it was included in the Creativity and Innovation Best Practices from EU programmes in 2009 - is to allow future practitioners to communicate with both content specialists and technological experts to create, design, plan and effectively manage projects for the multimedia industry, cultural institutions and government agencies. This was possible through a collective, project-

oriented learning environment: the students were given a “problem”, i.e. a project, to develop from start to finish, including how to manage a budget, an often-overlooked aspect. Students were given the possibility of “going out” through internships and learned how to deal with external customers. Some difficulties were encountered, most notably the students found it hard to switch from collaborative work to “lonely” dissertation, and had trouble in assessing their own work. It is also quite difficult to teach creativity. Yet important lessons were learned from this experience: first and foremost is content; a collective learning environment ensures the success of the educational project; students focussed on the user’s experience; a controlled simulation of real product development was also instrumental in the implementation of the project.

Franco Niccolucci took the stand once again in lieu of one of the absent speakers and invited the workshop participants to openly discuss their view on the topic. The three questions, which were the foundation on which the present debate rested on, were posed. Older, traditional manual skills should not be completely abandoned for the latest digital technologies, as often they are not only more appreciated by the end-user, but also because they provide a better perspective of heritage. So today’s heritage professional must be well-versed in the latest technological advancements, in order to communicate heritage effectively to a digitally literate public. At the same time they must possess a solid background in historical facts.

The presentations and subsequent discussion underlined that education institutions need to address the challenges posed by an interdisciplinary approach more effectively. The business side of project development is one major aspect, which should be taken into greater consideration: knowing how to manage the funds received to successfully complete a project is of great importance.

2.2 Key results

[1] The EuroMACHS Masters Programme is a unique experience: There is nothing quite like this in Europe. The fact that it has gone on – that it continues to go on - to this day shows that there is a definite need for specialized second-level training courses in the field of digital cultural heritage. The programme should be taken as an example and implemented in universities throughout the continent. The rate of students that find employment after the

course is high, mostly in start-ups, governmental and public institutions and often in their own companies.

[2] Collective learning environments promote versatility: Learning to collaborate in with others is essential. In any project development, knowing how to communicate with people who cover different aspects of the same problem (for example content specialists, technological and financial experts) will allow the student to understand the various phases of development, and to create, design, plan and manage complex problems for the multimedia industry, cultural institutions and governmental agencies.

[3] The EuroMACHS Masters Programme could benefit from closer collaboration with external institutions: Currently students are assigned a project or problem developed by the professor and they must come up with a real, concrete solution to the assignment. It would be interesting if an external institution - such as a museums, libraries and archives or other entities such as local or regional governmental bodies, to name just a few – were able to contact the Programme leader and suggest a real problem, to develop the theme and propose it to the students and be able to utilize the end product. This would allow each party to benefit from the collaboration: on one side the problems proposed would be real-life case studies, on the other the institutions, always low on funding, would be able to enhance visitor experience with minimal budget commitments. The Coordinator is always willing to expand the current EuroMACHS network.

[4] More emphasis on the business perspective of project development and of cultural heritage: Very little attention is placed on the managerial aspects of project development and of cultural heritage. This should be addressed at an early stage to ensure that future heritage professionals have at least an understanding of what goes into managing a project, even when they are not in charge of handling the funds. Future cultural heritage practitioners should become good entrepreneurs. The socio-economic impact of cultural (for museums, archaeological sites, etc) should be incorporated in the training of future professionals.

[5] Promotion of Cultural Heritage based on a solid historical facts: In our specific showcase experience, as the cultural background of visitors was quite varied, we tried to mix modern technologies, such as touchscreens and mobile applications, with ancient manual skills used, little known to modern-day humans, for educational purposes (for example fabrication of flint tools, lighting a fire with sticks, and so on). These ancient techniques

require a high level of skill that is difficult to teach, but is based on solid historical facts. The hands-on experience proved to be more educational and pleasant than viewing it through a screen, even when the clips are highly informative. The replicas of objects and the Etruscan cart were based on verifiable sources. There was scientific direction from archaeologists, who are experts in the relevant period, checking also that the re-enactments were philologically correct. Traditional training of cultural heritage professionals must not be abandoned in favour of novel technologies and skills: these are still necessary.

[6] Need for homogenization of specializations at the European level: Throughout Europe there are many different individual first and second level courses in digital cultural heritage. They are difficult to identify and sporadic, and often depend on national regulations. In some countries the legislation is very flexible and the academic institutions have a certain autonomy in deciding how to name and structure the courses. Their existence depends only on the laws of demand and offer. In other countries, such as Italy, academic institutions have their hands tied by national regulations: all the names of first and second level courses are in a list, which can be changed only by a new law. The emphasis is on aggregating rather than on differentiating the courses offered.

[7] Life-long learning for Cultural Heritage Institutions: A large number of heritage practitioners were trained in the Seventies and early Eighties. All they know, all the skills they have, either derive from training organized by governments, or from what they gathered on the field. Therefore, in the field of vocational lifelong learning, there is an increased demand for homogenization and facilitation at European level. The first priority is to define what sort of lifelong learning and common materials must be available for Cultural Heritage professionals. Guidelines or a handbook on Best Practices would go a long way to ensure the implementation of this kind of training throughout Europe.

[8] Training of lower-level and/or older generation personnel in museums: The first people you meet when visiting a museum, for example, are the less-trained, lower-level personnel: guards, security personnel, ticket office, etc. You hardly ever encounter the museum directors or the curators. It is important that all the members of staff are as well-trained as educated heritage professionals, that they are able to explain to visitors how to use the technological devices at their disposal within the building, thus enabling the museum-goer to better appreciate their experience. Much of the available training is aimed at the

younger generations, who are already “tech-savvy”, but in reality older members of staff require more intensive technological education.

[9] Bottom-level interest: Attention and interest in the field of digital cultural heritage and the educational themes discussed during the workshop comes principally from the bottom-level employees of institutions, rather than from managers. There are usually small groups of enthusiasts, who place a lot of attention and interest on the topic, and who are often marginalized by top managers. We should leverage on this, to promote the change from the bottom-up.

3 Workshop related links and online material

3.1 Organisations and projects mentioned

Digital Strategies for Heritage (DISH 2013), <http://dish2013.nl>

The New Institute, <http://www.hetnieuweinstituut.nl>

Digital Heritage Netherlands Foundation (DEN), <http://www.den.nl/english>

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

The Reinwardt Academy, <http://www.ahk.nl/en/reinwardt/>

The European Museum Academy (EMA), <http://www.europeanmuseumacademy.eu>

The CreativeCH project, <http://www.creative-heritage.eu>

VAST-LAB, <http://vast-lab.org>

Museo Archeologico e D'Arte della Maremma, <http://maam.comune.grosseto.it>

Tourbook app series, http://vast-lab.org/creativech_apps/

SOCRATES II Programme – Lifelong Learning,

http://europa.eu/legislation_summaries/education_training_youth/general_framework/c11043_en.htm

University of Coimbra - EuroMACHS Project, <http://www.uc.pt/en/fluc/euromachs>

Creativity and Innovation – Best Practices from EU Programmes 2009,

http://ec.europa.eu/dgs/education_culture/documents/valorisation/bp-euprogrammes_en.pdf

3.2 Related CreativeCH material online

Workshop summary “New Skills and Professionalization for the Digital Arena” (published 05.12.2012), <http://www.creative-heritage.eu/index.php?id=5354>

Workshop presentations (published 10.12.2012), <http://www.creative-heritage.eu/index.php?id=5354>

- Paula Simões, Joaquim Carvalho: Educational Challenges of the New Heritage: The EuroMACHS Master Programme;
- Franco Niccolucci: Sulle Orme degli Etruschi. Le proposte del progetto CreativeCH (in Italian);
- Video of the CreativeCH Tuscan Showcase “Le Notti dell’Archeologia”, Maremma (Southern Tuscany, Italy) 13-14.07.2013 / 20-21.07.2013, produced by VAST-LAB, published on 13 January 2013, <http://www.youtube.com/watch?v=M2e3Mdx5838>;
- Demo of the Tour Book App, produced by VAST-LAB, published on 13 January 2014, <http://www.youtube.com/watch?v=Fx00de7lpE8>;
- CreativeCH video of the “New Skills and Professionalization for the Digital Arena” workshop, Rotterdam (NL), 02.03.2013, produced by MFG Innovation, published on YouTube (17.12.2012), <http://www.youtube.com/watch?v=hm8da9q6rTg>;
- CreativeCH images of the Rotterdam Workshop on Flickr (70 photographs published on 13.01.2014) <http://www.flickr.com/photos/creativech/sets/72157639715408886/>

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 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
2013-09-17	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	Already held
2013-12-02	New skills and professionalization	DISH - Digital Strategies for Heritage Conference, Rotterdam, <u>Netherlands</u>	PIN	Already held
2014-02	IPR and management of rights	MWF2014 – Museums and the Web, Florence <u>Italy</u>	UoC	In prepar.
2014-05	CH and city/regional development	Regional Studies Association European Conference, held annually at different locations, usually in May <i>Alternative: EU Regions for Economic Change Conf., held annually at different</i>	SRFG	To be decided

		locations, usually in June		
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