

# International Benchmark of Good Practices on new Business Models and initiatives from and for cultural institutions



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# Introduction

## European Digital Treasures project

European Digital Treasures is a project selected in 2018 by the European Agency "The Education, Audiovisual and Culture Executive Agency (EACEA)", in the framework of Creative Europe-Culture Programme. The State/National Archives of several countries (Hungary, Malta, Norway, Portugal and Spain) and renowned European institutions such as the International Center for Archival Research (ICARUS) and Cork Institute of Technology (CIT) are part of it.

The General Subdirectorate of the State Archives of Spain leads the project which aims to address some of the challenges facing the archives in Europe.

Over the last decades, institutions with archival holdings have invested important resources to offer access to digitized items. These "digital treasures" are thus incorporated as primary sources to free access portals, but they do not have a transformation process nor generate economic returns, despite the relatively important costs of digitization.

In that framework, and in line with the general objectives Creative Europe, the project plans to tackle some of the key new challenges faced by the digitized archives in Europe, mostly:

- ❖ The generation of a greater added value, profitability and sustainability, through the identification and implementation of new business models and cross-cultural cooperation and hybridisation.
- ❖ A greater diversification of the users, through the identification and implementation of new audience's development strategies and activities, especially towards the younger and older generations.
- ❖ A major visibility of the European Heritage, History and Culture, behind the available archives, and the transnational mobility of works and professionals.

## Objectives of the document

In line with the philosophy of large-scale cooperation projects of the Creative Europe programme, European Digital Treasures will last some 48 months (from October 2018 till September 2022). In this timeframe, the partners collaborate in a wide range of complementary and, in most of the cases, cross-cultural activities and actions (exhibitions, training courses, research, gamification, etc.), distributed in different Work Packages (WPs).

The first Work Package (WP1) particularly promotes the generation of more detailed knowledge and homogeneous data on existing models. In that framework, under the leadership of the State Archives of Spain, the partners are identifying, generating and transferring a series of homogeneous information, and provoking cross-sectorial encounters. Among WP1 activities, two specific reports and desk-research works have been carried out:

1. Pan-European Diagnosis and State of the Arts
2. International benchmark

The present document corresponds thus to the second activity (International benchmark), and aims to identify Good Practices (GPs) and new trends in the management of cultural institutions, in order to be able to assess their potential and implementation towards the Archives subsector.

The objective here is to benchmark and present practices made by institutions worldwide such as public and private Museums, Libraries, Heritage and Cultural Centres, to showcase innovative solutions in cultural management carried out by organisations that share the similar goals of protecting, enhancing arts and cultural heritage.

It does not pretend to deep dive into all details of the GPs, but to highlight some of their key aspects that might be a source of inspiration for institutions with archival holdings that want to diversify their services, target audiences and, somehow, innovate.

## Methodology

From a methodological perspective, the initial objective was to identify, at least, 33 Good Practices covering the following managerial topics:

- ❖ Generation of new incomes / Financial resources: e.g. crowdfunding and crowdsourcing projects, merchandising, fees management, etc.)
- ❖ Public-Private Partnerships (PPPs) and co-production opportunities
- ❖ Cultural hybridization (creation of cross-cultural products)
- ❖ Audience Management

Finally, 37 GPs have been identified, and classified under 3 different categories (1 Management; 2 Audience development; 3 ICT-Information and Communication Technologies/R&D-Research and Development/Cooperation). Such kind of classifications are however an orientation and way to facilitate the reading of the document, as actually, most of the GPs identified would tackle and could enter into several categories. Especially, most of them are orientated to generate new services that complement audience development strategies.

The GPs are presented under the form of short homogeneous fiches (between 1-3 pages each), easy to be assessed by the partners to check their interest and transferability potential to the Archives subsector and contribute to generate some first recommendations.

Content of the fiches:

Name of the GP	Promotor	Image/Picture	Justification
Target public objective	Kind of Activities carried out	Evaluations/Results/Impacts (when available)	Recommendations
Link			

Finally, an exercise was carried out to try to classify the different potential new services or activities identified within the “Ten types of innovation” model (Keeley, Pikel, Quinn, Walters. 2013) and by target group (See: [Information crossing by Target Audience & Proposed Innovations \(hyperlinked\)](#) and simplified). Again, as it occurs with the classification in terms of categories, many GPs have several purposes and thus could fit in within several groups (of innovation or of target audience), but the exercise provides some interesting overall overview to diagnose patterns of innovation within cultural institutions and to identify (mostly incremental) innovation opportunities. Such framework has proven to be one of the most enduring and useful ways to start thinking about transformation and thus, to identify new business models.

# TEN TYPES OF INNOVATION

Keeley, Pikel, Quinn, Walters (2013)

## THE DISCIPLINE OF BUILDING BREAKTHROUGHS

Profit Model	Network	Structure	Process	Product Performance	Product System	Service	Channel	Brand	Customer Engagement
CONFIGURATION				OFFERING		EXPERIENCE			
These types of innovation are focused on the innermost workings of an enterprise and its business system				These types of innovations are focused on an enterprises's core product or service, or a collection of its products and services		These types of innovation are focused on more customer-facing elements of an enterprise and its business system			
The way in which you make money	Networks with other to create value	Alignment of your talent and assets	Signature of superior methods for doing your work	Distinguishing features and functionality	Complementary products and services	Support and enhancements that surround your offerings	How your offerings are delivered to customers and users	Representation of your offerings and business	Distinctive interactions you foster
Ad-Supported Auction Bundled Pricing Cost Leadership Disaggregated Pricing Financing Flexible Pricing Float Forced Scarcity Freemium Installed Base Licensing Membership Metered Line Microtransactions Premium Risk Sharing Subscription Scaled Transactions Switchboard User-Defined	Alliances Collaboration Complementary Partnering Consolidation Franchising Supply Chain Integration Open Innovation Secondary Markets Merger/Acquisition	Asset Standardization Competency Center Corporate University Decentralized Management Incentive Systems IT Integration Knowledge Management Organizational Design Outsourcing	Crowdsourcing Flexible Manufacturing Intellectual Property Lean Production Localization Logistic Systems On-Demand Production Predictive Analytics Process Automation Process Standardization Strategic Design User-Generated	Added Functionality Conservation Customization Ease of Use Engaging Functionality Environmental Sensitivity Feature Aggregation Focus Performance Simplification Safety Styling Superior Product	Complements Extensions Plug-ins Integrated offerings Modular Systems Product Bundling Product/Service Platforms	Added Value Conierge Guarantee Lease or Loan Loyalty Programs Personalized Service Self-Service Superior Service Supplementary Service Total Experience Management Try Before You Buy User Communities Support Systems	Context Specific Cross-Selling Diversification Experience Center Flagship Store Go Direct Indirect Distribution Multi-level Marketing Non-Traditional Channels On-Demand Pop-up Presence	Brand Extension Brand Leverage Certification Co-Branding Component Branding Private Label Transparency Values Alignment	Autonomy and Authority Community and Belonging Curation Experience Automation Experience Enabling Experience Simplification Mastery Personalization Status and Recognition Whimsy and Personality

Ten Types

Categories

Definitions

Tactics





## Category 1: Management

Within this first category, ten examples of different kind of managerial activities are presented, some of them very common ones in traditional cultural institutions (Corporate Social Responsibility, Merchandising, Groups of Friends, Sponsoring), other more innovative and following recent trends allowed thanks to the use of new technologies (Crowdfunding, Crowdsourcing, Hackathons).

Most of them are actually strongly linked to the engagement of people, and thus could have been classified at a first sight under next category (Audience development), but they have been retained mostly for their other objective: to generate new contents, services or incomes.

## 1. GUGGENHEIM BILBAO (CORPORATE SOCIAL RESPONSIBILITY)

### Promotor

Guggenheim Museum

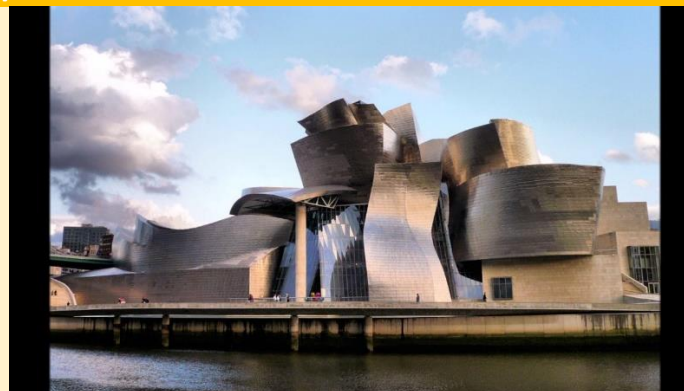
### Justification

To promote engagement with values to all audiences

### Target Group(s) / Audience

All the audience's segments

### Activities carried out / Brief description



The Museum has promoted some values according to its Corporate Social Responsibility and communication strategy and mission: Respect and sensibility for art; Integration with the artistic community; Quality engagement; Customer orientation; Teaching and didactic orientation; Economic orientation; Integration and cooperation; Society engagement; Trust and Diversity.

For such purpose, it has carried out educational activities for school and children, highlighting the learning through art programs, among them:

- *Services and activities for educators*
- *Educational activities for families, highlighting the baby art and books alive*
- *Promotion of educational activities for the general public and friends of the museum, highlighting the TopArte program and the Didaktika spaces*
- *Visits for elderly people*
- *Visits for universities and educational centres*

Also, the Museum has developed, promoted, analysed and implemented an improvement of its accessibility system, aimed at increasing the degree of accessibility for people with different special needs, such as:

- *Elimination of architectural barriers, automation of doors, voice synthesizers in the museum's elevator in different languages*
- *Relocation of lift keypads to a height adequate and accessible, including braille signage*
- *Improvement in the toilets to facilitate their use, incorporating baby changing services*
- *Lifting platform to access to the proscenium of the audience*

- *Wheelchairs or seats for the elderly or with reduced mobility*
- *Written edition of audio materials, training and awareness sessions among the staff of the museum*
- *Edition of an accessibility guide booklet*
- *Services and information in different languages*
- *Improvement and reinforcement of signs*
- *Museums plans in braille*
- *Guided tours in sign language*
- *Museum video guides*

#### **Evaluations/ Results/ Impacts**

They have developed the outstanding degree of fidelity of the members and the high level of penetration among the local population, near 18.000 people have been participating and becoming a benchmark for loyalty programs of museums and associations of friends.


#### **Comments/Recommendations**

- *Working with youth target audience is a standard key activity that became compulsory for any cultural institutions, not only for the educational objective of that kind of activities, but also to strengthen and create links with next/future consumers, visitors or clients, as well as to attract their family members. Intergenerational activities are also quite common, and could be of particular interest for the Archives sector.*
- *The concept of “Accessible Museums” is becoming more and more common (in some countries/regions compulsory) and recognized. The international museum day theme for 2020 was “Museums for equality: Diversity and Inclusion”. This could be expanded to “Accessible Archives”. Apart from the architectonical barriers, technological tools such as telepresence robots, vlogs, mobile apps, 3D scans and reproductions, haptic interfaces and a large etc. are contributing to make the cultural world more accessible especially for people with disabilities. In any case, when it comes to develop an accessibility strategy, it is strongly recommended to create a “task force” comprised of representatives from different departments and organisations to discuss the needs of disabled visitors.*

#### **Link of interest:**

<http://www.guggenheim-bilbao-corp.eus/wp-content/uploads/2011/03/RESPONSABILIDAD-SOCIAL.pdf>

## 2. MUSEUM ASSOCIATION MEMBERSHIP

<b>Promotor</b>	
<b>MUSEUM ASSOCIATION (MA)</b>	
<b>Justification</b>	
The museum Association membership is a gift for anyone working in or with museums. They want to encourage workers with incentives and at the same time to promote and engage more audiences.	
<b>Target Group(s) / Audience</b>	
Museum's workers or volunteers	
<b>Activities carried out / Brief description</b>	
<p>The MA is a membership organisation for people who:</p> <ul style="list-style-type: none"> <li>- Have worked or volunteered in museums</li> <li>- Work with museums in a related organization</li> <li>- Are pursuing a career or voluntary opportunities in museums</li> <li>- Are currently volunteer or work in museums</li> <li>- Work with museums in a freelance capacity, or as a trustee or a friend</li> </ul>	
<b>Evaluations/ Results/ Impacts</b>	
<ul style="list-style-type: none"> <li>• Free entry to museums and exhibitions with your membership card</li> <li>• Museums Journal monthly (11 issues a year) and online archive</li> <li>• Museum Practice online and full archive</li> <li>• Substantial discounts on MA conference, MP seminars and other events</li> </ul> <p><i>Individual membership of the MA starts from £48. A full list of benefits is available on the link below.</i></p>	
<b>Recommendations / Comments</b>	
<p><i>The concept of inviting professional and amateur archivists, historians, students, etc. through an association of professionals – not of institutions – could contribute to consolidate the existing users' networks and feel them being part of an international and/or European family. It could generate some extra incomes for a network managing it, audience for the Archive Holding institutions, and of course some benefits for the members (i.e. free access to documentation, free copies, etc.: kind of benefits would have to be agreed and could vary depending on the countries/institutions).</i></p>	
<b>Link of interest:</b>	<a href="https://www.museumsassociation.org/join/gift-membership">https://www.museumsassociation.org/join/gift-membership</a>

### 3. GRUPO DOS AMIGOS DO MNAA

#### Promotor

PORTUGAL ANTIQUE ART MUSEUM

#### Justification

The Group of Friends of the National Museum of Ancient Art was created at the beginning of the XXth Century. According to the statutes, “its purpose is to contribute, support and collaborate with the Museum through its Governing Bodies, in the realization, development and dissemination of its programs and the like”, namely through a systematic policy of offers to the Museum, contributing decisively to the enrichment of the collections. The association also develops its own activities that aim to contribute, independently, to the achievement of its objectives.

It now also contributes to attract more audiences and strengthen the “loyalty” of such audiences.

#### Target Group(s) / Audience

No specific profiles, but different options of memberships (see below)

#### Activities carried out / Brief description

Registrations are made by means of a proposal to be considered by the respective governing bodies. There are no registration costs, but yes an annual fee, depending on the type of member/segment: It ranges from a full member (35€), elderly people or students under 25 (30€), spouse/husband (25€) and makes some differences for companies, i.e. full member (210 €), benefactor (630€) or headquartered abroad (105€).

Each member receives a card. It is the duty of the associates to a) collaborate to the extent possible in the Group's initiatives and activities; b) perform the positions for which they are elected; c) pay the dues on time; d) honour its status as an Associate and defend the prestige and dignity of the Association. Advantages Members are entitled to: a) benefit from any special activities or advantages to be created in the area of relations between the Group and the Museum; b) free admission to Museums and Palaces dependent on the DGPC

#### Evaluations/ Results/ Impacts

For members, the benefits to belong this group are:

- Special advantages created through the relationship between the Group and the Museum
- Free admission to the Museum and Palaces dependent on the DGPC



- Participate in all the groups initiatives and activities to which they will be invited (concerts, conferences, lectures, voluntary actions).
- Free invitations and privileged access to all initiatives promoted by the museum.
- Guided tours
- Organised trips in Portugal and abroad for cultural purposes
- Discussions
- 10% discount at the MNAA shop
- 10% discount at the MNAA restaurant
- Extended visiting times only for friends of the museum

#### Recommendations / Comments

*The so called "Club of Friends" format is a usual way of consolidating the relation between the public/audience and a cultural institution, and of generating some extra incomes. Though this specific example is an historical one (created in 1912), under similar conditions, it is applied in a wide range of museums, libraries, festivals, orchestras, heritage sites, clubs and other cultural institutions. It is however less common in the Archives' subsector, though we could find i.e. the case of "The Friends of the Archives (F.O.A.)", a non-profit group dedicated to supporting the Archives Division of the Kingsport Public Library (U.S.). Members work to sponsor exhibits, programs and special events. In that sense, the F.O.A. do not only pay a membership, but also take an active role in preserving their community's history.*

**Link of interest:** <http://www.museudearteantiga.pt/grupo-dos-amigos-do-mnaa/>

#### 4. OPAC 2.0 & Crowdsourcing at Powerhouse Museum

##### Promotor

The Powerhouse Museum of Design, Science and Social History. Australia

##### Justification

The museum of Design, Science and Social History in Australia needed to re-orientate its exhibitions to a contemporary popular culture, to reach new audience. It had carried out strategies that were not orientated to a wide audience and general public. It was not that accessible and so needed to innovate and make this collection more usable, scannable and discoverable.

##### Target Group(s) / Audience

For everyone, especially museums lovers

##### Activities carried out / Brief description

The Powerhouse Museum in Sydney have developed an OPAC 2.0 (Open Public Access Collection) catalogue inhouse. It consisted in enhance serendipity through object and subject taxonomies, augmented serendipity using tags and keywords and frictionless serendipity using tracking (this is a key component to make collections more discoverable. It consists in recorded intentional data into the database by online visitors' searches). In particular, they used crowdsourcing on digital sites, especially the Museum's web.

##### Evaluations/ Results/ Impacts

In 2006, the had achieved a total of 3.928 public tags that were submitted. The number of visitors registered on the website increased from 228.246 entrances in May to 571.432 in December. In total, they registered 928 tags that were submitted from June to December 2006. On-line collection visits were of 17.394 (7,85% of total visits) in May, and raised 355.180 (62,15% of total visits) in December 2006.



Source: <https://slideplayer.com/slide/2518266/>

In addition to the increase of number of visitors, the geographical origins of these searches also changed. Before, Australian Google searches represented 51,21% of the traffic, followed by Google USA with 23,78%. By the end of December, the origin of searches was dominated by Google USA (44,27%) and Google Australia decreased to 26.92%. Other non-English language online searches also increased to 15,62%. Regarding the public enquiries and requests collected by email, they rise from 266 to 670 in December 2006. The information about objects and collections increased but the enquiries per collection visit fall from 1 in 539,50 to 1 in 2.310,29.

#### Recommendations / Comments

*Open Public Access to Collections is not a new feature, but what is of interest in this story is its Crowdsourcing profile, as it has managed to contribute to the online collection and shared knowledge. Again, this kind of proactive contributions contribute to reinforce the relationship between an institution and its public.*

**Link of interest:** [www.powerhousemuseum.com/collection/database](http://www.powerhousemuseum.com/collection/database)



## 5. SURREALISM STORE

### Promotor

Llibreria Surrealista (Surrealist Library)

### Justification / Origin

*Llibreria Surrealista* opened its doors to the public in 1979, next to the Dalí Theater-Museum in Figueres (Catalonia, Spain). The designs that Salvador Dalí himself created for the decoration of the store were adapted to the available space. The result is what can be seen today, a place where elegance is combined with the contributions of this great painter. Surrealism store is its online shop.

### Target Group(s) / Audience

Museum's visitors and Dalí's and arts' lovers

### Activities carried out / Brief description

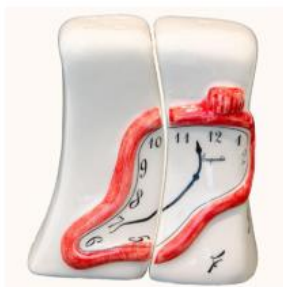
As stated in its webpage, the name of the store might give the wrong idea that their sales are based only on books. Nothing further from it. The initial offer that included some books, posters, postcards and some t-shirts, was enlarged and extended with a wide variety of products like perfumes, jewelry, china pieces, ceramics, stationers, gifts, sculptures and many other objects related with Dalí's art work:





#### A FEW BEAUTIFUL MOMENTS IN ONE'S LIFETIME

A dreamworld in which to enjoy at home inspired by Dalí. From any corner of the world and even if you can't come to visit us in Figueras, you can enjoy our exclusive and unique products handcrafted in Empordanese region of Catalonia.



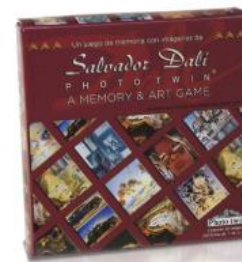
#### A LITTLE TASTE OF SURREALISM AT YOUR TABLE

A range of household products inspired by Dalí with which one can share with friends and guests. Fancy a surrealistic dinner? Mmm this could be great fun ... it could be as surreal as one's imagination allows it to be!



#### WHAT THOUGHTS WOULD YOU LIKE TO FILL YOUR MEMORY OF?

Drawers, according to Dalí, represent our memories. Recreate yourself using this magical idea inspired by Dalí and fill your drawers with positive thoughts and goals for your future such as those of joy, happiness, light, colour ... A surrealist AT YOUR TABLE



#### DO YOU WISH TO PLAY WITH YOUR CHILDREN?

Share a magical moment with all those you love while honoring Dalí's works, a small gift for a great time.



#### YOUR FAVOURITE COUCH AND A BOOK OF THE GENIUS

We offer some great entertainment from Salvador Dalí's writings to his photographic collections containing snippets of his life, gastronomy, architecture, sculpture and novels inspired by the genius, there also features children's tales, movies and celebrities who he came to know ...



#### THE SENSUAL DALÍ PERFUMES ON YOUR SKIN AND THE ART OF SCULPTURED BOTTLES

Both the intense perfumes for men and women lure you into their essence. Scents that he himself chose bearing Gala in mind. The beauty of the bottles will give a unique touch to your bathroom. A sculpture to admire and a perfume that will take you to distant lands and to a dream world.



#### COLLECTOR'S CORNER

Numbered and signed works: sculptures, engravings, books, old magazines with articles about the artist.



#### THE SHEER BEAUTY AND ORIGINALITY OF THE JEWELLERY

We know that jewellery can make us feel good and different, it can give us a unique and personal aura. Available in glass, silver, bronze, each piece has a distinctive appearance that adapts to you and makes you feel special. Would you like to show off an artist's jewel? Fancy a more informal jewel? or simply express your passion for Dalí by wearing one of his icons and by letting it captivate the mystery of this genius?

Evaluations/ Results/ Impacts	
Dali's is a famous worldwide artist: The library took advantage of this opportunity to make business and it is a success case study. With the creation and launching of the virtual store, the pretension is to aid their clients worldwide to acquire products in a comfortable manner. They now sell worldwide, and with fast delivery.	
Recommendations / Comments	
<p><i>The promotion of merchandising products can be a complementary source of incomes. In almost all fine arts museums, the visit would start or finalise through their respective shop(s), that are often managed through concessions, as this allow to guarantee a fix amount of incomes, without having to manage the stock and accountancy of the shop. However, to make them profitable, it is important to make a specific business plan, analysing the potential interest of the existing visitors as consumers, and offering different kind of products, of different values.</i></p> <p><i>But it shouldn't be contemplated only as a potential source of incomes: the creation of ad hoc products also contributes to strengthen the image of the institution and of its artworks.</i></p> <p><i>Within the Archives subsector, it has to be reminded that some institutions already sell some ad hoc created merchandising products, inspired by their collections, such as at Portugal National Archives "Torre do Pombo". Within the European Digital Treasures project, this issue is also being tested as 12 selected graphic and industrial designers from Austria, Hungary, Malta, Norway, Portugal and Spain have participated in an artistic residence to present, evaluate and discuss prototypes of merchandising objects based on key documents from the project partners' archival holdings.</i></p> <p>See report: <a href="https://www.digitaltreasures.eu/wp-content/uploads/2020/04/ArtisticResidencyWeek_Report_final.pdf">https://www.digitaltreasures.eu/wp-content/uploads/2020/04/ArtisticResidencyWeek_Report_final.pdf</a></p>	
Link of interest:	<a href="https://www.surrealismstore.com">https://www.surrealismstore.com</a>

## 6. CORDIALLY YOURS (Crowdfunding)

### Promotor

The University of Kansas Libraries (KU) in February 2016 launched a crowdfunding project.

### Justification

To preserve the legacy of the “Phog”, Allen. Known as the “Father of basketball coaching” for his vital contributions to KU and to basketball as a game. The University Archives at KU Libraries has a vast physical archive of Phog memorabilia, documents and materials (correspondence, blueprints, original NCAA programming, scripts from Phog’s local radio show, letters from Phog to World War II soldiers, etc.) After 100 years of physical preservation, digitization was necessary to ensure these artifacts are made available for generations to come.

### Target Group(s) / Audience

This crowdfunding campaign provided students, parents, and Ku fans the opportunity to support financially the preservation of a legend from their University.

Funds donated supported the digitization and preservation of Phog Allen materials, making these invaluable documents accessible online. Funds also helped with outreach, connecting alumni and friends of KU to the digitized collection through national events.

### Activities carried out / Brief description

Donations could be given through an online platform. As it often occurs with crowdfunding campaigns, the donors had several levels of incentives depending on the amount of the donations, that could range from 10 USD (a chance to win KU basketball tickets) to up to 5000 USD (in such case, KU Libraries would host a private, behind-closed-doors tour of the University Archives and a dinner in the North Gallery of the Kenneth Spencer Research Library for the donor and seven of his/her friends, family members or colleagues).

### Evaluations/ Results/ Impacts

The project, that finalised in April 2008, raised 20.345 USD (40% of the 50.000 USD initial target), thanks to 99 donors. It contributed to preserve and digitize part of the over than 66.000 memorabilia from KU to avoid the documents deterioration.



### Recommendations

*Crowdfunding campaign is commonly used nowadays to generate small incomes that allow to launch small productions or cultural projects (short movies, CDs, exhibitions, self-edition, etc.) through online platforms to control the incomes. As for this example, it is common (and recommended) to offer different levels of contributions, with different rewards and ways to acknowledge the donorships. A transparent “wall” or “list” of donors is normally included as a basic recognition, where it is common to include the amount of money given to the project.*

*The example given shows that participants didn’t go for the lower or higher kind of contributions (nobody gave 10 or 5.000 USD, but many donors gave 25 USD and several 1.000 USD).*

*In Crowdfunding campaigns, several factors of success are important, such as:*

- *A wise and wide use of Social Networks*
- *An attractive project (for its cultural contribution, emotive relation to people or territory, etc.)*
- *Clear conditions of participation, with clear recognitions, rewards, gifts, etc. (here as well, small merchandising gifts such as T-shirts are quite common and welcome)*
- *Clear and realistic financial targets (though it is good to fix a target slightly higher than the minimum required to carry out your project), and the possibility to see online the evolution of the donations, and thus how much is being reached/missing.*
- *A clear period for the campaign (it shouldn’t be something ongoing)*

### Link of interest:

<https://www.launchku.org/project/1716>





## 7. PETER MACKAY ARCHIVE (Crowdfunding)

### Promotor

University of Stirling (Scotland, UK), Peter Mackay Archive

### Justification

The Peter Mackay Archive is a major new resource which documents the struggles for independence in a number of Southern African countries including Malawi, Zimbabwe and South Africa

### Target Group(s) / Audience

Academics and researchers (worldwide)

### Activities carried out / Brief description

They opened a collection through cataloguing, digitalisation and conservation, making the material available to the public (particularly, academics and researchers worldwide). To develop and finance the project, a crowdfunding campaign was launched, through the “crowdfunder” online platform.

### Evaluations/ Results/ Impacts

The campaign raised £ 8.100 from 64 donors in 56 days.

The money we raised through the crowdfunding campaign funded an initial batch of digitisation that took in some 2,000 photographs and 60 political journals.

The project has been shortlisted for Campaign of the Year at the 2017 *Herald Higher Education Awards*

### Recommendations / Comments

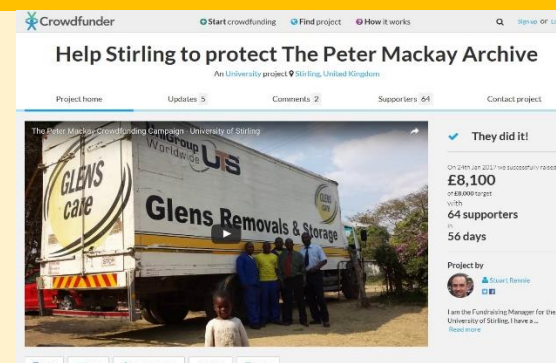
*A nice little example that Crowdfunding is possible also within the Archives subsector. As for the previous one, donorships included small amounts (many between £ 10-25), but also a couple of higher gifts, among them the UK Heritage Lottery Fund, that pledged £ 2.000. It is also a good example to see what kind of rewards can be offered in return for the donation, in this case:*

- *£10 or more: The donor was added to the mailing list to receive regular updates about the archive from the Head Archivist*
- *£25 or more (11 of 100 claimed): An invite to the exclusive launch of the Peter Mackay exhibition*
- *£100 or more (4 of 30 claimed): Have your name inscribed on a catalogued box of the archive*
- *£250 or more (0 of 10 claimed): A limited-edition framed photograph of your choice taken from the Peter Mackay Archive.*

*It has to be noted that not all rewards had been claimed.*

### Link of interest:

<http://libguides.stir.ac.uk/archives/MackayArchiveProject>  
<https://mackayarchive.stir.ac.uk/>



## 8. LOUVRE VISITE VIRTUELLE

### Promotor

LOUVRE MUSEUM

### Justification

The Louvre museum opens his doors to show and marvellous 3D virtual walk around their facilities.

### Target Group(s) / Audience

General public (remote)

### Activities carried out / Brief description



The Louvre Museum has developed a powerful tool to show all their facilities and collections, and to offer virtual visits of the the museum's exhibition rooms and galleries, contemplate the façades of the Louvre, etc. There are several online tours - in galleries, which you control, stopping every now and again to read the information provided (in English) about the artworks you are passing, and one that takes you underground to the remains of the moat of the historic building.

The Louvre also offers different resources available online that can be enjoyed by all the family:

- One minute in a museum
- YouTubers at the Louvre
- Mona Lisa VR experience
- 800 years of history
- A closer look at Louvre artworks

### Recommendations / Comments

*In particular, the Louvre Museum offers virtual tours to its so called "Petite Galerie" different seasons. Virtual touring is nothing particularly innovative and has become quite a common offer in most of outstanding museums. However, what is interesting here is that the invitation says "Come along on a virtual tour and enjoy the view, thanks to the sponsorship of Shiseido". There is no additional information about this sponsorship, nor even a specific link to Shiseido homepage, but the concept and idea of virtual tours being sponsored by private companies is to be retained.*

### Link of interest:

<https://petitegalerie.louvre.fr/visite-virtuelle/saison5/>



## 9. WHAT'S THE SCORE (Crowdsourcing)

### Promotor

The Bodleian Library at Oxford University.

### Justification

Many of musical pieces were used for domestic entertainment and its collection had never been included in the Library's catalogue, and its exact contents were therefore unknown. This project was carried out in 2012 for the digitization and creation of descriptive metadata of 4.000 popular piano music pieces/ scores from the mid-Victorian Britain period (1860-1880).

### Target Group(s) / Audience

Students, researchers and professors

### Activities carried out / Brief description

The Bodleian Library at Oxford University produced music pieces for domestic entertainment and many of these pieces were illustrated with decorative covers and advertisements. In 2012, Public Libraries invited the Public/Crowd to recommend book titles for public libraries under the contest "Fill our Shelves, Suggest a Book"! For this purpose, a crowdsourcing platform "uservoice.com" was used where people would give his opinion and make suggestions as well as vote and give recommendations.

By visiting the website, 'citizen librarians could help with describing the scores and contributing to the creation of an online catalogue. It was taking about 10 minutes to fill in the online form which constituted the description of an item. People just needed to look at the images of the scores and write down the information they see. However, the project also encouraged performances of this music and planned to provide links to audio or video recordings.

### Evaluations/ Results/ Impacts

A total amount of 41.879 sheets (49%) were completely transcribed by the crowd and approximately more than 1.400 titles were suggested by the public in a single day.

### Recommendations

It is particularly interesting to highlight that people volunteering in the project didn't need to have any particular knowledge of reading music or playing an instrument to get involved. The concept of "citizens librarians" can be transposed to the idea of "citizens archivists".

### Link of interest:

<http://www.whats-the-score.org/> <https://whatsthescoreatthebodleian.wordpress.com/>





## 10. MET MUSEUM'S HACKATHON

### Promotor

The Met, Microsoft, and Massachusetts Institute of Technology (MIT)

### Justification

Need to enhance audiences and transmit new ideas

### Target Group(s) / Audience

General audience / Youth

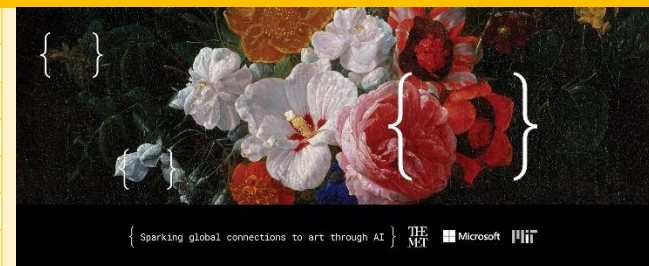
### Activities carried out / Brief description

Microsoft provided its Garage space at the New England Research & Development (NERD) center, a group of engineers and its AI platform including pre-built APIs such as Azure Cognitive Services, conversational AI, and Azure Machine Learning. MIT provided a select group of students and faculty led by MIT Open Learning and the Knowledge Futures Group, and The Met provided curatorial staff, digital staff, and researchers. The Met, Microsoft, and MIT teams broke out into small groups and worked for two days to create design concepts and initial prototypes.

They join forces together in two days hackathon<sup>1</sup> to explore how artificial intelligence could connect people to art. Using API Images, data, keyword data services. Specifically, they have developed five prototypes:

**Artwork of the Day:** by analyzing open data sets including your location, weather, news, and historical data. This analysis is specific to you—no two people will receive the same artwork of the day—and so carries a level of personalization and scalability that would be near impossible to replicate through human endeavor. Artwork of the Day could work anywhere in the world and in any language.

**Gen Studio:** uses Microsoft AI to allow you to visually and creatively navigate the shared features and dimensions underlying The Met's Open Access collection. Within the Gen Studio is a tapestry of experiences based on sophisticated generative adversarial networks (GANs) which allow you to explore, search, and even be immersed within the latent space underlying The Met's encyclopedic collection. Once you have found an inspiring piece you can use



<sup>1</sup> A hackathon (also known as a hack day, hackfest or codefest; a portmanteau of hacking marathon) is a design sprint-like event; often, in which computer programmers and others involved in software development, including graphic designers, interface designers, project managers, domain experts, and others collaborate intensively on software projects. The goal of a hackathon is to create functioning software or hardware by the end of the event.

another tool in the studio, Generative Explorations, to find its closest visual matches within The Met collection and so discover new areas of interest. You can even explore related works and topics through an immersive visual search experience.

**My Life, My Met** will use Microsoft AI to investigate your posts from Instagram and substitute the images with the closest matching Open Access artworks from The Met collection. My Life, My Met enables you to bring art into the everyday interactions of your life. With over 400,000 images available through The Met's Open Access program, and over ninety-five million photos and videos shared across Instagram each day, the possibilities to explore the visual relationships between 5,000 years of human history and today's everyday life are endless!

**Storyteller** uses Microsoft AI to select artworks in The Met collection that illustrate any story you might want to tell, or any conversation you might be having. Storyteller uses voice recognition AI to follow the discussion and share artworks from The Met collection that resonate with the stories being told. The story can be personal, whimsical, or a serious oral history. After the person or group finishes the story or discussion, they can share the Storyteller thread of artworks through social media, have the AI generate a tour based on the artworks that were selected, or even compile the works into a ready-to-print book

**Tag, That's It!** partners humans with machines to increase the accessibility of The Met collection for the millions of people interacting across the Wikimedia platforms. Subject keyword data is integral to helping people discover and connect with works of art most relevant to them. This requires accurately identifying which artworks contain which objects of interest: fashion, games, children, chess, calligraphy and, of course, cats. Tag, That's It! is a crowdsourcing means of fine-tuning subject keyword results generated by an AI model. By adding Met keywords into Wikidata and using Microsoft AI to generate more accurate keywords, The Met collection can be enriched by the global Wiki community and contribute to the corpus of all human knowledge on the Wikimedia platforms.

#### Evaluations/ Results/ Impacts

They developed new ways for global audiences to discover, learn and create with one of the world's foremost art collections through artificial intelligence.

Through this collaboration, they could demonstrate the huge potential of the Open Access program while scaling the global reach and relevance of The Met collection. By financing in this collaboration together, The Met, Microsoft, and MIT underline the capacity of artificial intelligence and open data to empower people globally through art.

#### Recommendations

*This is an excellent example of how cooperation with technological partners through an initially small-scale activity (a hackathon) can bring a wide range of surprising results of incremental innovation. All examples of results could be applied to historical Archives, that do have enough contents to provoke similar activities.*

#### Link of interest:

<https://www.metmuseum.org/about-the-met/policies-and-documents/open-access/met-microsoft-mit>

## Category 2: Audience development

With some 14 Good Practices presented, this category is a very important one of the present document. As explained, new audience development or engagement, as well as the consolidation of the already existing visitors and diversification of the services offered to them, is a key priority of all cultural institutions worldwide. Almost all 37 GPs presented in this benchmark are in fact linked to activities or strategies to reinforce relationships with users and visitors. Such issue is in fact a European priority as well, as the Creative Europe's corresponding call specifically invited project promoters *"to contribute to audience development by engaging in new and innovative ways with audiences and improve access to cultural and creative works in the Union and beyond with a particular focus on children, young people, people with disabilities and underrepresented groups"*.

In that framework, the following fiches include a wide range of different kind of activities, from accessibility, the use of ICT for visitors or the development of co-creative processes, to engaging new target audience such as seniors, migrants or people living in rural areas. It also strengthens the importance of a wise use of Social Networks and new technologies.



## 11. YOG' ART

### Promotor:

The Pompidou Museum

### Justification

To attract families with children to see the collections, the centre has developed an initiative that consist in offer Yoga sessions (two hours duration) once every two months.

### Target Group(s) / Audience

Families with children (+ 5 years)

### Activities carried out / Brief description

A parent-child yoga session to wake up your body and eyes before setting off to explore the Museum's collections. The price of the session includes the entrance for the museum. For the occasion, the Pompidou Centre also opens an hour earlier (before its official opening to the public) to take advantage of the Forum's great calm. No level is required. The main thing is to share a moment of discovery, relaxation, and well-being..., and continue afterwards with a guided visit to the Museum.

### Evaluations/ Results/ Impacts

The activity was sponsored by many companies such as Altarea Cogedim, udnfunLife, Lefranc Bourgeois and Boesner Paris.

The first time this activity had been arranged was in 2016 and it was considered as success. It has been retaken in 2019.

### Recommendations

*This example is of yoga, which is a quite activity that somehow fits well with museums, libraries or archives atmospheres, but it could be extended to any other family workshops that are initially not related to the purpose of the building/institution.*

Link of interest:

[https://www.centrepompidou.fr/cpv/agenda/event.action?param.id=FR\\_R-1fab1a89c8cdc3a936806dbc9a1f25&param.idSource=FR\\_E-1fab1a89c8cdc3a936806dbc9a1f25](https://www.centrepompidou.fr/cpv/agenda/event.action?param.id=FR_R-1fab1a89c8cdc3a936806dbc9a1f25&param.idSource=FR_E-1fab1a89c8cdc3a936806dbc9a1f25)

<https://parismomes.fr/sorties/yogart-le-yoga-du-centre-pompidou/>



## 12. VICTORIA AND ALBERT MUSEUM ACADEMY

### Promotor:

VICTORIA AND ALBERT MUSEUM (London, UK)

### Justification

The V&A offers a huge range of ways to learn about and connect with their collections, as well as to benefit professionally from their experience and expertise. There is an exciting programme of events and courses for primary, secondary, college students and teachers and their Learning Academy offers adult courses as well as training for professionals in the culture and heritage sector, both nationally and internationally. They also have great facilities in which to teach, study and get closer to their collections.

### Target Group(s) / Audience

All the targets, but in general people that want to learn (students, adults, professionals, children,...)

### Activities carried out / Brief description

A wide range of activities are organised, adapted to the different target groups:

Primary schools:

- They make visits and tour guides
- Discovery sessions
- Self-guide tours (teachers)
- Literacy alive (Museum objects are fantastic starting points for storytelling. Professional performers encourage pupils to explore narrative structure and vocabulary and perform to each other in small groups).
- Practical Workshops (Challenge and inspire primary school students with their hands-on, cross-curricular practical sessions led by professional artists and designers)

For young people:

- They offer a wide range of events and experiences for younger people between 13 and 24 years old led by artists and designers
- Creative Voice: is a network for 16-24 years old who are interested in developing creative careers. They create workshops, talk with professionals, get involved, give tours and contribute to create voice blog

Adult Learning:



- To gain unrivalled insight into the history and practice of art, design and performance. With over 40 subjects to choose from each year, the Courses program covers weekdays and weekends and includes exclusive lectures, hands-on sessions, behind-the-scenes access and day trips. They include Talks, workshops or conferences.

#### Professional development:

- The V&A's skills course
- Designing family programmes
- Inclusion, Participation and Outreach
- Presenting skills for Gallery Talks and Tours
- Getting there in One Piece: Museum Courier Training
- Engaging LGBTQ audiences
- Writing your Interpretation Plan for Galleries
- Staging the exhibition: Bags

Teachers: They can download free resources, take part in artist-led practical sessions or come to one of our Twilight events to explore the latest exhibitions. Enrich their classroom practice and creativity through working with contemporary practitioners, museum experts and the collection of art, design and performance.

Master History of Design: They offer this postgraduate programme internationally recognised as a leading centre in the culture and design issue.

Residences: They offer a residence program up to 9 months with other departments and research institutes collaboration. Through this experience artists can also gain other curatorial skills as well to share their work to different audiences

#### Evaluations/ Results/ Impacts

All the sessions are led to different audiences and always pre-book. Also, a minimum number of persons for tours and workshops are required.

#### Recommendations

*This is a good example of a well-focussed educational programme promoted by a cultural institution that originally has exhibiting goals. Many of these ideas can be picked by historical Archives (some of them in fact could be tested in the framework of European Digital Treasure project, such as the creation of voice blogs with younger generations)*

**Link of interest:** <https://www.vam.ac.uk/info/academy>



### 13. BRITISH MUSEUM's Social Network Strategy

#### Promotor

BRITISH MUSEUM

#### Justification

To enlarge and engage more audiences. With nearly five million followers on Facebook, Instagram, and Twitter, the Museum turned to Hootsuite for help providing on its multi-channel dissemination plan and encouraging its social team to engage more frequently with its audience.

#### Target Group(s) / Audience

Tourist and visitors, families, local people, ...in general museum's lovers

#### Activities carried out / Brief description



The British Museum created its first social accounts on Twitter and Facebook in 2009, later adding accounts on Instagram and YouTube. By 2016, demand for content from the Museum's global audience was outstripping the team's resources for creating content and engaging on social. In response, the Museum drafted a two-year strategic plan for social media to reinforce its brand as a museum "of the world, for the world"

The strategy set out the following three key goals:

- Increase online reach and engagement
- Deliver digital-first customer service to strengthen relationships with customers
- Identify opportunities for income and revenue generation

The Museum selected Hootsuite Enterprise to execute on its new social media strategy and achieve its goals. The Museum organised its social media team into two functions, with one group responsible for developing new content and the other focused on monitoring, engaging, and reporting on audience insights. The team used Hootsuite's dashboard to manage all aspects of the social media content life cycle, from planning and publishing to engaging with followers and logging responses. With the ability to detect and analyse spikes in social media activity, the team was able to monitor and join relevant conversations on social in real time. Winning new followers with channel-specific content



The Museum now uses Facebook Live to create engaging experiences that bring its collections to people in more than 75 countries around the world. It has also partnered with Oculus VR on a pilot project to create the first interactive 360-degree virtual reality experience directly within Facebook's News Feed.

Tracking results to fine-tune strategy. With a small team managing a complex multi-channel publishing strategy and engaging with a global audience, the Museum needs the ability to track results and adapt its social media strategy as needed to ensure it remains effective. Hootsuite helped the team set up processes to maximize efficiency, freeing the team to spend more time creating quality content and engaging personally with followers. By setting up reporting features that track results against key performance indicators, the team has been able to analyse results, improve response times, and focus on the activities that get the best results.

#### Evaluations/ Results/ Impacts

126% more tweets responses, increasing engagement, 1300 tweets tagged and analysed to uncover actionable insights, 2millions new followers on Twitter, Facebook and Instagram. Since the Museum started using Hootsuite, its follower numbers have grown by 141 percent on Twitter, 123 percent on Instagram, and 20 percent on Facebook. In addition, the Museum has pulled ahead of its peers for Facebook and Twitter interaction rates, with more engagement logged than ever before. On Twitter alone, the Museum earned more than 56 thousand mentions in a one-year period. The Museum delivered on its commitment to provide efficient, 24/7 customer service, increasing the number of tweets it replies to by 126 percent. And by tagging and analysing more than 1300 of those tweets in Hootsuite, the Museum has been able to uncover actionable insights and improve visitor experience.

#### Recommendations

*Of course, not all institutions can have the same capacity and means, but what is important to underline from this example is that it is important to have and follow a clear strategy when it comes to Social Media, and count on professional dedicated teams (internal and, when possible, external) to implement the strategy.*

**Link of interest:** <https://hootsuite.com/resources/british-museum-increased-engagement>



## 14. WIKI LOVES MONUMENTS

### Promotor

The promotor of this initiative is Wikimedia

### Justification

It is an international photo contest for monuments and cultural heritage worldwide.

### Target Group(s) / Audience

Any individual person

### Activities carried out / Brief description



Wiki Loves Monuments (WLM) is an annual international photographic competition held during the month of September, organised worldwide by Wikipedia community members with the help of local Wikimedia affiliates across the globe. Participants take pictures of local historical monuments and heritage sites in their region, and upload them to Wikimedia Commons. The aim of event is to highlight the heritage sites of the participating countries with the goal to encourage people to capture pictures of these monuments, and to put them under a free licence which can then be re-used not only in Wikipedia but everywhere by everyone.

Every year national and international level prizes are given to the winners ranging from 500 € to 2000 €. A scholarship is also given to the first winner.

### Evaluations/ Results/ Impacts

12.500 free licensed images of monuments submitted by the public could be used in Wikipedia. In 2011, *Wiki Loves Monuments* broke a Guinness World Record and has been recognized as the largest photo competition in the world. It was supported by UNESCO through its Unite 4Heritage program.

### Recommendations

*WLM is the successor to Wiki Loves Art, which was held in the Netherlands in 2009. The original WLM contest for "Rijksmonuments" (Dutch for "national monuments") encouraged photographers to seek out Dutch National Heritage Sites.*

*Further to that success, several "spin offs" based on WLM are organised within the Wikimedia movement locally and internationally. They generally follow the basics of Wiki Loves Monuments and mostly differentiate in their scope and changes in some of the rules, i.e.: Wiki Loves Earth (in Ukraine); Wiki Loves Public Arts (with Europeana); Wiki Loves Cultural Heritage (in Macedonia).*

*Similar contents could be promoted by National Archives (e.g.: "Wiki loves Archives" / "Wiki loves History"/etc.)*

### Link of interest:

[https://en.wikipedia.org/wiki/Wiki\\_Loves\\_Monuments](https://en.wikipedia.org/wiki/Wiki_Loves_Monuments)

## 15. Network connection

### Promotor

Tucson Museum of Art and Historic Block (TMA). Arizona, United States

### Justification

One example of working collaboratively with local organizations, refugees and immigrants' audiences to develop expressive arts programs in art museums, which aim to positioning the art museum as a service provider for immigrant and refugees living in Tucson. Network Connections is rooted in sustained engagement between the museum and immigrant/refugee audiences to develop opportunities for participants to explore artmaking and museum galleries as means for self-expression and language acquisition. Network Connections positions immigrant and refugee audiences as active collaborators, pivoting to the interests and needs of a community

### Target Group(s) / Audience

Migrants (immigrants) and refugees

### Activities carried out / Brief description

Working with Education and Lecture programs at local middle schools, TMA educators developed a multi-visit curriculum that was conducted both in the classroom and the museum. Network Connections, in partnership with Literacy Connects, an organization supporting learning and literacy, positioned the museum as a space to for adult immigrant and refugees, with their families, to learn English while creating works of art and working on activities based in the galleries.

These changes position museums as community-centre spaces where partnerships foster relevant engagement strategies for growing immigrant and refugee communities.

### Evaluations/ Results/ Impacts

The audience enjoyed and knew all the museum particularities. Yet, the museum only focuses in teaching arts instead of showing local culture to improve the immigrant's adaptation.

### Recommendations

*Cultural institutions across Europe, including Archives, can and should play a key role of socio-cultural integration for migrants and refugees. They can explore co-creative processes, crowdsourcing collaborations, educational programmes in relation to the resources from former colonies, geographical explorations, etc.*

### Link of interest:

<https://tucsonmuseumofart.org/exhibition/museum-as-sanctuary-perspectives-of-resilience/>



## 16. BERWICK UPON TWEED

### Promotor

UK NATIONAL ARCHIVES

### Justification

The aim of the project is to introduce early years children to archives (3 to 5 years old). They want to encourage children and teachers to test and use archives in a suitable learning, more visual, using pictures, photographs and postcards. It develops the concept then and now.

### Target Group(s) / Audience

Children (3 to 5 years) and their teachers

### Activities carried out / Brief description

The activities are carried out in Berwick. They included:

- Pilot lessons to test theory in practice
- Pilot visit to archives and test format for future visits
- Develop a bank of resources, lessons guide and strategies for schools and teachers (All About Me/Family; Transport; At the Seaside and Local History of the area).
- Digitalisation of resources to make them accessible

### Evaluations/ Results/ Impacts

They carried out around 95 sessions. In all of them the concept then and now was reflected. In total, over 100 children took part to the project. Schools appreciated being provided with resources free of charge. Teachers have learnt how to work with archives, and gained some IT skills. Some evaluation tool to know the main impacts of the project have been implemented. Skills were developed and improved thanks to digital tools. Also, skills like different and creative ways of teaching and learning process were developed due the need to approach archives to children.

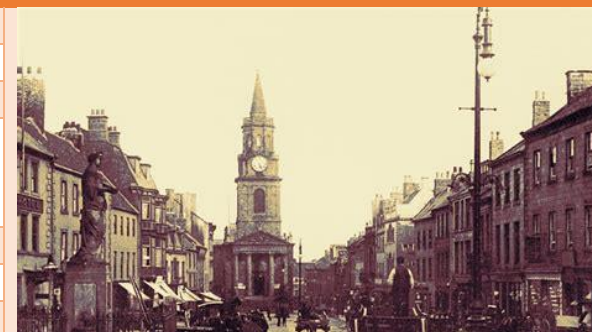
### Recommendations / Comments

*Though the present document initially did not plan to include examples from the Archives sector itself, what is important also from this example is the learning process for the staff coordinating the activities, as they have improved their skills, knowledge and confidence in issues such as:*

- Collections interpretation
- Creating tailored learning resources
- Building ties and cooperation with other organizations
- Consulting and understanding needs of target audiences
- Training and evaluation

### Link of interest:

<https://www.nationalarchives.gov.uk/archives-sector/case-studies-and-research-reports/case-studies/audience-development/berwick-upon-tweed/>



## 17. ARCHES - ACCESSIBLE RESOURCES FOR CULTURAL HERITAGE ECOSYSTEMS

### Promotor

VRVis Zentrum für Virtual Reality und Visualisierung Forschungs-GmbH

### Justification

Need to work with and for people with disabilities, to increase their possibilities of access to cultural artefacts.

### Target Group(s) / Audience

People with functional diversity and disabilities

### Activities carried out / Brief description

The ARCHES project developed innovative technological solutions to increase access to cultural artefacts. These included sign language video avatars, tactile artwork reliefs, barrier-free apps for museum visits and games for smartphones and tablets. ARCHES helps European museums to become barrier-free with 3D art replicas, mobile phone apps, games and sign language video avatars.

### Evaluations/ Results/ Impacts

The results of this 3 years project, that has been funded by the Horizon 2020 Programme of the EU, will be guidelines and publications, apps, deliverables, multisensory materials, and games. The results of the project also can be consulted in 38 conferences and seminars and 20 publications in journals and book chapters.

As pilot experiences, you can play our **fully accessible games**, directly in your **web browser**, with artworks from the V&A, the Wallace Collection, the Kunsthistorisches Museum, the Thyssen-Bornemisza National Museum, the Lázaro Galdiano Museum, and the Museo de Bellas Artes of Asturias.

### Recommendations

*The potential transfer and capitalisation of knowledge from EU funded projects, in particular R&I projects funded by Horizon 2020 or its predecessors (FP7, FP6) should be explored by the cultural sectors. Among the deliverables, as stated, several guidelines such as “Towards a participatory museum” (an How-to-Guide on inclusive activities) or “Ways of Working” are fully available.*

### Link of interest:

<https://www.arches-project.eu/>



## 18. SMARTIFY

### Promotor

Smartify (UK)

### Justification

Need to make meaningful connections with art and to support the audience reach and financial resilience of art venues.

### Target Group(s) / Audience

Initially, Art Galleries/Museums and their general audience

### Activities carried out / Brief description



Using image recognition to instantly identify artworks, Smartify app then returns engaging text, audio and video commentary. Each scan can be added to the users' personal digital art collection.

Named by 'The New Scientist' as "the Shazam and Spotify for art" it is a global platform that democratizes access to art across venues: for discovery, saving and sharing art. It brings positive disruption to art venues by offering audiences freedom to follow their own preferences. This is a significant change from the traditional state of art: traditional linear audio guides do not feature all works on display and must be returned (along with all information) at the end of a visit; paper leaflets and small wall labels; bespoke apps with low-download rates.

Tours: They offer distance learning activities and you can explore exhibitions tours from museums globally

Venues. They belong to a worldwide network of museums that offer the app to discover the museum or gallery

### Evaluations/ Results/ Impacts

The app currently has +-30.000 monthly active users.

As a Community Interest Company, Smartify supports venue partners with data, new revenue streams and a portion of profits. Smartify's business model includes in-app content purchases, branded content and data monetization.

### Recommendations

*Smartify already has partnerships with European museums such as The National Portrait Gallery, Royal Academy of Arts, Reina Sofia, the State Hermitage Museum or Rijksmuseum, Tate Britain, Louvre or The Metropolitan Museum of Art, among others. It also collaborates with the National Library of Wales. Further to the COVID-19 sanitary crisis and the corresponding changes of habits, it is to be expected that BYOD (Bring your own device) systems such as Smartify as digital guides will be implemented even more widely, as the tours can be delivered on visitor's own devices and home learning tools. This solution and collaboration could be of interest for the Archives sector as well, especially for their exhibitions.*

### Link of interest:

<https://smartify.org/>

## 19. DERAL - Distance Education in Rural Areas via Libraries

### Promotor

Brigitte Kühne, Kalmar Läns Bibliotek

### Justification

DERAL sets out to encourage public libraries to play an increasingly important part in transferring information, knowledge and education to users who have difficulty in following normal courses of study. This frequently applies to those living in rural areas as well as to the unemployed and to elderly or disabled people who cannot normally attend university, college or high school.

### Target Group(s) / Audience

Childs and adults living in rural area

### Activities carried out / Brief description

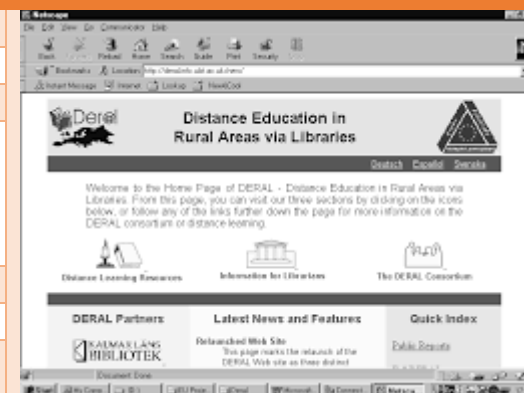
- 1) Multimedia learning resources geared to national curricula;
- 2) Self-training packages for core skills;
- 3) Networked encyclopedic databases;
- 4) Specialist resources on topics for leisure and learning;
- 5) E-mail;
- 6) Networked electronic journals;
- 7) Digitised collections of images, film, video and sound recordings;
- 8) Public library catalogues in the five partnership countries and in other countries (e.g. Library of Congress).

Digital library resources will also be included. The Service will include: support in accessing and searching global resources; guidance on the reliability of databases; access to and participation in special-interest Internet communities; access to specialist libraries and collections, and to virtual visits to exhibitions; information and guidance on educational and learning opportunities; interactive communications with educational institutions; access to local education authorities and information on finance for learning, grants, awards, etc; online application facilities; access to the library network and networked resources; and the relationship between all of these and access to the general facilities of a public library.

### Evaluations/ Results/ Impacts

Enhancing education and lifelong-learning opportunities for children and adults; Supporting training, employment and business, to foster economic prosperity; Nurturing social cohesion through fostering a politically and culturally informed society.

The overall benefit will be that citizens in remote areas will have improved mediated access to distance learning resources via their public libraries. This will not only improve the quality of living in general but will assist in creating new jobs and new participation in the evolving information society.



### Recommendations

*Such kind of GP is not easy to transfer and requires some ad hoc means and teams, but the key message here might be to remind that almost 30% of the EU population lives in rural areas, and are often remote from the main cultural offer. Though the digitisation processes can contribute to bring culture and knowledge to rural and remote areas, it has to be reminded however that, according to Eurostat's 2019 statistics, the overall level of digital skills in the EU is lowest among adults who were living in rural areas (48% had basic or above basic digital skills), rising to 55% for adults living in towns and suburbs, and peaking at 62% for adults living in cities.*

*In 2019, the gap in digital skills between city-dwellers and people living in rural areas was, on average, 14 percentage points (pp) in the EU (as measured by the difference in relative shares of adults possessing basic or above basic digital skills). This digital divide in overall skills reached over 20 pp in seven EU Member States — Ireland (20 pp), Lithuania (21 pp), Hungary (22 pp) - peaking at 23 pp in Bulgaria, Greece, Croatia and Portugal.*

*In that sense, any project to bring Historical Archives closer to the population living in rural areas could be welcome, but would require user-friendly platforms and apps.*

### Link of interest:

<https://lnu.diva-portal.org/smash/get/diva2:205653/FULLTEXT01>





## 20.ENGAGING SENIOR AUDIENCES

### Promotor

Palo Alto Art Centre – PAAC (U.S.)

### Justification

Students and art creators decided to create a community involvement action to involve the Palo Alto senior community with PAAC. The predominant area of the proposed Community Action Plan provided PAAC with the goals and strategies to development and sustain a relationship with the Palo Alto senior community. Other institutions can apply this research as procedures to engage senior audiences.

### Target Group(s) / Audience

Senior and silver audiences

### Activities carried out / Brief description

Seniors need to receive information via multiple modes (posters, mailboxes, email, website, newspaper ads, personal engagement & reminders). A way to address this need is through bulletin boards at senior communities, email blasts, newspaper ads, and rack cards.

They make suggestions to engage senior audiences. For example:

- Introduce your institution to seniors by visiting their community, presenting a lecture, and getting resident feedback.
- Continue to engage seniors with special invitations to member events, exhibition openings, and family days.
- Senior guests should be welcomed to your museum in the same way you would welcome a guest into your home.
- Since seniors are concerned about transportation, consider working with resident associations or directors to coordinate tours, so they can facilitate the transportation process.
- Docents should be trained to tour senior audiences making them as welcome and comfortable as possible.
- Museums need to provide plentiful and comfortable seating as well as wheelchairs for those who need them.
- And guides should be mindful of seniors' fine motor skills and mobility concerns.
- Museums are faced with an ongoing challenge how to engage target audience groups without alienating other audience groups. When engaging the senior audience, the organization should consider how other audiences receive their actions and services. Additionally, they should ensure they are not drifting from their mission by focusing exclusively on this single audience segment.
- Through strategic customer experience management strategies museums can connect with seniors, create more engaging customer experiences and retain existing audiences.





### Evaluations/ Results/ Impacts

Museums can benefit from new members, donors, and class takers. There will be increased attendance at events, exhibitions, and other programs. The senior and lifelong learner community will recognize your museum as a way to connect to the community. In looking towards the future, your museum will be served well by this senior audience, as the success of this one-generation can bring in other generations.

### Recommendations

*A nice example about the importance of working with elderly generations as well, part of the so called "Silver Economy". According to the EC Background Paper "Growing the European Silver Economy" (February 2015), "the Silver Economy can be defined as the economic opportunities arising from the public and consumer expenditure related to population ageing and the specific needs of the population over 50. The ageing population can be divided in 3 groups, each with their own need-patterns: active, fragile and dependant. Thus, the Silver Economy comprises a large part of the general consumer economy, but with considerable differences in spending priorities and patterns."*

*This Good Practice is thus a reminder that cultural institutions can and should develop activities taking into account the ageing of our population. In fact the European Digital Treasures project will carry out several visits and activities to assess the potential interest and collaborations (volunteering) with elders.*

**Link of interest:** <https://www.cityofpaloalto.org/partners/default.asp>

## 21. PLUGGY

### Promotor

Institute of Communication and Computer Systems (ICCS), Vianet (Italy), Universidad de Málaga (Spain); Imperial College London (UK); Eats Slovakian Museum; Xteam (Italy); Clio Muse Applications and Development of Culture (Greece) and Piraeus Bank Group Cultural Foundation (Greece)

### Justification

Pluggy is the first European social platform for cultural heritage that enable cultural heritage to safeguard and preserve this rich landscape.

The partners in this project identified that there weren't technological tools that enable local communities to promote their local traditions, cultures, customs, and history into a wider European or even global network. Existing applications and social platforms offer the potential to build networks, but they do not focus on cultural heritage and thus their tools and processes are suboptimal.

### Target Group(s) / Audience

PLUGGY focused on this gap and aimed at creating communities of people interested in Cultural Heritage, from simple citizens to cultural institutions, Following today's trends and given the millions of users of popular social media platforms, such as Facebook and Instagram, it was thought that the best way to activate people to be involved in such activities was through a new social platform whose main purpose would be heritage dissemination. As described below, the project also produced some apps and games for specific target groups such as visually impaired people.

### Activities carried out / Brief description

PLUGGY was a 3 years project supported by Horizon 2020, started from 1st December 2016. Among its activities, it explored and created: Digital libraries network and virtual exhibitions; AR stories; Collaborative games; Geolocation stories; Sonic Narratives; Dissemination activities and materials; The faro convention.

Specifically, among its main outputs, PLUGGY social platform and its four pluggable applications (PLUGGY3D, PLUGGY Pins, PlugSonic Suite and Games Hunter) were built upon the idea of empowering European citizens to be actively involved in cultural heritage activities and act not only as observers, but also as maintainers, creators, major influencing factors and more importantly as ambassadors of their country's Culture and History

### Evaluations/ Results/ Impacts

As the project is relatively complex and includes a wide range of outputs, here is some additional information about the key deliverables:

- "Collaborative Game App" describes "**Games Hunter**", the marketable name for one of the Pluggable Applications within the PLUGGY project. The novelty of this application is the authoring app, which aims to develop collaborative games without previous programming knowledge, providing



basic blocks such as rules, routes, packages to create easy-to-use games where end-users are engaged into cultural activities through challenges, trials and other gamification-based techniques. The entire tool consists of a Basic Editor (“drag and drop”), a more complex Editor Pro and the player which is exactly Games Hunter app.

- **Advanced Games:** The advanced games are more complex than the previous ones. They are though for some special events, or a specific target (e.g. people with visual impairments). The main added value is that they require interaction with physical objects.
- **A CARD GAME.** Collaborative Game App. One of the funniest games which can be created through Games Hunter is a Card Game. It consists of real cards, printed for a particular event (they can be even sold as gadgets). Just to mention one of the hundreds of possibilities, think of a cards bunch with various levels of difficulty. A school class can be divided into collaborative teams. In turn each team draws the card, read the question and the members must find the answer in the museum, through the associated QR code. That team which collects more points wins the challenge. Example of a game card with the descriptive caption of the trial and the QR code. Another idea is based on the collection games (e.g. Magic The Gathering, Pokemon etc..) coupled with nice graphics and an educational but dynamic game. In this scenario, the game becomes a challenge between two players. So the museum can also sell various cards bunches, where every card has a QR code on it. Each of them shows a little "monster/animal/fantastic character" associated with a specific value of strength/ power/defence...Using a combination of more than one card, one can also evocate legendary/more powerful characters. From an educational point of view, the team members can make the cards, through scratches etc. and start a challenge against another class. A CARD GAME FOR BLIND PEOPLE A supplementary and useful way to use the cards addresses to blind people. Indeed, if the cards are printed with Braille codes on them, these will let blind people to play as well.
- **INTERACTIVE ARG** An alternate reality game (ARG) is an interactive networked narrative that uses the real world as a platform and employs transmedia storytelling to deliver a story that may be altered by players' ideas or actions. This is a very interactive as well as demanding game to develop. It requires also an intensive collaboration between an- users and game creators to achieve a nice outcome. The basic idea is to develop some "adventures" involving both real world (museum, artefacts, exhibition, cities...) and social networks (Pluggy platform, Facebook, Twitter...) and Collaborative Games app. The above-mentioned adventure will be unfolded through chapters, each of them will be unlocked after solving various enigmas. The player will find some tasks and clues through the social networks (in a video, pictures and so on), while another section could be played with the app (e.g. inserting QR codes in a Facebook post) and the real Point of interest (museums, monuments ...) are the means to solve certain enigmas.
- **A BOARD GAME** It's also possible to develop real board games where the players interact with game maps, thumbnails, dices etc. More than others, the “goose game” is one of the favourites among children. Each player, in turn, rolls the dice and, depending on the associated box, the player has to perform some actions. Moreover, it's also possible that the action will activate a trial on the app through the QR code. Ex. BattleShips, Crosswords (this can be collaborative or not). Monopoly: this is suitable for almost all children beginning from the primary school. This is the typical Monopoly game, except for the aim of the game: each player should collect more artifacts as possible. In this scenario, the tenders are extremely realistic. The game can be created ad-hoc for the single museum in order to highlight the pieces of art within the single museum (maybe providing the entire multimedia catalogue of the artifacts, through the app, possibly with a link directly activated by the QR code

on the game box) . Another possibility would be to create the Monopoly envisioning a wider collection of artifacts: for example, the paintings to buy and sell might come from different museums, and the multimedia catalogue contains all of them (this is easier and more feasible for those museums which have more than one headquarters all over the world). It's also interesting to interact with QR code inside books pages. The trial type (especially quiz) will depend on the page topic. The book can be a gadget for children visiting the museum, for example. Another idea could be the adoption of colouring books with tablets: while browsing the book's pages, one can focus on the QR code and the it will show how to colour the drawing. Here you can find some ideas about this kind of interactive games. Artistic Doodles Children of all ages generally like to draw, reproduce what they imagine or portray what they see. They can be watching a painting (but this is not mandatory) and the task is to imagine to be the artist who painted the artifact. So, the children should portray the subject as similar as possible to the real painting. A second way is to convince children to reproduce a painting using as much as imagination as possible. For example, the child is standing in front of the "Le bar aux Folies-Bergère" by Edouard Manet, and focusing on the QR code, his tablets will display the following task: draw on the screen what this painting makes you feel. Find the differences: children are in front of an artefact while they bring a tablet or a phone with them. The same artefact will appear on the screen; however, this virtual one is a bit different from the real one. The user must find these differences touching (with fingers or a touch pen) the areas of the screen where he thinks the two paintings differ from each other. For every correct found spot, he will see a green tick. On the other hand, a red cross will appear, and he can try other times. Frescos-Books An activity addressed to secondary school students can be called the Frescos-Book. The book given at the entrance of the museum contains certain photos of the frescos or paintings which a student should recognize (e.g. the title and the author). If one recognizes it, the app interacts with him/her in AR modality. For example, the figure of the author in AR is superimposed and this starts speaking about the artefact. Another simpler concept is that, once the student recognizes the artefacts, the app will show an interactive tour inside the museum, leading the student through certain rooms related to that while he can also read info about it on the phone.

- BROCHURE This is given at the museum entrance, for example. It contains the museum itinerary and for each room, in the associated page, the user finds a QR code which shows some Alternate Reality Info regarding a certain artifact in a specific room. So, you scan the QR code and the phone will superimpose some description over the suggested painting for example. This is suitable also for adults. Another possibility to achieve engagement is to set a series of beacons next to a certain artifact (e.g. the most interesting in a room), which will activate as soon as the visitor steps in the room: at activation, the visitor will be in front of the author of the work itself, who will describe what he created, through targeted information or curiosities that will arouse interest in the user.

#### Recommendations / Comments

*Exploitation: Those called here as "Advanced Games", which interact with Pluggy, allow deep exploitation of the platform because the also open the possibility to new sectors of the market. XTeam is an entertainment company, focused on developing video games and gamification for mobile phones, desktops and consoles. Pluggy will give XTeam the opportunity to expand its commercial offering and streamline the production process. That is why they decided to design and create Pluggy games that can entertain and engage visitors to a museum or archaeological site, or any other cultural asset. All in*

*function of the simplicity, immediacy, attractiveness regarding the recreational aspect but also the cultural and educational importance of the game itself, in relation to the focus of this project, namely to bring citizens closer to the European cultural heritage, and at the same time help them to convey the culture and the importance of the common cultural heritage, making sure that users feel a fundamental part of the history of Europe, promoting inclusiveness, commonality and the exchange of values and knowledge. A collaborative game, in which participants will work together to compose a complete story on a specific cultural heritage theme. This game will be distributed on mobile phones and will use their cameras and processing power to implement an Augmented Reality or Virtual game.*

*The project is complex and, as described, offered many different digital solutions mostly tested in Museums and/or archeological sites, but that could easily be transferred to the Archives sector.*

**Link of interest:** <https://www.pluggy-project.eu/> (the project) / <https://pluggy.eu/> (the platform)

## 22. Dependent elderly people: a new audience for the CSTI?

### Promotor

La Turbine - the CCSTI of Cran-Gevrier (Haute-Savoie, France)

### Justification

La Turbine it is a place for exhibitions, exchanges and meetings, and is aimed at all audiences, neophytes or specialists, and of all ages.

One of its missions, linked to the process of democratization of culture, is to make scientific, technical and industrial culture accessible to as many people as possible. In that framework, they identified a need to implement mediation actions adapted to the constraints of an elderly dependent public living in specialized establishments in the agglomeration.

### Target Group(s) / Audience

Senior and elderly people

### Activities carried out / Brief description

La Turbine offers, throughout the year, scientific mediation actions within its premises, but also other out-of-town interventions.

An example to reach the elderly people target group was through the collaboration with the *Fête de la Science* (Sciences Party) and the Inter-municipal Center for Social Actions (CIAS) of the Community of the Annecy Agglomeration (C2A). The priority mediation action then, in concert with the EHPAD animators (a "EHPAD" is a nursing home for the elderly in a situation of dependence), was the projection of a scientific film by a mediator from La Turbine, followed by a discussion with the residents of the seven EHPADs and homes managed by the C2A. The movie length was of 45 minutes, according with skills attention audience. The total duration of each intervention was of between 60 and 90 minutes. The mediation was free of charge.

### Evaluations/ Results/ Impacts

The first experience was incredibly positive in all respects (128 residents and 14 EHPAD agents and affected households. An average of 130 people reached for each cycle of interventions). In total, 664 people benefited from interventions set up by the CCSTI between 2006 and 2011, during and outside the *Fête de la Science*. For the first half of 2013, two groups of residents booked exhibition visits at the CCSTI, and eight screenings of documentary films in establishments were scheduled for the period from April to June thanks to the first intervention.

### Recommendations

*It is a clear example of how a small activity well targeted and taking into account different professionals (cultural mediators and elderly people mediators), as well as the needs and capacities of the target groups can easily be built and bring broader results and collaborations. In a first step, the cultural institutions promoted an activity out of its walls. Afterwards, groups visits to its exhibitions and screenings took place.*

### Link of interest:

<https://journals.openedition.org/ocim/1271>



## 23. Emotive Virtual Cultural Experiences through personalized storytelling

### Promotor

Exus software, Athenea Research and Innovation Center in Information and Communication, University of York, Inria, University of Glasgow, Noho Ltd, Diginext, Consiglio Nazionale delle Ricerche.

### Justification

In heritage locations, narrative tends to be used narrowly, as a method to communicate the findings and research conducted by the domain experts of a cultural site or collection. It's typically a single-user experience and can often lack emotional resonance or impact. Emotive is a project that seeks to change that.

Storytelling can engage visitors, trigger their emotions, connect them to other people around the world, and enhance their understanding, imagination and, ultimately, their experience of cultural sites and content. EMOTIVE did this by providing the means to authors of cultural products to create high-quality, interactive, personalized digital stories.

### Target Group(s) / Audience

Member of the Cultural and Creative sector and visitors

### Activities carried out / Brief description

Emotive was a 3 years project supported by Horizon 2020. From 2016-2019, the EMOTIVE consortium has researched, designed, developed and evaluated methods and tools that can support the cultural and creative industries in creating narratives and experiences which draw on the power of "emotive storytelling". The output of this process is a number of prototype tools and applications for heritage professionals and visitors that produce interactive, personalized, emotionally resonant digital experiences for museums and cultural sites.

For visitors, Emotive offers dramatic, emotionally engaging stories that can be experienced while at a cultural site or remotely. Wherever visitors are, they can follow characters, look for clues and explore environments alone or with family and friends.

One of the activities made to engage people was the virtual experience:

- *Augmented Reality Experience with Physical Artefacts*

To improve the engagement of the user, they made a virtual reality experience using physical copies of 3D scanned real artefacts. The physical copies are made with innovative low-cost 3D fabrication technologies presented in deliverable 6.2, which allow the fast and inexpensive production of multiple





copies. The proposed virtual reality system is based on a combination of off the shelf hardware components and custom electronic circuitry connected by specially developed software components. The proposed setup gives the user the possibility to interact in a new way with the virtual environment and the physical replica. The approach allows seeing in a more faithful way the appearance of the original artefact, overcoming the current limitation of the low-cost 3D fabrication technologies. Moreover, by using a consumer device for real-time hand tracking, and a custom electronic controller for the capacitive touch sensing, the system permits the creation of virtual experiences where the user, with his/her hand, can change the virtual appearance of the object using a set of personalization actions selectable from a physical 3D printed palette.

#### **Evaluations/ Results/ Impacts**

The output of this process is a number of prototype tools and applications for heritage professionals and visitors that produce interactive, personalized, emotionally resonant digital stories for museums and cultural sites. The outcome put tools in the hands of professionals to create engaging, memorable stories, and enable the public to enjoy and share these stories, from anywhere. It contributes to engage audiences in a new way, putting emotional stories at the heart of museums and heritage sites.

#### **Recommendations / Comments**

*It is still early to be able to assess the results and their potential of transfer to the Archives sector, but definitely the experience itself and the deliverables should be a source of inspiration on how Augmented Reality can contribute to the accessibility, visibility and interpretation of cultural heritage.*

**Link of interest:** <https://emotiveproject.eu/>

## 24. 9/11 Memorial Museum (New York) – Make History

### Promotor

9/11 Memorial Museum (New York)

### Justification

Located at the World Trade Center in New York City, the 9/11 Memorial Museum tells the story of 9/11 through media, narratives, and a collection of monumental and authentic artifacts, presenting visitors with personal stories of loss, recovery, and hope.

They looked at how people experienced the original event of 9/11 and how they could tell the story to museum visitors. The basis is that there are two audiences: those who traumatically experienced it first-hand and those who were too young to experience it (perhaps aged 15 or 16). The museum's task was to tell the survivors' stories to this latter audience.

### Target Group(s) / Audience

General audience, including younger generations who didn't experience 9/11

### Activities carried out / Brief description

"Make History" helped to get images and stories from those who live 9/11 and then covered it over Google Street View to create a comparison of the past and present.

The "entry narrative": There was also a story-booth together to the site, offered in six different languages where visitors could assist and communicate their stories about 9/11. They got tens of thousands of stories and as a result, it is a visitor-generated voice and not a curator-generated one.

The archaeological aspect to the museum is the construction of the slurry wall that held the river after 9/11. The "space of memory" is said through observers' experiences on a wall. The experiences and memories collected from the oral histories are projected onto the 9/11 artefacts. In addition, due to the projection technology, the memories are further physically reflected onto the visitors. The histories obtained are also shown outside the museum walls with an iPhone app that overlays images.

### Evaluations / Comments

*It is a simple way to create a story-booth and create connections between the past and the present and convert "memory into real". There is a different contrast between the figurative and physical space. An interesting aspect is the "visitor-generated" perspective, of particular interest for recent historical events.*

### Link of interest:

<https://www.911memorial.org/>



## Category 3: ICT / R&D / Cooperation

The use of ICT and of Research and Development results is a transversal necessity of any cultural institutions to create new services and be aligned with the latest technological tendencies. Many new products presented hereunder have been – or are being – developed and tested in the framework of EU funded cooperation projects, highlighting the importance of cooperation to match the potential of developers with the needs of cultural institutions in charge of protecting and enhancing cultural heritage.

But others might inspire similar bilateral co-operations with technological partners and start-ups, such as for the creation of low-cost addictive games, or with recognized multinationals such as Google Arts and Culture.

## 25.PRESTO PRIME Services

### Promotor

Institut National de l'Audiovisuel (France)

### Justification

PrestoPRIME researched and developed practical solutions for the long-term preservation of digital media objects, programmes and collections, and sought ways to increase access to them. The project activities were guided by four objectives:

- To research and develop means of ensuring the permanence of digital audiovisual content in archives, libraries, museums and other collections.
- To research and develop means of ensuring the long-term future access to audiovisual content in dynamically changing contexts.
- To integrate, evaluate and demonstrate tools and processes for audiovisual digital permanence and access; to establish a European networked Competence Centre to gather the knowledge created through the research collaboration and share it with the stakeholder community.
- To engage audiences

### Target Group(s) / Audience

GLAM (Galleries, libraries, archives and museums)

### Activities carried out / Brief description

It has created metadata conversion and validation services, an efficient process for metadata vocabulary alignment, and services for user-generated content annotation. A novel rights management system and an audiovisual fingerprint registry make it possible to track and manage content at all stages of its lifecycle, in all contexts of use. These solutions were integrated within two integration frameworks: P4 - the open source PrestoPrime Preservation Platform, and Rosetta - a commercial preservation system. These results were demonstrated in a number of public events and test workshops.

One of the most important activities inside this project is the video labelling WAISDA:

The Waisda? video labeling game is a crowdsourcing tool to collect user-generated metadata for video clips. It follows the paradigm of games-with-a-purpose, where two or more users play against each other by entering tags that describe the content of the video. Players score points by entering the same tags as one of the other players. As a result, each video that is played in the game is annotated with tags that are anchored to a time point in the video. Waisda? has been deployed in two projects with videos from Dutch broadcasters. With the open source version of Waisda? crowdsourcing of video annotation becomes available for any online video collection. Waisda? is implemented using a typical open source Web application infrastructure. The backend is written in the Java programming language using the Spring framework. The views for the pages of the application are defined as Java Server Pages (JSP). The application is backed by a MySQL database.



### Evaluations/ Results/ Impacts

One of the sustainable results of PrestoPRIME is an online competence centre, called PrestoCentre. The PrestoCentre is a membership-driven organisation that brings together a global community of stakeholders in audiovisual digitisation and digital preservation to share, work and learn. PrestoCentre works with experts, researchers, advocates, businesses, public services, educational organisations and professional associations to enhance the audiovisual sector's ability to provide long-term access to cultural heritage.

Waisda? was developed in two pilot projects. More than 420,000 tags were collected for 612 videos, an average of almost 700 tags per video. Over 2,000 different players participated. This pilot used the full-length videos of various TV shows, including the Dutch version of Farmer Wants a Wife

### Recommendations

*While metadata conversion and validation services might be already covered in many National Archives, the experience of Waisda? as a way to label audiovisual documents can be of particular interest. As it occurs with many examples in the present document, it is a crowdsourcing strategy that wisely mixes co-participation and co-creation processes through a game format, collecting user-generated metadata while participants are “having some fun”.*

### Links of interest:

<http://www.prestoprime.eu>

[https://www.museumsandtheweb.com/nominee/waisda\\_video\\_labeling\\_game](https://www.museumsandtheweb.com/nominee/waisda_video_labeling_game)

<https://dl.acm.org/doi/pdf/10.1145/2502081.2502221>

## 26.PREFORMA. Preservation formats for culture information/ e-archives

### Promotor

Led by the Swedish National Archives, the PREFORMA Consortium was composed of fifteen partners, from nine European countries.

### Justification

The aim of the project was to address the challenge of implementing good quality standardised file formats for preserving data content in the long term. The main objective was to give memory institutions full control of the process of the conformity tests of files to be ingested into archives. The objective of the Pre-Commercial Procurement (PCP) is to procure for a specialised software to ensure preserving good quality and standardised files data content over the long-term.

### Target Group(s) / Audience

Partners of the project and Public administration of EU countries, in particular Archives holders

### Activities carried out / Brief description

PREFORMA was supported in 2014 by the former EU Programme for Research, Development and Innovation (FP7). It showcased a reference scenario for public authorities acting from the demand side of innovation. The Aim of the project was to address the challenge of implementing good quality standardised file formats for preserving data content in the long-term. The main objective was to give memory institutions full control of files' conformity tests, by procuring a specialized software toolkit. The coordination part of the project, i.e. the tender procedure, defining the functional criteria for suppliers, including legal and financial issues and setting up the network of stakeholders can be used as a reference model suitable to mobilize public and private beneficiaries.

### Evaluations/ Results/ Impacts

PERFORMA funded the design and prototyping of three open source projects and useful tools: veraPDF, EasyInnova and MediaArea. PREFORMA project has been nominated for the Award for Research and Innovation in the 2016 Digital Preservation Awards. Moreover, representatives of the project have been invited to a series of conferences and panels in order to present outcomes and learnings.

### Recommendations

*The PERFORMA project can serve as point of reference for public entities when procuring open source software. It is an open-source toolset for conformance checking of digital files, intended for long-term preservation in memory entities.*

*As it has been coordinated by the Swedish National Archives, its results should be particularly explored by its counterpart institutions.*

### Link of interest:

<http://www.preforma-project.eu/>



## 27. MUSEUM OF THE WORLD - BRITISH MUSEUM Guide

### Promotor

The project is a partnership between the British Museum and Google Cultural Institute, designed by WEIR+WONG

### Justification

Need to offer interactive digital tools to the visitors and potential visitors of the British Museum

### Target Group(s) / Audience

General audience

### Activities carried out / Brief description

The Museum of the World has been developed as an interactive experience through time, continents and cultures, featuring some of the most fascinating objects in human history hold at British Museum. The museum developed a modern and virtual interface from which you can discover objects from different historical points and from different continents.

For the first time of the institution, it allows to discover objects from its collection, from prehistory to the present using the most advanced WebGL (Web Graphics Library) technology available. You can easily jump back in time to explore objects from across diverse cultures and listen to British Museum curators share their insights.

### Evaluations/ Results/ Impacts

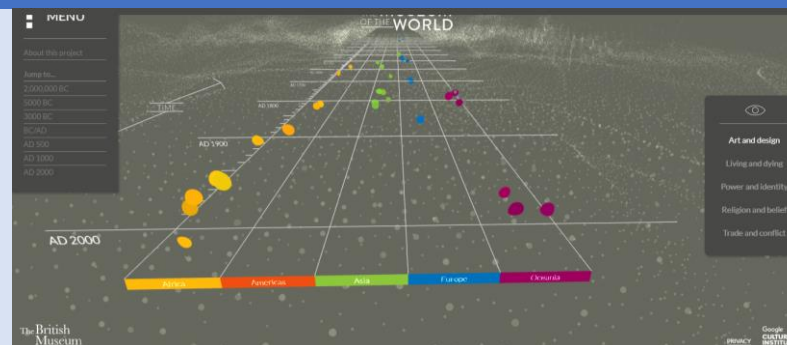
It is visible for everyone but we couldn't find tracks and numbers of users. But the page is very easy to use and attractive. You just have to click to connect and find objects across time and space, and discover hidden links between then and now.

### Recommendations

*It is a very well done modern tool that is very useful and recommendable for those that wants to showcase key historical information objects or sources in a very structured and visual way. Such kind of collaboration with Google Arts & Culture could be replicated in the Archives sector. Goolge can help digitize, manage, and publish collections online, for free, among other using their easy-to-use tools, to tell stories to a global audience.*

### Link of interest:

<https://britishmuseum.withgoogle.com/>





## 28. Archeo Carspach – Archeological Memories of the Great War

### Promotor

Haut-Rhin Departmental Archives (Colmar), the Bas-Rhin Departmental Archives (Strasbourg), the Landesarchiv Baden-Württemberg - Generallandesarchiv Karlsruhe, the Stadtarchiv Freiburg and the Stadtarchiv Speyer, as partners and co-funders of this cross-border cooperation project, that also counts on around 20 other associate partners, including regional archives holding institutions, universities and other organisations from the Bade-Wurtemberg and Alsace regions (FR/DE).

### Justification

The German and French archives centers of the Upper Rhine preserve unique handwritten traces, dating back to the High Middle Ages, documenting the history of the region, its economic, social and cultural developments. These sources document both "high politics" and the private relationships of its inhabitants. This heritage represents the "memory" and the foundation of any tourist or cultural presentation or promotion of the Upper Rhine region, as well as its civil or religious monuments, its sites and historic places. Until now, however, it was only accessible to a limited circle of people: the language, the level of training necessary for its understanding, the writing used in ancient documents and especially its dispersion in the region represent considerable barriers. This is why the historical memory preserved by the archive centers is at first sight "arduous". The centuries-old division of heritage between France and Germany has had a particularly serious effect: it has produced in the minds of historians, researchers and especially among the inhabitants of the Upper Rhine region, borders which, with regard to history, existed little, or even did not exist at all. These are the obstacles that a common, bilingual, cross-border portal in its very content, as well as an open network of archive centers, supported by institutions and associations with expertise in history and civilization, must overcome.

### Target Group(s) / Audience

Children, schools, archives and their audience, etc.



### Activities carried out / Brief description

The project was carried out between 2013 and 2015, with the financial support of the Interreg Cross-Border Programme from Upper Rhine region (with an EU ERDF Grant of almost 85.000 euros)

The archive centers and other project partners wanted to virtually reconstruct the historical memory of the Upper Rhine region and thereby cross borders. This approach allows - through modern explanations, resolute bilingualism, recourse to new media (digitization, online offer, blogs designed as a bilingual communication platform) - hitherto non-existent access to its "memory".

Among the initiatives of the project partners:

- Work on fundamental historical sources
- Digitization of rich and varied historical sources for their presentation on the portal
- Constitution of a cross-border, bilingual database ("Archivum Rhenanum")
- Sustainable presentation of this database on the portal
- Mediation actions around heritage as "historical memory" for the general public
- Design and sustainable coordination of a communication and public discussion platform
- Measures in favor of the conservation of funds.

### Evaluations/ Results/ Impacts

The project made it possible to restore the history of the border area during the First World War to a wide audience, thanks to two main deliverables, which were presented at numerous events:

- The 3D rendering of the Kilianstollen and the adaptation of the application on the touch pad, allowing the visit and access to information on the objects found there.
- The digitization, geo-referencing and putting online of French and German military maps.

### Recommendations / Comments

*In that framework, in particular, the partners have closely worked with students, who have collaborated with the Haut-Rhin Departmental Archives in parallel with the project on the question of archives during 5 thematic sessions:*

- *Discovery of the archives and the 1C collection - Ensisheim Regency: presentation of the inventory, choice of documents and description of the originals.*
- *Visit to the Stadtarchiv Freiburg: presentation of documents in French kept by the service, visit to the service.*
- *Calligraphy session and condition: discovery of Sutterlin writing and Gothic, manufacture of a sealed charter and its custom packaging.*
- *Visit to the paper museum in Basel*

*These sessions were finalised at the end of the school year with the design of a small exhibition for the other students of the college.*

### Link of interest:

<https://www.interreg-rhin-sup.eu/projet/archeo-carspach-memoires-archeologiques-de-la-grande-guerre/>  
<https://archives-fr.hypotheses.org/le-projet-3>

## 29. HIDDEN OBJECTS at Museums Games & Apps

### Promotor

Hudio Hidden Objects Studio Entertainment / Big Play School / among others

### Justification

Several App and videogame developers have converted the traditional “hidden objects” analogue game in digital ones, and used “museum atmosphere” or kind of contents for storytelling purpose, though this doesn’t mean that the initiative was promoted by real museums.

### Target Group(s) / Audience

Children / Youth

### Activities carried out / Brief description

Here are 2 examples of that kind of games:

#### 1. *Hidden Objects Museum-Mystery Adventure*

There's been a theft in the museum! Play Hidden Objects Museum-Mystery Adventure Game to find missing objects. Help the security manager restore order! He kept track of all antique hidden relics, but now they've been replaced- try to find them all! Go to mystery item hunt game quests and look for clues! Become the legend of archaeology! The museum hidden game localized into 15 languages

- ❖ 1000 + mystery hidden object to find and seek in science museum
- ❖ Adventure mystery crime solving free full version games hidden objects with mysterious stories
- ❖ Top hidden object adventure games free for girls and boys, old & young
- ❖ Outstanding graphics 3D in point and click adventure games for mobile phones
- ❖ Find hidden items from menu below & click for incredible discovery
- ❖ Zoom in to see better: locate antiques and collectibles easily
- ❖ Hidden escape history museum room
- ❖ Watch video and earn coins



## 2. #21 - Apex Museum - New Free Hidden Object Games

A bit more simple, this is a fun seek and find item hunting game that challenges you to solve tons of different picture puzzles and problems one by one. Picture stages give you images of the items you need to find, making it easy to complete challenges by matching item to item. You never know what mystery will happen next in this Hidden Objects Game full of numerous little objects to search and make it one of the best hidden object games. It is a challenging and addicting find hidden objects puzzle full of entertainment for both kids and adults.

### FEATURES:

- ❖ 4 Different levels
- ❖ 40 Objects Per Level
- ❖ 160 Hidden Objects to Find
- ❖ 40 Achievements to Unlock and Stars to Earn
- ❖ Cannot find a missing item? Use some hints to highlight it

### Recommendations / Comments

*Gamification projects linked to archival heritage has been discussed in several forum, and pilot videogames are in fact being developed in the framework of the European Digital Treasures project, in order to make the project exhibitions more attractive. But videogame development can be very expensive. These examples show that low-cost addictive games could be developed using existing archives (i.e. images). In such case, co-production of games could be feasible, through Public-Private Cooperation agreements, and didactical information could be added to the images.*

**Link of interest:** [https://play.google.com/store/apps/details?id=com.hudio.museumbigfishhiddenobjectgamesreemuseumscapes&hl=en\\_US](https://play.google.com/store/apps/details?id=com.hudio.museumbigfishhiddenobjectgamesreemuseumscapes&hl=en_US)  
<https://www.youtube.com/watch?v=ahiKHviG-jU>



### 30. RECORRIDO QR & 3D

#### Promotor

NATIONAL ANTHROPOLOGY MUSEUM OF PERU

#### Justification

The Peruvian Ministry of Culture wanted to promote the nation's cultural heritage and make use of technology accessible to the public.

#### Target Group(s) / Audience

General public

#### Activities carried out / Brief description



QR tour allows visitors to scan the QR codes of the pieces to obtain detailed information about them. The app can be downloaded from the Google Play store at no cost.

Using the "Augmented Reality" option, three-dimensional (3D) or volume objects can be reproduced and manipulated anywhere just by focusing on a template, after capturing its two-dimensional code.

The National Museum of Archeology, Anthropology and History in Peru (MNAHP), together with the Municipality of Pueblo Libre, arranged a first digital event open to everyone around a QR Tour of Museum and 3D. This free experience could be enjoyed in the Museum that counts with free wi-fi and the user can interact with cultural heritage through his/her mobile. It had the double aim of making accessible technology for all types of audiences and of promoting cultural heritage.

#### Evaluations/ Results/ Impacts

There is an online catalogue with more than 19.000 cultural goods that they load periodically

#### Recommendations

*Well designed QR codes, with images inserted, are an appealing and attracting way to invite visitors to connect to any kind of links. In this precise case, it would send you to Augmented Reality versions of exhibited pieces, but it can send to any kind of existing sources available online, and be a way thus to attract visitors to existing digital information.*

#### Link of interest:

<https://mnaahp.cultura.pe/elmuseo/noticias/evento-tecnologico-recorrido-qr-y-realidad-aumentada>  
<http://mnaahp.cultura.pe/elmuseo/noticias/recreacion-de-objetos-en-3d>

### 31. RecoVR Mosul

#### Promotor

Rekkrei and The Economist Media Lab

#### Justification

On February 26<sup>th</sup> of 2015, the terrorist group ISIS posted an online video showing the destruction of cultural heritage in Mosul (Iraq). They destroyed all the museums, ruins and monuments in the city. Rekkrei, it's a non- profit group formerly known as Project Mosul to recreate the museum and the cultural heritage. The result is the project RecoVR Mosul that recreate Mosul through Virtual Reality. Mosul has more than 3500 cultural sites. The city remains under the Islamic State.

#### Target Group(s) / Audience

Global audience

#### Activities carried out / Brief description

Matthew Vincent and Chance Coughenour, two Archeology PhD students wondered if was possible to crowdsource image and use them to reconstruct the destroyed items through photogrammetry. The idea was that if this could be achieved, maybe one day a virtual museum could be created where people from around the world could virtually visit the museum and offer a way to digitally preserve its memory. After a discussion with numerous people in the heritage community and without another similar existing project to join, the volunteer initiative and web platform was launched on 8th March 2015.

In July 2015, the Economist Media Lab invited Project Mosul to collaborate in the creation of a virtual museum to showcase destroyed art and release it to the public. As one of the principal ideas during the founding of the project, Rekkrei team was excited to take part by providing the digital models created by the volunteers to virtually return them to the museum.

Thousands of photographs were taken since the project was built. The result of this VR experience was shown at the international documentary film festival in Amsterdam in 2015 and at Learning technologies exhibition in London in 2016. The experience takes the form of a museum tour with a voice in off that explain the project. This has all been accomplished without any funding. Instead it has been thanks to the engagement of a global community who work together transparently to help promote a positive narrative of lost heritage through human and natural means.

#### Evaluations/ Results/ Impacts

As the first project dedicated to the digital preservation of lost heritage through crowdsourcing, we have received an enormous amount of support from academia, industry, media, and the general public. The project has had a great media coverage, with articles and impacts in many international



newspapers and channels, such as BBC, Valetia Cambule, The Economist, Le Monde, NPR; International Business Times, Dar Erste, among others. In fact, media such as The Economist have directly collaborated in the project.

The short video available on YouTube had received over 135.000 visualizations by May 2020

(<https://www.youtube.com/watch?v=0EazGA673fk&feature=youtu.be>)

#### **Recommendations / Comments**

This is a nice story about how a small private initiative, crowdsourcing and Virtual Reality techniques can contribute to reconstruct destroyed heritage. Rekrei has become a crowdsourced project to collect photographs of monuments, museums, and artefacts damaged by natural disasters or human intervention, and to use those data to create 3D representations and help to preserve our global, shared, human heritage. Material for National/Historic Archives could contribute to provide sources, or promote the virtual reconstruction of other European heritage that has been destroyed through history.

**Link of interest:** <https://projectmosul.org/>





## 32. “ENIGMA CIENCIA”

### Promotor

Complutense University of Madrid (UCM) professors designed a videogame for the National Museum of Science, developed by PadaOne Games (Spain)

### Justification

Enigma Science is a game of Augmented Reality developed by a start-up from to help museums to promote a funny and learning experience. They integrate virtual reality with real images.

### Target Group(s) / Audience

Children (+8 years) and families

### Activities carried out / Brief description

This application developed for the National Museum of Science “transforms” children into paleontologists during one day through a virtual game. The Geology area offers clues game that help to understand the mysteries of evolution. Families and kids can enjoy of an archeological adventure to hunt animals or rebuilt antiques. Through traces, clues and riddles, the user can adventure this imaginative game in 360º.



### Comments

*Still early to assess its impacts (the App had only +100 downloads on Google Play in May 2020), rather than the game itself, what is inspiring is the collaboration with the University and one of its start up. Cooperation with higher education and research institutions can be an excellent way to integrate innovative practices and technologies in cultural institutions.*

### Link of interest:

<http://www.padaonegames.com/enigma>

### 33. The Atlas of Maritime Buddhism

#### Promotor

ARC Linkage funded project (Australian Government). Industry Partners: Australian National Maritime Museum, Chronus Art Center (Shanghai) & Hong Kong Maritime Museum

#### Justification

This aimed to tackle and resolve the fundamental challenges of narrative coherence for museum audiences as they explore digital cultural atlases. Addressing narrative coherence provides a structure for interpretation, as users navigate, explore and creatively reorganise heterogeneous datasets.

#### Target Group(s) / Audience

Museums' audiences (tourist, locals, children, adults, elder people, vulnerable people...)

#### Activities carried out / Brief description

The aim of the proposed research was to develop a pioneering narrative-driven deep mapping schema, an information visualisation framework for interactively exploring the narrative patterns, processes and phenomena in the Atlas. This schema will investigate narrative coherence through the experimental application of the world's first deep mapping data browser—a navigational interface developed in a 360-degree 3D (omnidirectional) virtual environment. User evaluation has taken place across three museum sites — in Australia, Hong Kong and mainland China. Through frontier technologies, the project drives innovation in museum interpretation for future digital experiences.

#### Evaluations/ Results/ Impacts

The Atlas of Maritime Buddhism project creates ground-breaking Australian research to solve the basic challenges of narrative coherence for museum audiences as they explore a digital archive of 'Maritime Buddhism'. This research converts public access to digital archives by creating the world's first narrative-driven multiuser 'deep mapping data browser' for interactive virtual environments using the *AVIE* Immersive platform. Its pan-Asian spatially and temporally enabled sources are significantly diverse in both type and format (e.g. archaeological materials, travelers' accounts and historic gazetteers to name a few).

The Atlas is of great academic importance as it contains evidence that counterbalances prevailing narratives which foreground the overland Silk Road, and neglect the importance of pan-Asian maritime countries and Buddhism entrepreneurship in the expansion of trade from 2nd century BC-12th century AD. Comprising multiple overlapping chronological events, the Atlas supports diverse types of historic evidence from disparate spatial locations represented by approximately 170 generalised information layers. With contributions from researchers around the world, it includes geospatial coordinates, gazetteers for hundreds of sites, images of archaeological sites and artifacts.



### Recommendations / Comments

The project integrates a unique heritage dataset which has accumulated historic evidence for the spread of Buddhism from India to Korea through the seaports of Southeast Asia. Good example of how deep mapping scheme can contribute to create attractive immersive visiting experiences.

**Link of interest:** <http://www.niea.unsw.edu.au/research/projects/transforming-visualisation-museums-deep-mapping-narrative-coherence>



## 34. Transformation of public libraries in digital makerspaces

### Promotor

Institute for Youth Development and Innovation (IRIM) in Croatia, in partnership with the INNOVABRIDGE Foundation from Switzerland.

### Justification

Libraries can be transformed into key centres for digital creativity development, application of new technologies, and development of innovations for children, young people and adults 'left behind' in digital transformation through robotics, Internet of Things technology, 3D printers and other technologies that can inspire young people to become digital creators and to acquire digital competences and help adults catch up with digital technologies.

### Target Group(s) / Audience

Any citizens under equal conditions, though of particular interest for young adults

### Activities carried out / Brief description

Citizens can participate to free workshops and borrow the coding devices to use already developed extensive content and plug into a rich ecosystem developed by IRIM, and try themselves as makers (the technology is based on physical computing). Educated librarians would hold workshops for children and adults on the use of project technology. All interested citizens are able to get 3D print education and use 3D printers to print their idea, Libraries will be empowered by know-how and inspired to offer digital content, and be able to make all the equipment acquired in the project (micro:bit, digital making sets, 3D printers) available to citizens under equal conditions and free of charge

### Evaluations/ Results/ Impacts

Based on IRIM's project "STEM Revolution continues - Libraries" financed primarily by a crowdfunding campaign (demonstrating a public support) in which 100 libraries were equipped with micro:bits (easy to use platform for teaching coding and digital creation); 10 libraries equipped with 3D printers; involved librarians were educated in using new technologies so they can help their users and hold workshops for the interested public. More than 250 free workshops have been conducted in 6 months.

Through the Digital citizen project 170 libraries from Croatia, Serbia, Bosnia and Herzegovina and Kosovo, with support from IRIM, will be transformed into digital innovation centers. IRIM will implement the "train the librarian" model, educating 340 librarians, ensuring that librarians are equipped to pass on knowledge to local citizens.



**Recommendations / Comments**

*The potential for transfer is high as technologies are easy to use and no previous knowledge about their usage is required. IRIM has the potential to transfer the project into other European communities through the organisation of training activities and providing the support for librarians in the transformation process. IRIM designed educational materials and trained librarians to work with citizens. Training was free of charge for librarians.*

**Link of interest:**

<https://croatianmakers.hr/en/home/> / <https://croatianmakers.hr/en/digital-libraries-for-local-development/>



### 35. eHeritage

#### Promotor

University of Transilvania of Brasov (UTBv) - Department of Virtual Reality and Robotics/Automotive and Transportation (Romania), in collaboration with Jožef Stefan Institute (Slovenia) and Scuola Superiore Sant'Anna (Italy)

#### Justification

Given the high touristic potential of Brasov, UTBv's initiative fits in the regional innovation strategy for economic growth and prosperity. eHERITAGE participants will collaborate with local authorities for exploiting and disseminating virtual applications in cultural heritage conservation. The measures foreseen in eHERITAGE project planned to influence the social, economic and cultural environment at regional level, in a multiplicative way, making room for strategic partnerships with other research institutes or with commercial agents.

The general objective of eHERITAGE project is to increase the capacity, quality and extent of the research staff of Transilvania University of Brasov, by establishing strong and sustainable research cooperation schemes with the partners, based on close scientific and social interaction.

#### Target Group(s) / Audience

Museums visitors, curators, specialist and administration

#### Activities carried out / Brief description

It is a "Coordination and Support" project which addresses "twinning" challenges previously identified by the Horizon 2020 Programme of the EU (topic H2020-TWINN-2015 of the Work programme). By creating applications for cultural heritage sites, eHERITAGE contributes to the spread of knowledge in the fields of history and arts, and having a department specialized in these techniques which is based in Romania if the first step in consolidating this research field in the eastern Europe. eHeritage project uses advances in information technology and recent progress in Virtual Reality (VR) applications to bring new life to history, making it easier to preserve Europe's cultural heritage. The applications could involve creating an online 3D version of an 18th century book or developing an immersive VR experience in a museum or an art gallery – attracting the interest of more people in Europe's history and heritage. The expertise of the eHeritage team includes Augmented Reality as well as Virtual Reality, 3D photogrammetry reconstruction and haptics (a form of interaction involving touch).

#### Evaluations/ Results/ Impacts

Interest is widespread and thousands of people have participated in events that have included presentation of the haptic bow, allowing users to experience shooting a bow and arrow with sensory feedback. They used photogrammetry to scan and digitally store 3D models of various landmarks in



the Brasov region. These include several fortified churches presented on custom-made holographic stands, attracting the attention of museum and church curators, local authorities and other specialists both in Romania and abroad (see the “depository” section of their homepage:

<http://www.eheritage.org/category/repository/>).

The consortium has produced over 20 research papers, and they estimate reaching 30 research papers by the end of the Project growing a network of partners, it has attracted wider attention through a series of public events and exhibitions.

#### Recommendations / Comments

*Another inspiring EU project to assess the potential of different technologies to enhance built cultural heritage. The technology linked to holography is vast and improving very quickly, being more accessible from a financial (costs) perspective. The same occurs with haptic solutions and technologies (also known as kinaesthetic communication or 3D touch), that can be used to create virtual objects in a computer simulation, to control virtual objects or to enhance remote control of machines and devices, among other applications. Haptic technology facilitates investigation of how the human sense of touch works by allowing the creation of controlled haptic virtual objects. Both kind of solutions are attractive ones, especially to reach new audiences and give a wider visibility to any effort in protecting and communicating around heritage.*

**Link of interest:** <http://www.eheritage.org>



## 36. Gifting apps

### Promotor

University of Copenhagen, Nottingham, Uppsala University, Europeana Foundation

### Justification

In order to offer digital experiences and facilitate the understanding of art and heritage to audiences, this project aims to develop different apps to establish connections among audiences, museums and art.

### Target Group(s) / Audience

Dynamic people and museums' lovers

### Activities carried out / Brief description



In the framework of this project, co-financed by Horizon 2020 of the European Commission, the partners have developed different games and Apps:

- **Visitor Box** is a free toolkit to generate new ideas to help organizations and museums to understand technology: The VisitorBox toolkit is designed to be simple and fun to use, to create surprising but proper ideas, and to provide unambiguous ways to take the ideas ahead. The kit is basically a deck of cards that, when shared in particular ways during organized play sessions, embody building blocks for many several ideas for visitor experiences. You do not need technical skills, experience of running workshops or a love of card games to be able to use VisitorBox. You only have to print the cards and use cardographer, you can analyse the ideas to see if they are bad or good ideas.
- **Try never let me go**: This App is a "prototype", this means that it is not been tested in all the phones, just for android. The App consist in two players, so you need one more person. Both phones need to be connected and you need to wear headphones. Later, you must choose the role you want to play and play the avatar (<https://modgift.itu.dk/neverletmegogo/controller/start.php>). Secondly, press the BEGIN button. You scroll to the side to find different categories of prompts and up and down.
- **Reflect in one minute**: Uses image recognition to identify artworks and offer visitors short, bite-size reflections about them. This is an experimental tool. Museums 'guide have to indicate which artworks and art goods are scannable. You can use the app as a story editor. Visitors can make a museum gift more personal adding a link to digital content such as music, photos, or videos. Then, you have to decide which gift items you want to sell with a link. Visitors can modify links with QR codes, NFC tags, or ARtcodes. It also has the potential to increase sales and visits.
- **Emotion Mapper**: Explore visitors' emotions. You can collect feedback about visitors 'emotions and visualize their responses. When you have viewed all exhibits you receive a visualization of your emotional responses.

- **Artcodes.** Access digital content in a relevant way. Artcodes are scannable markers that lets you blend your physical exhibition with digital content – works like QR Codes, except you design the look yourself. Find an Artcode and scan it through the app. Engage with digital content, such as text, audio or video, which has been added by the museum.
- **VRtefacts:** Touch and tell about museum objects. They set visitors into a Virtual Reality experience where they explore 3D models of museum objects and they share stories about them. Tell a story and share if you like.
- **Scannerbox:** Create interactive 3D models of objects. It is a workflow that enables you to generate interactive 3D models of objects in your collection. Visitors also can convert their personal objects into 3D models that later they can share and keep.
- **Gift Viz:** Imagine data for analysis and perceptions. Is a workflow that guides you to make perceptive visualizations of data taken from gifting experiences. They use network graph to visualize them.

#### Comments / Recommendations

Though results are still in prototype phase, all of them are inspiring and some of them clearly transferable to the Archives sector. Here are 2 key words in the description of tools such as “Visitor Box” are recurrent and should be taken into account when a cultural institution wants to create new Apps and digital activities for its general audience: 1) “simple and fun to use”; 2) “no need of technical skills”.

Apart from Virtual Reality, 3D modelling and other common activities, the project also proposes some simple but innovative activities such as the “Emotion Mappers”. To map emotions, the so called “Risograph Printing process” could also be explored (<https://www.youtube.com/watch?v=AlfV8dXZOjc>), in particular being linked to existing prints or images.

#### Link of interest:

<https://gifting.digital/>  
<https://gifting.digital/cardographer/>  
<http://www.mixedrealitystorytelling.net/gift-viz/>

### 37. COURAGE – Connecting Collections

#### Promotor

Network of 12 partners from several EU countries, under the coordination of Research Centre for the Humanities, Hungarian Academy of Sciences (Hungary)

#### Justification

The project proposes both to create an electronic registry of representative online and offline, private and public collections of cultural opposition in all former socialist countries in Europe and to study the origins, uses and changing roles of these collections in their social, political and cultural contexts..

#### Target Group(s) / Audience

Academics and researchers, policy makers, younger generation and professional staff

#### Activities carried out / Brief description

The project, supported by Horizon 2020, was carried out between February 2016 and January 2019. In that framework, the partners have created a database in which all the countries can upload their collections in their original languages and in English. They also describe all the collections to drive the role of the EU in this aspect, and produced several country reports and handbooks. At the end, the partners also promoted a documentary film festival. Also they have produced several exhibitions around Europe using poems written in prison, clandestine books, punk magazines, communes, secret files, (see: <http://cultural-opposition.eu/courage/exhibition?lang=en>).

The project also arranged learning platforms according to the audience, with online course for secondary schools and a walking application for city tours for local and tourists, as well as produced some cultural games, such as:

- *What does it mean? Drag and drop the correct sentence in the panel*
- *What kind of cultural dissenter would you be? You have to choose the answer that is more adequate to your personality and at the end of the game they tell which type of cultural dissenter you are*
- *Object of cultural oppositions: How are the ordinary objects connected to “counterculture”? Guess, and then turn the card over to see! Scroll down for more information!*
- *A memory game of artifact and cultural objects*



- *An interactive videogame (Orange alternative)*
- *Attention, house search. Dialog cards*
- *Criticism of the system Through dialog cards.*
- *Countries and collections (Drog and drop)*
- *Courage city (also drog and drop)*

Among other activities.

#### Evaluations/ Results/ Impacts

The project highlighted the positive aspects of the former cultural opposition movements, such as democratic participation, autonomy and cultural plurality, and will remind us of an important pan-European truth: that civic courage can produce genuine cultural values even under authoritarian rule.

They have created an online database, launched a web portal to enhance the cooperative capacity of the collections, generated online teaching material, published a handbook, curate exhibitions, organize film festival, trained stakeholders, experts and scholars, cooperate with projects such as CoHERE, DANDELION, NEP4DISSENT, LAB1100, TRACES, UNREST, Arches and Voices,

#### Recommendations

*Inspiring project that is somehow similar to European Digital Treasures, in the sense that its partners have promoted a series of complementary activities mixing research, gaming, exhibitions, etc. It could be of interest to link both projects at some stage and share knowledge, results and/or methodologies.*

**Link of interest:** <http://cultural-opposition.eu/>



## Information crossing by Target Audience & Proposed Innovations (hyperlinked and simplified)

Target audiences ⇒		General	Youth (& Families)	Elderly	Professionals / Experts (incl. students)	Social Exclusion / Disabilities
Types of Innovation ↓						
Configuration	Profit Model	<ul style="list-style-type: none"> <li>- GRUPO DOS AMIGOS DO MNAA</li> <li>- SURREALISM STORE</li> <li>- CORDIALLY YOURS (Crowdfunding)</li> <li>- PETER MACKAY ARCHIVE (Crowdfunding)</li> <li>- LOUVRE VISITE VIRTUELLE</li> </ul>	-	-	-	-
	Structure	-	-	-	- PREFORMA. Preservation formats for culture information/ e-archives	-
	Network	<ul style="list-style-type: none"> <li>- MUSEUM OF THE WORLD - BRITISH MUSEUM Guide</li> </ul>	-	-	- Archeo Carspach – Archeological Memories of the Great War	-

Target audiences ⇨		General	Youth (& Families)	Elderly	Professionals / Experts (incl. students)	Social Exclusion / Disabilities
Types of Innovation ↓						
					<ul style="list-style-type: none"> <li>- <i>The Atlas of Maritime Buddhism</i></li> <li>- <i>COURAGE – Connecting Collections</i></li> </ul>	
	Process	-	-	-	<ul style="list-style-type: none"> <li>- <i>Emotive Virtual Cultural Experiences through personalized storytelling</i></li> <li>- <i>PRESTO PRIME Services</i></li> </ul>	-
Offering	Product Performance	<ul style="list-style-type: none"> <li>- <i>PLUGGY</i></li> <li>- <i>RecoVR Mosul</i></li> </ul>	-	-	-	<ul style="list-style-type: none"> <li>- <i>ARCHES - ACCESSIBLE RESOURCES FOR CULTURAL HERITAGE ECOSYSTEMS</i></li> </ul>
	Product System	- <i>SMARTIFY</i>	- <i>MET MUSEUM'S HACKATHON</i>	-	<ul style="list-style-type: none"> <li>- <i>WHAT'S THE SCORE (Crowdsourcing)</i></li> <li>- <i>eHeritage</i></li> </ul>	-

Target audiences ⇨		General	Youth (& Families)	Elderly	Professionals / Experts (incl. students)	Social Exclusion / Disabilities
Types of Innovation ↓						
Experience	Service	<ul style="list-style-type: none"> <li>- GUGGENHEIM BILBAO (CORPORATE SOCIAL RESPONSIBILITY)</li> <li>- RECORRIDO QR &amp; 3D</li> </ul>	<ul style="list-style-type: none"> <li>- BERWICK UPON TWEED</li> <li>- Transformation of public libraries in digital makerspaces</li> </ul>	<ul style="list-style-type: none"> <li>- ENGAGING SENIOR AUDIENCES</li> </ul>	-	<ul style="list-style-type: none"> <li>- Network connection</li> </ul>
	Channel	<ul style="list-style-type: none"> <li>- BRITISH MUSEUM's Social Network Strategy</li> </ul>	<ul style="list-style-type: none"> <li>- YOG' ART</li> <li>- HIDDEN OBJECTS at Museums Games &amp; Apps</li> <li>- "ENIGMA CIENCIA"</li> </ul>	<ul style="list-style-type: none"> <li>- Dependent elderly people: a new audience for the CSTI?</li> </ul>	-	<ul style="list-style-type: none"> <li>- DERAL - Distance Education in Rural Areas via Libraries</li> </ul>
	Brand	-	-	-	-	-
	Customer Engagement	<ul style="list-style-type: none"> <li>- OPAC 2.0 &amp; Crowdsourcing at Powerhouse Museum</li> <li>- VICTORIA AND ALBERT MUSEUM ACADEMY</li> <li>- WIKI LOVES MONUMENTS</li> <li>- 9/11 Memorial Museum (New</li> </ul>	-	-	<ul style="list-style-type: none"> <li>- MUSEUM ASSOCIATION MEMBERSHIP</li> </ul>	-



Target audiences ⇨		General	Youth (& Families)	Elderly	Professionals / Experts (incl. students)	Social Exclusion / Disabilities
Types of Innovation ↓						
		<i>York) – Make History</i> - <i>Gifting apps</i>				

## Conclusions & Recommendations

The following table highlights the main trends and conclusions observed further to analysing the different Good Practices:

Common issues / Trends	Some conclusions and recommendations
<b>Corporate Social Responsibility, Education, Fight against Social Exclusion</b>	<ul style="list-style-type: none"> <li>Working with <b>youth target audience</b> is a standard key activity that became compulsory for any cultural institutions, not only for the educational objective of that kind of activities, but also to strengthen and create links with next/future consumers, visitors or clients, as well as to attract their family members. Intergenerational activities are also quite common, and could be of particular interest for the Archives sector.</li> <li>The concept of “Accessible Museums” is becoming more and more common (in some countries/regions compulsory) and recognized. The international museum day theme for 2020 was “Museums for equality: Diversity and Inclusion”. This could be expanded to “<b>Accessible Archives</b>”. Apart from the architectural barriers, technological tools such as telepresence robots, vlogs, mobile apps, 3D scans and reproductions, haptic interfaces and a large etc. are contributing to make the cultural world more accessible especially for people with disabilities. In any case, when it comes to develop an accessibility strategy, it is strongly recommended to create a “task force” comprised of representatives from different departments and organisations to discuss the needs of disabled visitors.</li> <li>Cultural institutions across Europe, including Archives, can and should play a key role of <b>socio-cultural integration for migrants and refugees</b>. They can explore co-creative processes, crowdsourcing collaborations, educational programmes in relation to the resources from former colonies, geographical explorations, etc.</li> <li>As people living in <b>rural, mountainous or any kind of so called “remote areas”</b> have a limited access to the cultural offer, any project to bring Historical Archives closer to the population living in rural areas could be welcome. Digital technologies can be of course of great help for such purpose, but it would require user-friendly platforms and/or Apps.</li> <li>Archives should also take into account the <b>ageing population</b> and so called “<b>Silver Economy</b>”, and could develop in-house and out of their wall services taking into account the 3 main groups of elderly population, and their specific need-patterns: <u>active, fragile and dependant</u>. While the last two groups (fragile and dependants) could benefit from small activities (screenings, exhibitions, etc.) from a passive perspective, the first one (active) is of particular interest for crowdsourcing, intergenerational and volunteering collaborations.</li> </ul>

Common issues / Trends	Some conclusions and recommendations
<b>Engagement</b>	<ul style="list-style-type: none"> <li>▪ The concept of inviting professional and amateur archivists, historians, students, etc. through an <b>association of professionals</b> – not of institutions – could contribute to consolidate the existing users’ networks and feel them being part of an international and/or European family. It could generate some extra incomes for a network managing it, audience for the Archive Holding institutions, and of course some benefits for the members (i.e. free access to documentation, free copies, etc.: kind of benefits would have to be agreed and could vary depending on the countries/institutions).</li> <li>▪ The so called “<b>Club of Friends</b>” format is a usual way of consolidating the relation between the public/audience and a cultural institution (and of generating some extra incomes). This concept is less commonly used in southern European countries, but can probably be promoted and explored. Members work to sponsor exhibits, programs and special events. In that sense, a member of Club of Friends might not only pay a membership, but also take an active role in preserving its community's history.</li> <li>▪ Towards active engagement projects, several Good Practices have showcased the success of <b>Crowdsourcing activities</b>, to contribute to the online collection and shared knowledge. Such kind of proactive contributions contribute to reinforce the relationship between an institution and its public. When it comes to promoting crowdsourcing activities and invite people to volunteer, as it was explained with the case of “citizen-librarians”, it is important to offer solutions that <u>do not require any particular knowledge</u>. The concept of “citizens librarians” can be transposed to the idea of “<u>citizens archivists</u>”. In any case, to address new audience in general, and young people in particular, crowdsourcing strategies should mixes co-participation and co-creation processes through attractive and “funny” experience, such as game formats, voice blogs, “visitor-generated” perspectives, 3D Modelling, emotion mapping, risography, etc.</li> <li>▪ As a general recommendation, while there are a wide range of possibilities to engage new audiences in contents generation and/or identification projects, it is important to bear in that activities (it doesn’t matter whether they are analogue or digital) should: a) “<u>simple and fun to use</u>” and b) “<u>not require particular technical skills</u>”.</li> </ul>
<b>Income generations</b>	<ul style="list-style-type: none"> <li>▪ The promotion of <b>merchandising products</b> can be a complementary source of incomes. In almost all fine arts museums, the visit would start or finalise through their respective shop(s), that are often managed through concessions, as this allow to guarantee a fix amount of incomes, without having to manage the stock and accountancy of the shop. However, to make them profitable, it is <u>important to make a specific business plan</u>, analysing the potential interest of the existing visitors as consumers, and offering different kind of products, of</li> </ul>

Common issues / Trends	Some conclusions and recommendations
	<p><i>different values. But <u>it shouldn't be contemplated only as a potential source of incomes: the creation of ad hoc products also contributes to strengthen the image of the institution and of its artworks</u></i></p> <ul style="list-style-type: none"> <li>- <b>Crowdfunding campaigning</b> is commonly used nowadays to generate small incomes (usually, projects of between 3000 and 30.000 euros), that allow to launch small productions or cultural projects (short movies, CDs, exhibitions, self-edition, etc.) through online platforms to control the incomes. According to the examples provided in this document, it is common (and recommended) to offer different levels of contributions, with different rewards and ways to acknowledge the donorships. A transparent "wall" or "list" of donors is normally included as a basic recognition, where it is common to include the amount of money given to the project. Several factors of success have been highlighted, such as: Having an attractive project; a wise and wide use of Social Networks; clear conditions of participation, with clear recognitions, rewards, gifts, etc.; clear and realistic financial targets and the possibility to see online the evolution of the donations. <ul style="list-style-type: none"> <li>▪ Specific activities in contact with visitors, such as exhibitions or virtual visits contents can be <b>sponsored by private companies</b>, as it is the case for the Louvre Virtual Visit.</li> </ul> </li> </ul>
<b>Diversification of services</b>	<ul style="list-style-type: none"> <li>▪ Somehow, all examples propose new activities and, in that sense, would contribute to the diversification of services (including QR codes installations, use of Apps and videogames, new educational activities, etc.), but it is particularly interesting to observe how cultural institutions sometimes <b>offer services totally out of their original scope or the real purpose of the buildings</b> (mostly to attract new audiences). This is the case for example of the yoga sessions at Pompidou Centre, to attract families and offer afterwards free visits, or of the transformation of public libraries in digital makerplaces.</li> </ul>
<b>Communication</b>	<ul style="list-style-type: none"> <li>▪ When it comes to <b>Social Media</b>, it is strongly recommended to count on professional dedicated teams (internal and, when possible, external ones) that should follow and implement a clear and previously established <u>strategy</u>.</li> <li>▪ Many examples propose <b>new digital services to their visitors</b>, included Augmented or Virtual Reality offers or devices, immersive experiences through deep mapping schemes, holographic or haptic solutions, etc. Apart from the new services given to the visitors and their potential to reach new audiences, these kind of examples can contribute to <u>give a wider visibility to any effort in protecting and communicating around heritage</u>.</li> </ul>
<b>Cooperations (incl. Tech transfer)</b>	<ul style="list-style-type: none"> <li>▪ Gamification projects linked to archival heritage has been discussed in several forums, and pilot videogames are in fact being developed in the framework of the European Digital Treasures project, in order to make the project exhibitions more attractive. Though videogame development can be very expensive, there are examples of low-cost <b>addictive games</b> that could be developed through <u>co-production and Public-Private Cooperation agreements</u>.</li> </ul>

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	<ul style="list-style-type: none"> <li>▪ Following the examples of Wiki Loves Art, Wiki Loves Earth, Wiki Loves Public Arts or Wiki Loves Cultural Heritage, similar campaigns could be developed promoted by National Archives (e.g.: “<b>Wiki loves Archives</b>” / “Wiki loves History”/etc.)</li> <li>▪ Several <b>examples come from European joint-research and cooperation projects</b> (ARCHES, Emotive, Pluggy, Performa, COURAGE, etc.), somehow similar to European Digital Treasures, in the sense that its partners have promoted a series of complementary activities mixing research, gaming, exhibitions, etc. Many of those projects have however a higher technological and research level, as they have been supported by Horizon 2020 and included research and technological centres and developers among their partnership. It is strongly <u>recommended to explore the potential transfer and capitalisation of the knowledge and tools generated. An encounter with different projects could be promoted, i.e. in the framework of a final event of European Digital Treasures.</u></li> <li>▪ Further to the COVID-19 sanitary crisis and the corresponding changes of habits, it is to be expected that BYOD (<b>Bring your own device</b>) <b>systems such as Smartify</b> as digital guides will be implemented even more widely, as the tours can be delivered on visitor’s own devices and home learning tools. Smartify already has partnerships with a wide range of prestigious European museums, as well as with the National Library of Wales. <u>Such kind of collaborations could be extended to the Archives sector.</u></li> <li>▪ The GP of British Museum’s Guide is a very good kind of collaboration with <b>Google Arts &amp; Culture</b>, that could be replicated in the Archives sector. <u>Google can help digitize, manage, and publish collections online, for free, among other using their easy-to-use tools, to tell stories to a global audience.</u></li> <li>▪ Several projects were born from University students or start-ups (Project Mosul, Enigma Ciencia, etc.). Institutional and technological <b>cooperation with Higher Education, Research Institutions and/or their start-ups</b> remains an excellent <u>way to integrate innovative practices and technologies in cultural institutions.</u></li> </ul>

