creative ch

cooperation in cultural heritage

[European workshop programme – final results]

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FP7-SCIENCE-IN-SOCIETY-2011-1
Grant Agreement No. 289076

CreativeCH

Creative Cooperation in Cultural Heritage

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

European workshop programme – final results

Deliverable number:	D3.5
Dissemination level:	Public
Delivery date:	30 September 2014
Status:	Final Deliverable
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DELIVERABLE / DOCUMENT INFORMATION:

Deliverable nr. / title:	D3.5 European workshop programme – final results
Document title:	CreativeCH_D3.5_European-workshop-programme_final-results_30092014.pdf
Author(s):	Guntram Geser (SRFG), Hannes Selhofer (SRFG), Stefano Sbarbati (MFG) and Franco Niccolucci (PIN)
Dissemination level / distribution	Public

DOCUMENT REVISION HISTORY:

Version / Date:	Changes / approval:	Author / approved by:
v0.1 / 04.07.2014	First draft of structure and content	G. Geser
v0.2 / 18.08.2014	Workshop concept, overview of topics, schedule and locations	G. Geser
v0.3 / 18.09.2014	Detailed overview of the workshops and participants	G. Geser and H. Selhofer
v0.3 / 26.09.2014	Workshop documentation material, access and downloads	G. Geser and S. Sbarbati
v0.4 / 29.09.2014	Summary of workshop experiences and results, executive summary	G. Geser and H. Selhofer
Final / 30.09.2014	Final version	F. Niccolucci (Coord.)

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Acronyms of the project partners:

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

1 Executive summary

As a major part of the CreativeCH's activities on the European level the project has run a series of 10 expert workshops. The objective of the workshops was to share, discuss and consolidate the current knowledge and experiences in the cooperation of cultural heritage, cultural and creative industries, and science & technology organisations.

Topics: The series of workshops aimed at creating a rich and inspiring knowledge base in creative cooperation in cultural heritage preservation, communication and valorization. Therefore the workshops covered a wide range of topics, issues and opportunities in such cooperation. This included special topics such as "Creative Clusters", the "Experience Economy", "Citizen Cultural Participation" or "Open Access, IPR and Management of Rights". The role of cultural heritage in creative city / regional development can be seen as one of the overarching topics of the workshops.

Roles of partners: Except MFG Baden-Württemberg each partner was responsible for the thematic lead and organisation of two workshops, assigned according to their expertise. MFG, leader of the work package Dissemination, supported the other partners in the workshop organisation and dissemination of the workshop materials.

Locations and contexts: The workshops were held in different EU Member States, Czech Republic (Pilsen), Germany (Stuttgart), Hungary (Budpest), Italy (Florence), Netherlands (Rotterdam), Portugal (Aveiro), Romania (Timisoara), Spain (Terrassa) und United Kingdom (Brighton). Most of the workshops (7) were organised in the context of major international or national events.

Workshop format: The typical format of a workshop of about three hours included "show & tell" project presentations and moderated discussion rounds. Some of the workshops also involved demonstrations of innovative digital cultural heritage products and services. The workshops fostered an open and productive exchange of experiences among the participants.

Participants: The 10 workshops in total welcomed 379 participants, 297 if project partners who attended more than one workshop are counted only once. The number of participants ranged between 19 and 69, depending on the workshop locations and types of participants,

particularly if a larger number of students attended. Concerning the background of the participants, most were researchers, students and cultural heritage practitioners while representatives of municipalities were less present. The lists of participants are included in the Annex.

Material available online: Rich documentation of the workshops can be downloaded from the project website. For each workshop a dedicated webpage provides several information materials of which we highlight the detailed workshop reports. They present the workshop setting and programme, the list of participants, a summary of the presentations and discussion, and the key results of the workshop. Furthermore a list of related information sources (mentioned organisations, projects and literature) are included.

Access of workshop information: Since the first workshop in April 2012 the entry page to the workshops on the project website has been accessed 4,232 times; in addition many visitors will have reached the workshop materials via search engines. Quite popular also have been the workshop videos. The available thirteen videos in total have been viewed 1,261 times, a considerable figure for videos featuring rather specific topics. The most viewed videos as yet are the ones of the first three workshops, with 283, 265 and 199 views respectively. Hence further views of videos published later may be expected. The key results of each workshop have also been extracted from the detailed workshop reports and included in the Online Toolkit, linked to study results on the CreativeCH topics. Since the launch of the Toolkit in February 2014 it received 1,396 visits with 9,824 page views.

2 Concept of the workshop programme

Deliverable 3.1 European Workshop Programme – Plan (project month 6, March 2012) described in detail various aspects of the CreativeCH series of workshops. The sections below give a brief overview of these aspects.

2.1 Objectives and target groups

The overall aim of CreativeCH has been to help cities and regions across Europe benefitting from Cultural Heritage assets through innovative approaches, products and services that are developed and promoted in creative cooperation of cultural heritage institutions, science & technology centers, and businesses of the cultural and creative industries.

The objective of the project's series of 10 workshops has been to share, discuss and consolidate the current knowledge and experiences in such creative cooperation. Therefore the CreativeCH workshops were organised for participants and audiences from the following core target groups: Cultural heritage organisations, science & technology centres, cultural & creative businesses, and city / regional-level policy-makers and agencies.

2.2 Partners' roles in the workshop programme

The workshop programme was led by Salzburg Research (SRFG) and MFG Baden-Württemberg. The leader of WP3, SRFG provided support in the thematic coverage of the different topics of the workshop series. MFG was responsible for the overall organisation of the workshops (e.g. availability of an appropriate room, required equipment, information material, etc.). Except MFG, each partner was responsible for the preparation, moderation and summarization of two workshops.

2.3 Topics and format of the workshops

CreativeCH aimed at creating a rich and inspiring knowledge base in creative cooperation in cultural heritage preservation, communication and valorization. Therefore the workshops covered a wide range of topics, issues and opportunities in such cooperation (cf. the

overview in chapter 3). The workshops had a duration of three to four hours with several short “show & tell” presentations, two moderated discussion rounds, and a summarization of key takeaway points. Some of the workshops also included demonstrations of innovative digital cultural products and services. The workshops fostered an open and productive exchange of experiences among the participants.

3 Overview of topics, schedule and locations

The table below gives an overview of the topics, dates, locations and lead partners of the 10 workshops:

Topic	***Date***	***Location***	***Lead partner***
Creative clusters	2012-04-18	MFG Baden-Württemberg, Stuttgart, Germany	SRFG
Cultural heritage and ICT in the experience economy	2012-05-17	INVTUR 2012 Conference, Aveiro, Portugal	UoC
Citizen cultural participation	2012-11-21	VAST2012 Symposium, Brighton, United Kingdom	UVT
Cultural tourism	2013-05-10	Fira Modernista, Terrassa, Spain	mNACTEC
Internationalization and localization of heritage content	2013-05-16	EVA Florence, Florence, Italy	PIN
Business models for creative cooperation	2013-09-17	Pilsen Week of Culture Factories, Pilsen, Czech Republic (in the context of the preparation of Pilsen 2015 – European Capital of Culture)	mNACTEC
New skills and professionalization	2013-12-02	DISH - Digital Strategies for Heritage Conference, Rotterdam, Netherlands	PIN
Open Access, IPR and management of rights	2014-02-18	MWF2014 – Museums and the Web, Florence Italy	UoC

Creative industries and citizen cultural participation in rural multicultural communities	2014-04-10/11	University of Timisoara (70 years celebrations), Timisoara, Romania CreativeCH events on two 2 days: First day workshop sessions in Timisoara; second day: visiting rural communities in Banat	UVT
Cultural heritage and creative city/regional development	2014-09-16	Workshop in cooperation with the Institute for Social and European Studies (ISES), Köszeg, Hungary, held at the Petofi Irodalmi Múzeum, Budapest, Hungary	SRFG

Topics and schedule: The workshops featured the topics as defined in the project's Description of Work. The foreseen schedule of two workshops in the first project year and four in the second and third year each was kept. Some adaptation of the schedule, i.e. the actual months in which the workshops were held, was necessary according to available events for the topics and target groups.

Locations: The workshops were held in different European countries: Germany (Stuttgart), Portugal (Aveiro), United Kingdom (Brighton), Spain (Terrassa), Italy (Florence), Czech Republic (Pilsen), Netherlands (Rotterdam), Romania (Timisoara) and Hungary (Budpest). Two workshops were held in Italy (Florence) because of the opportunity to organize them in the context of major conferences: the EVA Florence conference (16 May 2013) and the Museums and the Web conference (18 February 2014). Workshops were also held at five other major international or national events: INVTUR 2012 - International Tourism Conference (Aveiro, Portugal, 17 May 2012); VAST2012 - International Symposium on Virtual Reality, Archaeology, and Cultural Heritage (Brighton, UK, 21 November 2012); Fira Modernista (Terrassa, Spain, 10 May 2013); Pilsen Week of Culture Factories, in the context of the preparation of Pilsen 2015 – European Capital of Culture (Pilsen, Czech Republic, 17 September 2013); DISH - Digital Strategies for Heritage Conference (Rotterdam, Netherlands, 2 December 2013).

Three CreativeCH workshops were organized in response to special opportunities: The first workshop on "Creative Clusters" (18 April 2012) was held at MFG Baden-Württemberg, Stuttgart, Germany to allow for bringing together representatives of digital media clusters and related projects and initiatives: Iconoval - Alsace Image Cluster (France), the German cluster

Virtual Dimension Center (VDC), the EICI – European Interest Group on Creativity and Innovation, the UK-based CIDA creative industry development agency, and KEA European Affairs (Brussels), renowned for their cultural sector studies and consultancy. The participant from KEA also represented the Science in Society "sister project" KiiCS - Knowledge Incubation in Innovation and Creation for Science.

The workshop on "Multicultural Communities" was held at the University of Timisoara, Romania in the framework of the 70 years celebrations of the university. The workshop extended over two days (10-11 April 2014) combining a full-day program of presentations and discussion and a visit to rural communities in the Banat region on the next day.

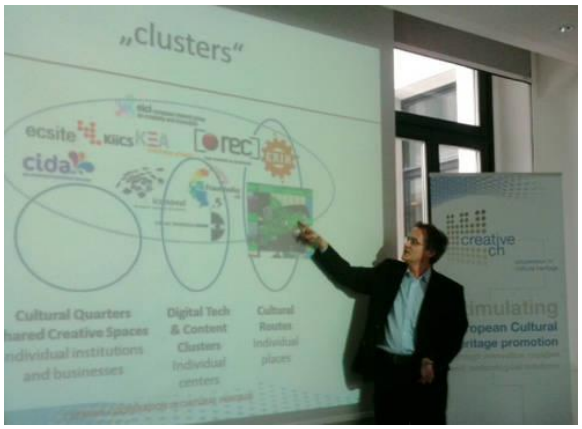
For the final workshop on "Cultural heritage and creative city/regional development" (16 September 2014) CreativeCH could establish a cooperation with the Institute for Social and European Studies (ISES), Köszeg, Hungary. The Institute since 2011 holds the UNESCO Chair in Cultural Heritage Management and Sustainability, and offers a post-graduate programme that provides an interdisciplinary specialization in cultural heritage and sustainable development. The workshop was held at the Petöfi Irodalmi Múzeum, Budapest, Hungary.

4 Detailed overview of the 10 workshops

4.1 Workshop 1: Creative Clusters

4.1.1 Setting

Workshop 1: "Creative Clusters" | Clustering workshop, MFG, Stuttgart, Germany, 18 April 2012



***Workshop focus**:* The first workshop was developed around the topic of Creative Clusters to discuss the concept of "clustering" of organisations of the relevant domains (cultural heritage, creative industries, science & technology), present examples, and share lessons learned.

Workshop questions:

- How can cross-fertilization of ideas and regular collaboration among cultural heritage institutions, cultural & creative businesses, and science & technology centres be stimulated?
- How can local/regional creative clusters be integrated into European initiatives and focused cooperation?

***Workshop context**:* The workshop was specifically conceived to bring together actors from the different domains (S&T, creative industries, cultural heritage) and networking with important related groups, which included the European Interest Group on Creativity and

Innovation (EICI) and the Science in Society "sister project" of CreativeCH, KiiCS - Knowledge Incubation in Innovation and Creation for Science (2012-2014).

Workshop participants: The invited experts came from Iconoval - Alsace Image Cluster (France), the German cluster Virtual Dimension Center (VDC), the EICI – European Interest Group on Creativity and Innovation, the UK-based CIDA creative industry development agency, and KEA European Affairs (Brussels), renowned for their cultural sector studies and consultancy. The participant from KEA also represented the KiiCS project. Furthermore senior and young researchers and project managers from all CreativeCH partners participated in the workshop. To allow for involving such a unique group of participants, the workshop was not located within an external event but organised to take place at MFG Baden-Württemberg.

Thematic lead & organization*:* Salzburg Research was responsible for the thematic lead and moderation of the workshop; MFG took care for the organisation of the workshop.

4.1.2 Programme

	Welcome by Representative of MFG Baden-Württemberg
14:00–14:10	**CreativeCH - A European Peer-Learning Network** *Franco Niccolucci, University of Florence / PIN VastLab*
14:10–14:15	Introduction of speakers and guests
14:15–14:25	**"Creative Clusters"** Different views on clusters and clustering, and a brief overview of other topics of the CreativeCH series of workshops *Guntram Geser, Salzburg Research*
14:25–14:40	**Regional creative clusters: An example from Portugal** Practical experiences from working with the Rede Economias Criativas and City Council of Montemor-o-Velho *Joaquim Carvalho, University of Coimbra*
14:40–15:20	**Moderated discussion** How to stimulate cross-fertilization of ideas and regular collaboration among S&T centres, CH organisations and CCI businesses on the local/regional level? *Moderator: Eusebi Casanelles, Director, Museu de la Ciència i de la*

	Tècnica de Catalunya
15:20–15:50	**Break**
15:50–16:05	**The European Interest Group on Creativity and Innovation (EICI)** EICI interest and activities in the area of creative businesses, culture / cultural heritage and regional development *Valentina Grillea, EICI*
16:05–16:45	**Moderated discussion** How to integrate local/regional creative clusters into European / international cooperation? How to promote such clustering? *Moderator: Sorin Hermon, West University of Timisoara*
16:45–16:55	**Summary of discussion results** What did we learn today? Key workshop takeaway points *Guntram Geser, Salzburg Research*
16:55–17:00	**Outlook** Where do we go from here? Growing the European peer-learning network *Franco Niccolucci, University of Florence / PIN VastLab*

4.1.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Types and levels of creative clusters: Such clusters comprise different types and levels of connecting organisations that include: Cultural quarters and other shared creative spaces (local level), digital technology & content clusters (typically linking several centres on the regional/national level), cultural routes (regional to European level) and international networks of institutions (European level and beyond).

[2] Wide range of involved actors: In creative cluster initiatives a wide range of actors is involved in various combinations. Two main groupings of actors can be distinguished: One group that connects regional development agencies, science & technology centres, innovation, technology transfer and business development organisations, and industrial players, including leading creative industry companies. The second group brings together

users of new knowledge and technologies such as municipalities, creative SMEs and other professionals, content holders (e.g. cultural institutions) and cultural and tourism operators.

[3] Functions of creative clusters: Creative clusters can play an important role in local/regional development through producing and marketing of novel products and services based on cultural assets of regions and towns. Vital functions of such clusters are promoting a culture of creativity and innovation, providing technological expertise and services, and supporting business development.

[4] Growing a culture of creativity and innovation: Creative clusters on the local/regional level promote an environment that attract and generate synergies among talented people and entrepreneurs (e.g. business incubators). Often they are also used to stimulate the development of new living and working spaces (e.g. revitalization of historic centres and buildings). Moreover creative cluster strategies allow for involving educational institutions (universities, vocational training centres, schools) to offer creativity and business development programmes as well as specialised knowledge (e.g. historic background for cultural tourism).

[5] Stimulating cooperation in regional development: Regional development policies based on creative economy strategies have shown to promote a stronger cooperation of municipalities as they require cross-community networking and involvement of actors from different domains. For example a network of small historic towns may involve municipalities, tourism operators, cultural heritage institutions and academics (who provide knowledge on heritage objects and sites), and content and technical application producers.

[6] Issue of sustainability of creative clusters: There are many difficult issues in establishing creative clusters and networks, especially when the goal is regular cooperation of actors from different sectors and long-term sustainability. This usually requires sustained public funding at least for a base level of regular activities. Creative clustering is a long-term process that starts with bringing partners from different sectors together, making them understand each other, and stimulating joint projects. To achieve a wide impact of a creative economy programme such projects need to be integrated through a common framework as well as communicated to the wider public.

[7] Key role of shared interests / values and trust among the participants: *S*hared interests / values and trust among the participants play a core role in successful creative

cooperation. They allow for developing mutual understanding and learning among participants, growing networks into communities, and turning loose forms of cooperation in strong and sustained collaboration.

[8] Creative cross-fertilization between technology and content organisations: Digital technologies can be applied in all industry sectors, including the cultural sector. For example, novel technologies such as virtual and augmented reality have been applied for the communication of cultural heritage. In such cases technologists often were inspired to develop new ways of using the technology and, in turn, the technology allowed for enhancing the understanding and appreciation of cultural history and heritage.

[9] Rapid development and uptake of digital technologies: There is a rapid development of digital tools that become less costly and more easy to use by content and application developers, thereby decreasing the costs of new productions. In this context creativity becomes the core success factor in the production of cultural and other creative products and services.

[10] Exploitation of cultural heritage assets: Attempts to exploit cultural heritage assets need a clear business case that should not, as is quite often the case, count too much on public funding. Creative SMEs that consider cultural heritage as an interesting niche market should be aware that heritage institutions, due to their typically academic and public sector background, often are not the type of risk takers needed for commercial ventures.

[11] Increasing the relevance and impact of arts & humanities knowledge: Knowledge in arts & humanities is important for understanding and appreciating cultural heritage, however, often does not find a wider diffusion. Bringing scholars together with actors of the cultural and creative sector can help achieving a wider spread of the knowledge, for example, through linking it with themes and events that appeal to a wider audience. Use of digital media applications for communicating the knowledge can allow for triggering interest by new and young audiences.

4.2 Workshop 2: Cultural Heritage and ICT in the Experience Economy

4.2.1 Setting

Workshop 2: "Cultural Heritage and ICT in the Experience Economy" | INVTUR 2012 Conference, Aveiro, Portugal, 17 May 2012

***Workshop focus**:* The workshop explored the links between cultural heritage, technology and tourism in the context of the experience economy. In particular, it focused on opportunities and challenges of cultural heritage organisations in using novel ICT applications (e.g. mobile technology applications) to offer engaging experiences with cultural content.

***Workshop questions**:*

- What new market opportunities are opened up by innovative digital technologies and media, for example, with regards to personalized mobile location-based cultural services?
- How can 3D content, virtual reconstructions and augmented reality applications be used to allow for unique cultural experiences?
- How to valorise in the digital sphere also the rich intangible heritage in narratives, music or drama?

***Workshop context**:* The workshop was initially planned to take place within the new conference "Cultural Heritage – New Media Technologies – Experience Economy"

(Montemor-o-Velho, Portugal, 1-3 June 2012). But the conference had to be cancelled by the organizers due to unsecure funding. Therefore the CreativeCH workshop was re-located to the conference INVTUR 2012 - Tourism in Times of Change (Aveiro, Portugal, 16-19 May 2012). This international conference focused on how tourism can assist the economy and the society in times of change and uncertainty. The role of new technologies, culture / cultural heritage and tourism was one of the major themes of the conference. The CreativeCH workshop was held in a large tent that hosted the booths of the conference exhibitors. CreativeCH was also present with a booth where a project presentation was shown and information material handed out to exhibition visitors.

***Workshop participants**:* The CreativeCH workshop brought together experts in the experience economy theme, one economics professor and one manger of the experience economy programme of a municipality, producers of innovative ICT applications that allow tourists novel cultural experiences, and professors and students from the EuroMACHS European Master Programme (European Heritage, Digital Media and the Information Society). Furthermore senior and young researchers and project managers of all CreativeCH partners participated in the workshop.

Thematic lead & organization: Universidade de Coimbra was responsible for the thematic lead and local organisation of the workshop; MFG provided support in the production of information material and managed the CreativeCH booth.

4.2.2 Programme

	Welcome by Prof. Joaquim Carvalho, University of Coimbra
14:00–14:15	**CreativeCH - A European Peer-Learning Network** *Prof. Franco Niccolucci, University of Florence / PIN VastLab*
14:15–14:25	Introduction of speakers and guests
14:25–14:40	**The Experience Economy** The concept of experience economy and its relation to local development *Prof. Luís Moura Ramos, University of Coimbra – Faculty of Economics, "Tourism, Leisure and Heritage" Programme*
14:40–14:55	**Creating Experiences for Urban Renewal** How the Municipality of Óbidos uses creative experiences to bring new life to a historical site

	Miguel Silvestre, Óbidos Municipality and URBACT II project leader
14:55–15:25	**Moderated discussion** What new market opportunities are opened up by innovative digital technologies and media? How to valorize also the rich intangible heritage in narratives, music and drama? *Moderator: Prof. Joaquim Carvalho, University of Coimbra*
15:25–15:45	**Break**
15:45–16:20	**Demos of innovative application** - Street Museum, *Brothers and Sisters, UK* - Zeitfenster, *Patrick Burkert, Stuttgart Media University* - Just in Time Tourist, *Alexandre Pinto, CEO, iClio*
16:20–16:50	**Moderated discussion** How can 3D content, virtual reconstructions and augmented reality applications be used to allow for unique cultural experiences? *Moderator: Guntram Geser, Salzburg Research*
16:50–17:00	**Summary of discussion results** What did we learn today? Key workshop takeaway points *Prof. Joaquim Carvalho, University of Coimbra*

4.2.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Experience economy: The "experience economy" was understood to offer an inspiring and useful concept for local/regional development building on available specific assets. But such assets often need to be revitalised, adjusted to new consumer trends, and presented in new ways. Some examples related to the cultural domain included turning historic buildings into office spaces for creative companies, communicating the unique cultural heritage and regional identity to tourists, and organising festivals that mobilize and bring together regional cultural and creative actors.

[2] The experience economy is not only about creative cultural products and services: While the focus of CreativeCH is cultural heritage the importance of other themes and assets

should be noted. For example this includes high-value regional food, i.e. producing and marketing organic food from regional agricultural varieties (in the sense of "biological heritage") and other natural and ecologically sound products (e.g. textiles, furniture, etc.). Such themes and assets can be subsumed under the specific cultural identity of a region.

[3] There is no "one size fits all" experience economy approach: The discussion made clear that there is no "one size fits all" approach. Each region must identify its specific assets and strengths and develop a programme that allows making the most from them. Experience economy programmes can mobilize the community, strengthen local/regional businesses, and retain or bring back talented people. However, establishing centres of cultural and creative industries in former "industrial age" or rural areas will require sustained, long-term investment.

[4] Tourists are seeking memorable experiences: The "experience economy" concept is particularly relevant for the tourism sector. People take more but shorter breaks while looking for special, memorable experiences rather than the typical "tourist package". Yet, encountering in novel ways cultural history and heritage is but one option among others which, for example, include the performing arts (e.g. concerts) as well as sports events.

[5] Boom in mobile applications: A strong supporting trend is the rapidly increasing use of smartphones and downloads of mobile "apps" that are available for various purposes. Tourism was seen as one of the lead markets for such apps as tourists increasingly turn to up-to-data digital information on interesting places, events, shopping, transport and other information.

[6] Key role of mobile applications also for promoting cultural heritage sites: The key role of mobile technologies for promoting cultural heritage sites through allowing tourists to interact with historical images, 3D models and site descriptions was emphasised by all presenters and confirmed in the discussion.

[7] Novel digital applications may also contribute to heritage preservation: Augmented reality and other applications that demonstrate the change of urban and other sites can contribute to the preservation of cultural heritage by showing the loss in built and other historic environment.

[8] Cooperation of heritage experts, creative designers and technical developers: A major challenge in the creative cooperation on novel cultural ICT applications was seen in bridging the "two worlds" of on the one hand heritage experts working in museums and archives and, on the other hand, creative designers and technical developers. The heritage experts want to ensure the authenticity of the historical material while the creative team members are eager to explore novel design and technical capacities.

[9] The cultural heritage is in the content not in the technology used for communication: Creating new user experiences requires the right combination of creativity, content and technology to allow for new user experiences. While technical applications provide new channels and ways of communicating cultural heritage the core role of the cultural content and knowledge must be emphasised. The cultural heritage is in the content not in the technology used to mediate it. Therefore it is very important to avail of experts who are skilled in the selection, preparation, adaption and mediation of the content.

[10] IPR/licensing: IPR and licensing of cultural heritage content was seen as a particularly critical issue. The managers of the presented projects and other workshop participants noted that it is often difficult receiving from heritage institutions licenses to use historic material. Sometimes the copyrights are not cleared or the institutions are concerned about making available digital images, fearing that they may be captured and used in inappropriate ways.

4.3 Workshop 3: Citizen Cultural Participation

4.3.1 Setting

Workshop 3: "Citizen Cultural Participation" | VAST2012 Symposium, Brighton, UK, 21 November 2012

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

***Workshop questions**:*

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

***Workshop context**:* The workshop was held at the VAST2012 - International Symposium on Virtual Reality, Archaeology, and Cultural Heritage. The conference is among the larger and renowned events in the field of digital applications for the heritage sector. Conference topics

include the presentation and communication of heritage sites and monuments, collections of museums and archives, cultural tourism and other user-focused applications.

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

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

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

4.3.2 Programme

	Welcome by Prof. Franco Niccolucci, University of Florence / PIN, Italy
14:00–14:15	**Matera citta narrata: Tales of a city** *Andrea Adami, CNR - Institute for Technologies Applied to Cultural Heritage, Italy*
14:15–14:30	**Heritage of Portuguese Influence Portal: a way to explore and collaborate online** *Ricardo Trindade, HPIP, Portugal*
14:30–14:45	**History reloaded - Regensburg´s citizen participation project** *Angelika Rossmaier, University of Graz, Austria*

14:45–15:15	**Moderated discussion** How to engage citizens in the communication and contextualisation of cultural heritage by sharing own content, images, recordings and stories, e.g. through participative Web 2.0 applications? Moderator: *Sorin Hermon, Universitatea de Vest din Timisoara, Romania*
15:15–15:40	**Break**
15:40–15:55	**Documenting heritage: by the people and for the people** *Karina Rodriguez, 3D-COFORM project, Brighton University, UK*
15:55–16:10	**Children as promoters of community involvement** *Kyprianos Kountouris, Pyrga Primary School, Cyprus*
16:10–16:25	**Documenting festive practices in the multi-cultural Banat region** *Raluca Selejan, Universitatea de Vest din Timisoara, Romania*
16:25–16:55	**Moderated discussion** How to ensure inclusiveness of the interpretation and presentation of cultural heritage through establishing a meaningful collaboration between communities (e.g. minority cultures), heritage organisations and other stakeholders? *Moderator: Joaquim Carvalho, University of Coimbra, Portugal*
16:55–17:00	**Summary of discussion results** What did we learn today? Key workshop takeaway points *Sorin Hermon, Universitatea de Vest din Timisoara, Romania*

4.3.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

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

[2] Citizens are willing to contribute, but according to their terms: People old and young are interested in the preservation and communication of cultural heritage as shown in the number of volunteers, donators and activists in this field. But they wish to contribute according to their terms what concerns required time and effort as well as type of heritage. Projects that want to involve citizens should be aware of this and offer different and flexible ways of participation.

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

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

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

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

[7] A learning opportunity for citizens and heritage professionals: What citizens perceive as heritage, how they related to it, the stories and images they contribute will usually be different from the institutional, subject-expert's view and knowledge of cultural

heritage. This should be taken as a learning opportunity for both, the curators who can learn about what citizens see as and value about heritage, and the citizens who can acquire a better understanding of how heritage institutions work, their professional criteria and practices. This may also increase citizens' appreciation of the knowledge and meticulous work that is required for preserving and exhibiting cultural heritage.

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

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

4.4 Workshop 4: Cultural tourism

4.4.1 Setting

Workshop 5: "Cultural Tourism" | Fira Modernista, Terrassa, Spain, 12 May 2013

***Workshop focus**:* The workshop focused on the opportunities and challenges in developing cultural tourism routes and using novel ICT applications for communicating the regional cultural heritage to visitors.

***Workshop questions**:*

- How to develop cultural heritage experiential values beyond stereotypic expectations (i.e. the typical "tourist gaze")?
- How to attract more interest in less know and/or relax the pressure on overcrowded cultural tourism areas?
- How to strike the right balance between tourism development and heritage conservation and promote responsible and sustainable cultural tourism?

***Workshop context**:* This workshop took place within the Fira Modernista that is an annual festival in Terrassa celebrating the cultural history of the area. It includes historic re-enactments, street markets, a parade, etc. offering participants the opportunity to make a trip back in time and relive the city 100 years ago.

Workshop participants: The workshop brought together a number of European cultural tourism experts (ERIH – European Route of Industrial Heritage, International Documentation

and Research Centre on Industrial Heritage), practitioners from regional networks (XATIC - Industrial Tourism Network of Catalonia), representatives of local and regional institutions (Terrassa City Council, Government of Catalonia, University of Barcelona - CETT), private initiatives (El Generador, ARTimetria) and researchers and project managers of CreativeCH partners.

The workshop took place at mNACTEC. A large poster presenting the four CreativeCH showcases is permanently displayed in the museum entrance. Workshop attendees were also informed about the other project activities and received the project flyer within the workshop documentation.

***Thematic lead & workshop organisation**:* mNACTEC was responsible for the thematic lead and local organisation of the workshop, overall organisation (e.g. reception, provision of information material, etc.) and local dissemination. MFG was responsible for the dissemination of the event.

4.4.2 Programme

09:30–09:45	**Welcome** by Mr. Jaume Perarnau, Director, Museu de la Ciència i de la Tècnica de Catalunya
09:45–10:00	**Industrial Heritage Tourism in Europe** *Mr. Wolfgang Ebert, European Route of Industrial Heritage (ERIH), Germany*
10:00–10:15	**A cultural city coal park in the making in Zabrze (Poland) – should it attempt to apply for the World Heritage status to attract attention?** *Mr. Henryk Handszuh, Coal mining museum of Zabrze, Poland*
10:15-10:30	**Reviving rural industrial heritage - towards an economic valorization of art-craft traditions** *Mr. Ion Imbrescu, West University of Timisoara (UVT), Romania*
10:30–11:00	**Moderated discussion** *How to strike the right balance between tourism development and heritage conservation and promote responsible and sustainable cultural tourism?* *Moderator - Mr. Franco Niccolucci, University of Florence, Italy*
11:00-11:30	**Break**
11:30–11:45	**Discovering a city – Portimão** *Mrs. Carla Vieira, Teia D'Impulsos, CHIEF award winner, Portugal*

11:45-12:00	**XATIC, a net to promote Industrial Tourism in Catalonia** *Mr. Jordi Garreta, Economic Promotion and Innovation Department, Terrassa City Council, Catalonia*
12:00-12:15	**Tourism and heritage: now is the moment** *Mrs. Magda Gassó, General Directorate of Archives, Libraries, Museums and Heritage, Ministry of Culture, Catalonia*
12:15-12:30	**Is Industrial Tourism a business opportunity?** *Mr. Josep M. Pey Cazorla, El Generador - Industrial and Cultural tourism Consultant, Catalonia*
12:30–13:00	**Moderated discussion** *How to develop CH experiential values beyond stereotypic expectations (i.e. the typical "tourist gaze")? How to attract more interest in less know and/or relax the pressure on overcrowded cultural tourism areas?* *Moderator: Mr. Eusebi Casanelles, mNACTEC, Catalonia*
13:00-13:15	**Summary of discussion results** What did we learn today? Key workshop takeaway points and future directions *Mrs. Carme Prats, mNACTEC, Catalonia*

4.4.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Wide range of initiatives: The workshop made clear the wide range of initiatives in the field of cultural and industrial tourism across Europe. Diversity provides uniqueness and richness but, at the same time, launching joint projects can be complex.

[2] Gap between existing cultural resources and tourism products: There is a gap between the existing cultural and industrial heritage resources and the development of appropriate tourism activities and products. Therefore a major challenge is transforming cultural resources in marketable tourism offerings. Addressing this challenge, the workshop stressed the need to create synergies between key sectors involved: culture, tourism and related business, and to stimulate public-private partnerships.

[3] Priority of high-quality cultural resources: When selecting resources for tourism development, it is important to give priority to high-quality cultural resources. To transform them into tourist products, storytelling has proven to be an effective approach as it allows for historic contextualizing of resources and appealing to cognitive and emotional aspects of cultural heritage.

[4] Linking industrial heritage and modern industry: The workshop also addressed the question whether it is appropriate to link industrial heritage with modern industry, but did not reach consensus on whether or not this might be attractive to visitors.

[5] Tourists as trip advisors: A further topic was the emergence of tourists as important trip advisors. While suggestions by other tourists have always been an important motivation, novel internet platforms and applications have turned this source of information into a strong source impacting on travel planning and choice of touristic offerings.

[6] Importance of regional tourism: According to the workshop participants, it is essential to pay particular attention to regional tourists that make up a large, often the majority, of visitors to cultural sites.

[7] Developing tourism products according to validated demand: The workshop participants agreed that the development of tourism activities and products must take full account of the existing demand. Because very seldom offerings are successful that try produce new demand. However, educational programs can enrich the interest of visitors and direct them to cultural sites and objects that are not on the typical “must see” list of tourists.

[8] Tourism drivers: What motivates tourists to visit particular destination, in particular, cultural heritage sites was a controversial issue. However, the participants agreed that except for major attractions the destination itself could hardly be seen as the primary motivator when planning a trip.

[9] Segmentation of tourism audiences: The workshop discussion also stressed that, like in other sector, there are different segments of visitors and that the development of cultural tourism products must take account of their different needs and requirements. Tools like software that allows for collecting data on the motivations of visitors who access cultural institutions and resources can be helpful in gaining a better understanding of their interests.

4.5 Workshop 5: Internationalisation and localization of digital cultural heritage

4.5.1 Setting

Workshop 4: "Internationalisation and Localization of Digital Cultural Heritage" | EVA Florence conference, Florence, Italy, 16 May 2013

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

Workshop questions:

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

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

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

4.5.2 Programme

14:00–14:30	**Presentation of the application developed by PIN in Tuscany** for the promotion of the territory through the valorization of Cultural Heritage.
14:30–14:45	Welcome by *Prof. Franco Niccolucci, University of Florence / PIN, Italy*
14:45–15:15	**Virtual Exhibitions** *Mike Spearman, CMC Associates, Edinburgh, UK*
15:15-15:45	**Cultural Heritage and Multimedia** *Daniel Pletinckx, Visual Dimension, Oudenaarde, Belgium*
15:45–16:00	**Break**
16:00-16:30	Slow Tourism and Smartphones *Maria Teresa Natale, MIBAC / Associazione Culturale Appasseggio, Rome, Italy*
16:30-17:00	**Presentation of the project Popular Music, winner of the CHIEF Awards**, a competition open to students, and organized by the CreativeCH project. *Jez Collins, Birmingham University, Birmingham, UK*
17:00-17:30	**Moderated discussion**

	• What are the trends, opportunities and challenges of cultural heritage based digital products and services on the European and international markets? • How to turn the cultural diversity and multi-linguality of Europe into strong assets for international markets? *Moderator: Sorin Hermon, UVT, Romania*

4.5.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Cultural and Creative sectors need to rely on good business models from the start of any activity: Revenue is an essential ingredient for the future of Heritage and Creative Industries. There are tough times ahead for the Heritage sector, and public funding will be a key issue for years to come, although tighter collaboration with Creative Industries, i.e. private funding, will enable both sides to benefit from each other. Creative Industries need to make CH a profitable business, while Cultural Heritage institutions need to view costs as investments. Investments must be made on both parts not only in terms of funding, but also in understanding the digital technologies and in integration.

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

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

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

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

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

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

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

4.6 Workshop 6: Business models for creative cooperation

Workshop 6: "Business Models for Creative Cooperation" | Pilsen Week of Culture Factories, Pilsen, Czech Republic, 17 September 2013

4.6.1 Setting

Workshop focus: The workshop focused on the opportunities and challenges in the revitalization and communication of industrial heritage sites. Revitalization involves adapted new uses of such sites often in the form of facilities for cultural organisations (museums, galleries, etc.) or work spaces for creative industry businesses. The workshop presented and discussed approaches of creative cooperation of site developers, creative businesses, S&T and cultural heritage organisations for communicating industrial heritage to new and young audiences.

Workshop questions:

- How to foster public-private partnerships and involvement of civic, cultural and artistic associations in the revitalization and communication of industrial heritage sites?
- What business models work in the revitalization, promotion and valorization of industrial heritage sites?
- How to transfer and stimulate the uptake of best practices, business models and new creative ideas in the revitalization and communication of industrial heritage sites?

Workshop context: The workshop was held in the framework of the Pilsen Week of Cultural Factories (16-20 September 2013), one of the activities of the city in the preparation for Pilsen 2015 - European Capital of Culture. The workshop took place at the former Světovar brewery where a Culture Factory is being developed. The Pilsen Week of Cultural Factories comprised a series of seminars, workshops and exhibitions devoted to the use of former industrial objects for activities in the spheres of culture, art and community life. It drew experts from outside the Czech Republic who have experience with running cultural "factories" in former industrial facilities. The experts shared their knowledge in the fields of funding, marketing, and programme management at seminars with participants drawn from the ranks of organisers of existing and planned new cultural spaces.

Workshop participants:

The participants of the CreativeCH workshop comprised: International and national experts in the revitalization, promotion and communication of industrial heritage; and national industrial heritage practitioners, creative businesses, representatives of public-private partnerships, and civic, cultural and artistic associations.

Thematic lead & workshop organisation*:* mNACTEC were responsible for the thematic lead of the workshop, with support by SRFG concerning the identification and selection of speakers. mNACTEC also managed the overall organisation of the workshop, with support from MFG in the dissemination of the results. The roll-up of the project and a large poster presenting the four CreativeCH showcases were displayed in the entrance area of the venue, and project leaflets were handed out to participants.

4.6.2 Programme

09:00–09:15	**Welcome** by Joaquim Carvalho, University of Coimbra, Portugal
09:15–09:30	**Opportunity and dynamism in Europe's heritage sector – Private-public partnership models for financing industrial heritage regeneration** *Laurie Neale, Europa Nostra, Netherlands*
09:30–09:45	**Places that matter: Cities and their industrial heritage** *Heike Oevermann, Georg-Simmel-Zentrum für Metropolenforschung, Humboldt-Universität Berlin, Germany*
09:45–10:00	**Industrial buildings as a resource** *Lars Scharnholz, Institut für Neue Industriekultur (INIK), Germany*
10:00–10:45	**Moderated discussion** • How to foster public-private partnerships and involvement of civic, cultural and artistic associations in the revitalization and communication of industrial heritage sites? • What business models work in the revitalization, promotion and valorization of industrial heritage sites? *Moderator: Alexandra Brabcová, Pilsen 2015, Czech Republic*
10:45–11:15	**Break**
11:15–11:30	**The preservation of industrial heritage through cultural reuse in a dynamic city and in a deindustrialized region: the cases of Barcelona and the Llobregat Valley** *Eusebi Casanelles, International Committee for the Conservation of the Industrial Heritage (TICCIH), Spain*
11:30–11:45	**Creative valorisation of industrial heritage sites? Experiences from European projects** *Jörn Harfst, Karl-Franzens-University Graz, Institute of Geography and Regional Science, Austria*
11:45–12:00	**The Big Factory: Heritage, time and people** *Joana Branco Gomes, Lisbon LX Factory, Portugal*
12:00–12:45	**Moderated discussion** How to transfer and stimulate the uptake of best practices, business models and new creative ideas in the revitalization and communication of industrial

	heritage sites? *Moderator: Guntram Geser, Salzburg Research, Austria*
12:45–13:00	**Summary of discussion results** What did we learn today? Key workshop takeaway points and future directions *Guntram Geser, Salzburg Research, Austria*

4.6.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Large variety of situations: Industrial heritage sites present a large variety of situations concerning the type of former use (e.g. energy production, mining, manufacturing, storage), location (e.g. metropolis, city periphery, rural area, etc.), and the socio-economic situation (e.g. striving vs. declining regional economy, or well-to-do gentrified vs. deprived city district).

[2] Particularly difficult constellations: Among the particularly difficult constellations are small towns in former industrial areas and peripheral regions in general (e.g. boarder regions or rural areas), which are typically afflicted by high unemployment and lack of economic dynamic (e.g. entrepreneurship and inflow of investment). In such a situation the rationale for preserving former industrial sites is difficult to communicate, especially because there might be no need of spaces for new offices, shops, restaurants, cultural facilities and the like.

[3] Stimulate creative ideas and positive images: Particularly if the overall situation is not favorable it is important to promote creative ideas and images of a desirable future of the run down sites. This can increase the sense of ownership and confidence of local stakeholders that positive change is possible, and help mobilize citizens for targeted initiatives aimed at “re-inventing” the sites through re-using them for new purposes.

[4] No blue print solution, evaluate the specific situation: Because of the variety of situations no blue print solutions are available even for the same type of industrial heritage. Rather the specific constellation, context and options must be evaluated case by case. Available expertise and inspiration from other projects should be sought, but copying what worked in one place under specific conditions might not work out successfully.

[5] Use = protection: The time horizons of interventions can range from a few months to over 10 years. The key point is that former industrial sites have often been abandoned for an extended period and should be protected from further degradation in order to explore and keep viable options. There needs to be a long-term horizon and more than just one concept (e.g. finding a major investor). Involving young people and students to work on projects on-site and actively use spaces for some months can raise awareness of the value of the site. Some ideas and exemplary uses might be turned into initiatives that receive support by citizens, the municipality/regional government and other investors.

[6] Temporary use based on low investment: Temporary use of sites by creative groups should be allowed and supported. Such usage might be turned, step-by-step, into self-sustaining solutions, which can attract further activity and investors. Small investment by the public hand will mean low costs for users, e.g. creative people in search of spaces.

[7] Public governance has a core role to play: Governance of the public sector (e.g. municipality, regional government) has a core role to play even if little public money is available for preserving and revitalizing a former industrial site. There are instruments that might be applied and make a difference, tax breaks or relaxation of regulations, for instance. Demonstration of a clear position and engagement by the public sector can help mobilize, bring together and guide the cooperation among the stakeholders, including resolution of conflicts, if required.

[8] Working with site developers: Revitalization through new uses will often not work without commercial investors, developers and operators of spaces such as shops and restaurants, offices or residential spaces. Therefore Public Private Partnerships and a balancing of the different values and interests (e.g. commercial players, public heritage protection agencies and citizens / civil society groups) are necessary.

[9] Common ground, bridging values: Values which are shared by all parties can help in the often required negotiation and consensus building. For example, the “historical character” of buildings is valued by citizens and developers alike, by the latter because this typically allows for higher rents than new buildings. The same goes for “accessibility” of sites. Citizens wish to retain social places to meet, while investors are looking for “frequency”, i.e. places that are regularly visited by consumers. However, it is important to keep the social character of places, i.e. they should not be fully overtaken by commercial interests. Furthermore it

should be noted that change in zoning and public investment (e.g. infrastructure, transport, cultural and other centres, etc.) can increase property values and potential and, thereby, impact on existing residential and other areas (e.g. gentrification, loss of small shops, etc. due to increasing rents).

[10] Citizens as stakeholders and investors: The potential of citizens as actors in the preservation and revitalization of industrial and other cultural heritage is underestimated. Overall there is a high willingness of citizens to volunteer for preserving cultural heritage (Europa Nostra Forum 2011). There are also inspiring examples where citizens have taken the initiative and invested own labour and money to safeguard heritage (e.g. Stadsherstel Amsterdam NV, Netherlands). For citizens this is a matter of sense of belonging / identity, community spirit and pride in the historic environment, the preservation of which adds to the local quality of life. This applies not only to industrial heritage but even more so to urban areas, e.g. shrinking cities or city centres which have lost their social function and residents. An example is the HausHalten initiative of Stadtforum Leipzig (Germany) where occupants of historic houses act as guardians who refurbish and maintain the buildings.

[11] Creative funding mechanisms: There are number of funding mechanisms such as lotteries for good purposes like preserving cultural heritage (e.g. BankGiro Loterij, Netherlands); long-term credits at low rates; sponsorship by companies based on Corporate Social Responsibility programs, or crowd-funding initiatives (e.g. on popular platforms such as Sponsume.com; on different variants of crowd-funding see Röthler & Wenzlaff 2011). Concerning sponsorships it must be noted that the typical forms can only be part of the solution and often only after a site has been secured and a regular programme of cultural and/or other activities established.

4.7 Workshop 7: New skills and professionalization

Workshop 7: "New Skills and Professionalization for the Digital Arena" | DISH - Digital Strategies for Heritage Conference 2013, Rotterdam, Netherlands, 2 December 2013

4.7.1 Setting

Workshop focus: We believe that the training background of heritage professionals needs to be revolutionized to stand up to the 21st century challenges arising from social and cultural changes. The workshop therefore aimed to analyse what kind of training and professional development is currently available for practitioners in the field of Cultural Heritage, in order to identify gaps that need to be filled. Furthermore recent initiatives and examples of best practices were presented.

Workshop questions:

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

Workshop context: This workshop was organised within the international DISH - Digital Strategies in Heritage 2013 Conference in Rotterdam. The conference was organised by Digital Heritage Netherlands Foundation (DEN), The New Institute and Europeana. Three themes were proposed at the conference, “Business for Creative Industries”, “New Competencies” and “Active Audiences”. The conference attracts many international attendees, however the strongest participation came from Dutch, Belgian and some Scandinavian institutions. The CreativeCH workshop was offered under the theme “New Competencies”, which focused on projects involving innovations in digital cultural content services. Education and training of students and practitioners is an important aspect of this theme.

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

Thematic lead & workshop organisation: PIN VASTLab was responsible for the thematic lead and moderation of the workshop, while MFG supported the overall organisation (e.g. reception, provision of information material, etc.). Conference committee members were very helpful for the workshop organisation.

4.7.2 Programme

14:00–14:15	**Welcome** by Prof. Franco Niccolucci, University of Florence/PIN, Italy
14:15–14:35	**Like fish in water: using it not producing it** *Riemer Knoop, AHK – Reinwardt Academy, the Netherlands*
14:35–14:55	**Educational challenges of new heritage** *Paula Simões, University of Coimbra, Portugal*
14:55–15:15	**The experience of Italian showcases** *Massimo Negri, European Museum Academy, the Netherlands*

15:15-15:45	**Moderated discussion** What new skills are necessary for creating innovative cultural and creative products and services based on cultural heritage resources? What is the required mix of expertise in arts and humanities, technical applications and business development? How do we effectively digitize and make accessible cultural heritage resources, and how do we contextualize and interlink them in innovative ways? *Moderator: Franco Niccolucci, University of Florence/PIN, Italy*
15:45–15:55	**Summary of discussion results** What did we learn today? Key workshop takeaway points and future directions. *Franco Niccolucci, University of Florence/PIN, Italy*

4.7.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

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

[2] More emphasis on the business perspective of cultural heritage projects: In most current educational and early professional training programmes very little attention is placed on the managerial aspects cultural heritage projects. This should be addressed at an early stage to ensure that students have an understanding of what goes into managing a project, even if they are not in charge of handling the funds. Future cultural heritage practitioners should become good entrepreneurs. The socio-economic impact of cultural institutions and sites (e.g. museums, archaeological sites, etc.) should be incorporated in the training of future professionals.

[3] The EuroMACHS Programme as a blueprint: The success of the "European Heritage, Digital Media and the Information Society – EuroMACHS" European Master Programme (started in 2006) shows that there is a need for specialized second-level training courses in the field of digital cultural heritage. The programme can be taken as a blueprint and implemented in universities throughout the continent. The rate of students that find employment after the course is high, mostly in start-ups, governmental and public institutions and often in their own companies.

[4] Promoting closer collaboration with cultural institutions: Currently EuroMACHS students are assigned a project or problem mainly by the professors, though cultural institutions could suggest joint projects and be able to utilize the product developed by the students. This would allow each party to benefit from the collaboration: real-life cases addressed by the students, institutions – always low on funding – able to enhance visitor experiences with minimal budget efforts.

[5] Cultural Heritage experiences based on solid historical facts: The CreativeCH showcase in Tuscany aims to be relevant to people with various cultural backgrounds. Therefore the showcase mixes modern technologies, such as touchscreens and mobile applications, with ancient manual skills and techniques (for example fabrication of flint tools, lighting a fire with sticks, and so on). The ancient techniques require a high level of skill that is difficult to teach, but is based on solid historical facts. The hands-on experience proved to be more educational and pleasant than viewing it through a screen, even when the clips are highly informative. The replicas of objects and the Etruscan cart were based on verifiable sources. There was scientific direction from archaeologists, who are experts in the relevant period, checking also that the re-enactments were philologically correct. Traditional training of cultural heritage professionals must not be abandoned in favour of novel technologies and skills: these are still necessary.

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

a list, which can be changed only by a new law. The emphasis is on aggregating rather than on differentiating the courses offered.

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

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

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

4.8 Workshop 8: Open Access, IPR and management of digital rights

Workshop 8: "Open Access, IPR and Management of Rights" | Museums & the Web Conference, Florence, Italy, 18 February 2014

4.8.1 Setting

Workshop focus: The workshop addressed legal issues in the (re-)use of cultural and intellectual content produced by heritage and academic institutions, and approaches for a better balance between the right holders and public interest that encourages creativity and innovation in the digital environment. One specific focus was the implications of the amended European Directive on Re-use of Public Sector Information (Directive 2013/37/EC).

Workshop questions:

- What approaches to IPR are most effective to encourage creativity and competition in the digital environment?
- What will be the impact of the European Directive 2013/37/EC amending Directive 2003/98/EC - Re-use of Public Sector Information on the access to digital cultural heritage content?
- How can a balance be achieved between public interest and right holders entitlement to recognition and economic reward? What corporation and business models can be adopted to ensure digitalization and open access to cultural heritage collections?

Workshop context: This workshop was held within the Museums and the Web - Florence (MWF2014) pre-conference event "Horizon2020 and Creative Europe vs. Digital Heritage – A European Projects' Crossover". The event was held on the 18th of February 2014 at the Cenacolo di S.Apollonia in Florence. The CreativeCH workshop focused on current and very relevant issues in the field of digital heritage that were well in line with the themes of accessibility and open content addressed at the Museums and the Web Conference. The conference is the leading international event in the field of museums & ICT and the new paradigms of digital culture (digitization of culture, social media, mobile access, augmented reality). The conference attracts practitioners from the museum sector, both public and private, as well as cultural & creative industries professionals. It is often chosen by major international projects in this field for presenting and disseminating results. It has been held in North America since 1997 and it has gained an Asian version in 2012, arriving this year in Europe.

Workshop participants: The workshop organizers of the University of Coimbra invited representatives of cultural heritage institutions, copyright law and internet accessibility specialists to give presentations on major issues involved in the open access, use and reuse of cultural content produced by memory institutions. The workshop received a lot of interest as shown by the number of attendees including practitioners of museums, archives and art institutions, cultural heritage researchers, and cultural & creative industries professionals. Also senior and young researchers and project managers of CreativeCH participated in the workshop.

Thematic lead & workshop organisation: The University of Coimbra was responsible for the thematic lead and moderation of the workshop, while MFG and PIN supported the overall organization (e.g. reception, provision of information material, etc.). Prof. Franco Niccolucci's involvement in the Organizing Committee for the Museum and the Web Florence Conference and his liaisons with other conference committee members were very helpful for the workshop organization.

4.8.2 Programme

14:00–14:10	**Welcome and introduction of guest speakers** by *Prof. Joaquim Ramos de Carvalho, University of Coimbra*
14:10–14:30	**PSI Reuse: Enabling Innovation in Europe** Martin Alvarez-Espinar, Advisory Board Coordinator at ePSI Platform
14:30–14:50	**Rijksstudio: set your content free. A fresh approach to the art museum web site** *Martijn Pronk, Head of Publications Department, Rijksmuseum*
14:50–15:10	**Content/data re-use and digitisation funding under the PSI Directive: Perspectives from the National Library of Portugal** *Helena Patrício, Director of Special Collections and National Digital Library, National Library of Portugal*
15:10–15:30	**Europeana: The PSI Directive & the Public Domain** *Julia Fallon, IPR & Policy Advisor, EUROPEANA*
15:30–15:45	Moderated discussion - What approaches to IPR are most effective to encourage creativity and competition in the digital environment? - What is the impact of the European Directive 2013/37/EC amending Directive 2003/98/EC - Re-use of Public Sector Information, on the management of Cultural Heritage material? - How can a balance be achieved between public interest and right holders entitlement to recognition and economic reward? Summary of discussion results *Moderation and workshop summary by Prof. Joaquim Carvalho, University of Coimbra*

4.8.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Open Access collections have many advantages for cultural institutions: Cultural institutions should be mediators that facilitate the relationship between the community and its cultural heritage. Open access and “social web” tools can play a major role in meeting this goal. Open digital collections can help maintain the traditional cultural institutions relevant in

the digital environment and the participatory/remix culture. Making collections open access allows users co-creation of richer cultural experiences and knowledge, e.g. through multi-vocal narratives of different communities.

[2] Cultural heritage collections in the Public Domain have a great potential to enable creativity and economic growth: The re-use of the cultural content that is available in the Public Domain allows cultural and creative businesses to create new products, like innovative apps, games for tablets & smartphones, new web services & mash-up portals. This will have a positive impact on innovation, employment and economic growth. 140 billion € of revenues generated in 2011 directly and indirectly through re-use of various Public Sector Information in 2011 support this view.

[3] The amended Directive on Public Sector Information does not solve the practical issues faced by cultural institutions concerning IPR: The Directive 2013/37/EU provides a common legal framework for European cultural institutions with regard to the re-use of cultural public domain content. But it leaves out the many practical Intellectual Property Rights issues the institutions face when trying to make accessible content that is not in the Public Domain (e.g. necessary rights clearance).

[4] Rights clearance requirements leave many collections inaccessible online: Rights clearance in order to make content Open Access tends to be an extremely complex and time consuming process. Most institutions have no capacity for such work; hence large parts of their collections will remain inaccessible online.

[5] Europeana standards and guidelines: Europeana has played an important role in creating standards and guidelines for legitimate re-use and redistribution of cultural content. Europeana's Public Domain Charter and Licensing Framework are essential documents for institutions responsible for managing digital collections.

[6] Cost issues: Providing free open access involves high costs for the cultural heritage institutions. Mass digitization and additional work (e.g. metadata creation, online access technologies, digital preservation, etc.) are expensive and usually cannot be covered by the institutions on their budget alone. This raises the question of how to sustain and further expand free open access to cultural heritage content?

[7] Public–private partnerships: Cultural heritage institutions have engaged in public-private partnerships to enable mass digitization of collections which otherwise would have been impossible for the cultural institutions. However, this is a controversial issue since related agreements usually attribute exclusive rights to the private partner although the historical content is already in the Public Domain.

[8] Free Open Access will remain an issue, there is no "one size fits all" solution: Despite efforts by the European Commission, e.g. through funding many Europeana content providers, the Directive 2013/37/EU and other initiatives, free open access to cultural content will remain a complex issue and much debated among cultural institutions. Although there are new legal frameworks and advice on standards and good practice to follow, a "one size fits all" solution does not exist. The right approach will depend on the situation of the individual institution, e.g. concerning available budget and capacity, type and size of collections, etc.

4.9 Workshop 9: Multicultural Communities

Workshop 9: "Creative Industries and Citizen Cultural Participation in Rural Multicultural Communities" | West University of Timisoara, Timisoara, Romania, 10 April 2014

4.9.1 Setting

Workshop focus: The workshop addressed the relationships between creative industries in the cultural heritage domain and rural communities, with a focus on methods for connecting

the communities to creative industries in order to safeguard the local creative heritage (e.g. craftsmanship, local products, music). A special focus was on the preservation and communication of heritage of multi-ethnic communities and regions like the Banat, which spans areas of Romania, Serbia and Hungary.

Workshop questions:

- How to promote an open intercultural dialogue and valorize cultural diversity as a major source of inspiration, creativity and mutual understanding?
- How to engage citizens in the communication and contextualization of cultural heritage by sharing own content, images, recordings and stories, e.g. through participative Web 2.0 applications?
- How to ensure inclusiveness of the interpretation and presentation of cultural heritage by establishing a meaningful collaboration between communities (e.g. minority cultures), heritage organizations and other stakeholders?

Workshop context: The workshop was organized in the context of the celebrations of 70 years of activity of the West University of Timisoara, during which several events took place, among them the open days of the university, exhibitions and public lectures.

Workshop participants: The workshop brought together researchers in the fields of cultural studies, experts from the creative industries, and representatives of the rural communities of Banat region. Furthermore senior and young researchers and project managers of CreativeCH partners participated.

Thematic lead & workshop organization: UVT was responsible for the thematic lead and overall organization of the workshop, with support by MFG in the dissemination of the workshop results.

4.9.2 Programme

	April 10, West University of Timisoara, Aula BCUT
09:00 – 09:30	Registration
09:30 – 10:15	**Welcome** *Dana Percec (Dean, Faculty of Letter, History and Theology, UVT)* *Sorin Vlad Predescu (Manager, District Office for Culture and National Heritage, Timisoara)* *Corina Răceanu (Researcher, Inter-Cultural Institute, Timisoara; member of Team Europe – European Comission Representation)* *Simona Neumann (President, Timisoara – European Capital of Culture)*
10:15 – 10:45	**Introduction to the workshop** **Creative CH and its activities** *Franco Niccolucci, University of Florence, PIN VastLab* ***Cultural diversity research at UVT*** *Otilia Hedesan, Universitatea de Vest din Timisoara, România*
10:45 – 11:00	***Coffee Break***
11:00 – 12.30	**Presentation of UVT Creative CH showcase:** ***Banat: Rural Multicultural Communities*** **Fieldwork and analysis of results** *Otilia Hedesan, Universitatea de Vest din Timisoara, România* **On-line dissemination of results** *Sorin Hermon, Universitatea de Vest din Timisoara, România* **The archaeological heritage of Banat** *Dorel Micle, Universitatea de Vest din Timisoara, România* **Banat communities and their intangible heritage** *Smaranda Vultur, Universitatea de Vest din Timisoara, România* **Engagement of rural communities** *Ion Imbrescu, Universitatea de Vest din Timisoara, România*

12:30 – 13:00	**Moderated discussion** *Moderator: Dana Percec, Universitatea de Vest din Timisoara, Romania*
13:00 – 15:00	**Lunch break**
	Presentation of case-studies – Chaired by Otilia Hedesan
15:00 – 15:15	**Freeing Cultural Heritage dissemination from modern ideologies challenges of multi-cultural societies** *Sorin Hermon, West University of Timisoara, România*
15:15 – 15:30	**Challenges and solutions for long term digital preservation** *Daniel Pop – West University of Timisoara, România*
15:30 – 15:45	**A Virtual Tour of the Museum of the Village from Banat – Timisoara** *Andrei Milin, Researcher of the Museum of the Village from Banat, Timisoara, România*
15:45 – 16:00	**Mass-Media and the post-socialist rural communities (1)** *Diana Bogea Cuzmanovici, TVR – Timisoara (Romanian National Television), România*
16:00 – 16:20	**Mass-Media and the post-socialist rural communities (2)** *Flavius Băican, Digi 24 Timisoara, România*
16:20 – 16:40	**Summary of the workshop, discussion moderated by** *Franco Niccolucci, University of Florence, PIN VastLab*

4.9.3 Key results

Cultural diversity recommendations for heritage institutions:

- Reflect the institution's role in a culturally diverse society and consider how it can support local cultural diversity policies;
- Rethink core functions of the institution such as collecting, interpreting and exhibiting from an intercultural perspective;
- Ensure long-term commitment of the institution for working with diverse communities, including diversity of staff and training in intercultural issues in order to avail of required competencies;

- Establish a regular collaboration with community associations and centres; motivating members of ethnic minorities and migrants may require buy-in of leading members of such social groups;
- Offer internships for talented young people who can serve as “voices” of their communities and become role models of intercultural creativity;
- Identify actual needs and interests of the different communities, e.g. through an advisory panel and regular consultation with members of local groups;
- Consider differences in gender roles and behaviours of members of ethnic minorities and migrant communities that may determine levels of participation and learning styles;
- Promote intercultural dialogue, i.e. contact and interaction between different cultural groups, not compensatory activities exclusively addressed to specific communities;
- Develop intercultural projects that enable participants to relate to each other, be open for different points of view, and develop mutual understanding;
- Recognise that an intercultural topic and content alone does not guarantee successful encounters, also the methods of discussion and presentation must be open and encourage active engagement;
- Develop participatory projects in which everyone has the opportunity for self-representation, story-telling and collaborative meaning-making;
- Accept community members as experts for their own culture and acknowledge different, e.g. non-Western perspectives and narratives;
- Share responsibility for activities and ensure outcomes that speak the language of the respective communities, not of the institution or academic discourse (e.g. dialogical, multi-vocal exhibitions);
- Involve other organisations, e.g. municipality departments, schools and youth centres, cultural and creative businesses, media in order to broaden outreach and impact.

Background on issues in the communication of diversity in cultural heritage: http://creativech-toolkit.salzburgresearch.at/creative-cultural-diversity/

4.10 Workshop 10: Cultural heritage and creative city/regional development

Workshop 10: "Cultural Heritage and Creative City / Regional Development" | Petöfi Irodalmi Múzeum, Budapest, Hungary, 16 September 2014

4.10.1 Setting

***Workshop focus**:* The workshop addressed development approaches of city and regions that are focused on cultural heritage assets and creative industries. A specific focus was on the sustainability of such development strategies.

Workshop questions:

- How can cultural heritage contribute to city/regional development and creative "place making" vs. formulas that lead to cultural uniformity and sterility?
- How to go beyond shallow "cultural branding" and combine historic depth and creative vitality to create truly attractive places for investing, living and working?

***Workshop context**:* The workshop has been organised in collaboration with the Institute for Social and European Studies (ISES), Köszeg, Hungary. The Institute since 2011 holds the UNESCO Chair in Cultural Heritage Management and Sustainability, and offers a post-graduate programme that provides an interdisciplinary specialization in cultural heritage and sustainable development. The workshop was held at the Petöfi Irodalmi Múzeum, Budapest, Hungary (http://www.pim.hu).

***Workshop participants**:* The workshop brought together experts from Hungary and other countries, including from Creative SpIN (Spillovers of Innovation), a network of European cities funded under the URBACT programme. Creative SpIN defines and tests tools and methods to best connect cultural and creative industries with other sectors of the economy, to stimulate "creative spillovers" that contribute to innovation. Furthermore senior and young researchers and project managers of CreativeCH partners participated.

***Thematic lead & workshop organisation**:* The thematic lead of the workshop was Salzburg Research who organised it with support from MFG Baden-Württemberg.

4.10.2 Programme

13:00 – 13:15	***Welcome*** Guntram GESER, CreativeCH, Salzburg Research, Austria Tamás FEJÉRDY, ISES, Honorary Member of ICOMOS International, Hungary
13:15 – 14:45	***Session 1: Creative Spin***
	Creative Spillovers for Innovation Denise BARRETT, Creative SpIN project manager, Business Development & Innovation, Birmingham City Council, United Kingdom
	Creativity between the walls – new tendencies in the urban development of Budapest Tamás EGEDY, Metropolitan and Urbanisation Research Group, Institute of Geography, Hungarian Academy of Sciences, Budapest, Hungary
	Embodied creativity: cultural heritage and creative city development Tamás FEJÉRDY, Honorary Member of ICOMOS International, Budapest, Hungary
	Discussion *Cultural heritage and creativity for sustainable development*
14:45 – 15:15	***Coffee break***
15:15 – 17:00	***Session 2: Creative Transformation***
	Cultural heritage neighbourhoods in urban transformation - citizens' perspectives Ági PAP, PhD, University of Szeged, Department of Economic and Social Geography, Szeged, Hungary

	Outsized expectations, partial results – The ECoC Pécs 2010 experience András TRÓCSÁNYI and Gábor PIRISI, Institute of Geography, Department of Human Geography and Urban Studies, University of Pécs, Hungary
	Cultural and Creative Industries in Košice Marián MATUSÁK, project manager, Košice - European Capital of Culture 2013, Slovakia
	Discussion *Creative "place making" – the role of cultural heritage and cultural businesses*
	Workshop summary / key takeaways Guntram GESER, CreativeCH, Salzburg Research, Austria

4.10.3 Key results

The conclusions of the presentations and discussion can be summarized in the following key results:

[1] Creative city / regional development policies and strategies: Cities and regions aim for a strong position in the country and internationally, recognition as centers of creativity and technology, and positive social and environmental conditions. The role of cultural and creative industries (CCIs) as important drivers of city and regional development are recognized. However, different strategies (and certainly lack of a clear strategy) of CCI promotion can result in very different outcomes.

[2] Involving stakeholders across the board: Mobilizing all relevant stakeholders is crucial for successful creative city / regional development. Development initiatives often face conflicts among parties with different interests (e.g. investors / developers, monument protection, local businesses and citizens). Governance of the public sector (e.g. municipality, regional government) has an important role to play in the resolution of such conflicts.

[3] Cultural and creative industries "spillovers": Cultural and creative industries (CCIs) should not only be seen as a driver of economic growth but also as vital for cross-sector innovations. Such innovations may be achieved through promoting "spillovers" of CCI knowledge and skills into other sectors. Public and social services may be one of the prime targets of such "creative spillovers".

[4] The 3P's – Pathways, Place, Personal Networks: The 3P's (developed in the ACRE project) may provide a more useful framework for thinking about required conditions for creative city / regional development than the 3T's (Talent, Technology, Tolerance) suggested by Richard Florida.

[5] Requirements for success: Among the main requirements of success of creative city / regional development are attraction and promotion of creative businesses and talented people, access to finance and markets, and a supportive legal framework. Bureaucratic mindsets, missing cooperation between local / regional authorities and other actors, and a weak civil society can be strong impediments for creative city / regional development.

[6] Providing fit-for-purpose curricula, training and professionalization: The development of the necessary local / regional base of knowledge and skills for cultural and creative businesses requires that universities offer appropriate curricula that provide fit-for-purpose learning and skills development. Furthermore opportunities for vocational training and professionalization as well as support for creative work (e.g. residencies and commissioned work), networking and business development support will be necessary.

[7] Brain drain: Attracting and retaining talented people is one of the key factors of success of creative cities and regions. The "brain drain" towards the capital / metropolitan areas is a major issue for medium-size and small towns.

[8] "Hard" and "soft" location factors: Differences between these factors should be recognized. "Hard" factors are decisive for attracting and settling down creative people; they include e.g. size of city, employment opportunities, transport links, etc. "Soft" factors are important to retain creatives in the long run, including cultural diversity and tolerance, leisure & entertainment, and environmental conditions (e.g. historic / heritage elements, proximity to natural environment).

[9] Culture as a priority area of development?: Culture will not necessarily range high on the political agenda, which typically is more concerned about economic development and job generation, social security, public health, etc. Culture and cultural heritage are important local / regional values (i.e. for a liveable city) but as such may not be drivers of economic growth and job creation. Therefore the cultural sector has to demonstrate relevance for city and regional development.

[10] Heritage / historic environment and cultural infrastructures: Heritage / historic environment can strengthen the local identity and contribute to citizens' pride of place. It can also offer opportunities for re-using historic buildings for cultural and creative facilities / infrastructures. However, preserving heritage values and enabling appropriate new uses requires truly creative interventions.

5 Workshop participants

The 10 workshops in total involved 379 participants (see table below):

Workshops	***All participants***	***External participants***	***Partners***
Workshop 1: Stuttgart	19	5	14
Workshop 2: Aveiro	32	20	12
Workshop 3: Brighton	21	11	10
Workshop 4: Terrassa	30	15	15
Workshop 5: Prato	69	48 (many students)	21
Workshop 6: Pilsen	38	32	6
Workshop 7: Rotterdam	33	26	7
Workshop 8: Florence	52	32	20
Workshop 9: Timisoara	65	57 (many students)	8
Workshop 10: Budapest	20	11	9
Total	**379**	**257**	**122**

The number of workshop participants ranged between 19 and 69, depending on the locations and types of participants, particularly if a larger number of students attended. A large group including many students was of course beneficial "to spread the word", whereas a group of 20 to 30 experts allowed for discussion in a roundtable setup.

The total number of 379 attendees includes 122 participations of 40 senior and young researchers and project managers of the project partners. If they are counted only once, the workshops welcomed 297 participants, i.e. one average 30 participants per workshop. This

figure corresponds to the average workshop participation initially foreseen in the project work plan.

Concerning the background of the participants, most were researchers, students and cultural heritage practitioners while representatives of municipalities were less present.

The tabular overviews of the participants of each workshop are included in the Annex.

6 Documentation and access of workshop information

6.1 Workshop documentation available online

Each workshop is documented on a dedicated page of the project website. The accessible / downloadable materials include:

- The workshop programme and information about the speakers,
- An online summary of the presentations and discussion,
- The presentation slides,
- A video with selected parts of interviews with speakers (stored on YouTube) and/or photographs of the workshop (stored on Flickr),
- A detailed documentation report that provides information about the workshop context and programme, the list of participants, a summary of the presentations and discussion, the key results of the workshop, and related information sources (mentioned organisations, projects and literature).

The figure below shows one of the workshop pages on the project website:

BUSINNESS MODELS FOR CREATIVE COOPERATION

Svetovar brewery site where the CreativeCH workshop took place in the building shown in the centre of image. Image kindly provided by Pilsen2015.

The workshop Business Models for Creative Cooperation was held in Pilsen (Czech Republic) on the 17 September this year as part of the Pilsen Week of Culture Factory [Download the programme here].

It took place at the former Svetovar brewery site and focused on the opportunities and challenges in the revitalization and communication of such industrial heritage sites. Revitalization involves adapted new uses of such sites often in the form of facilities for cultural organizations (museums, galleries, etc.) and workspaces for creative industry businesses.

The workshop presented and discussed approaches for creative cooperation of site developers, creative businesses, science & technology centers and cultural heritage organizations. The participants comprised organizers of Pilsen2015, managers of Rote Fabrik Zurich (Switzerland), CreativeCH partners, speakers from Austria, Germany, Netherlands, Portugal and Spain, and members of the local community. This community included managers of cultural facilities, artists and young professionals working on cultural projects.

After an opening address by **Joaquim Carvalho** (University of Coimbra), three presentations were given in the first session of the workshop:

Laurie Neale – architect, heritage consultant and Europa Nostra Council member – presented several private/public partnership models used successfully for financing industrial heritage regeneration projects. Novel funding mechanisms, such as the Dutch BankGiro Lottery grants or "crowd sourcing" of financial contributions caught the attention of participants and other speakers.

Heike Oevermann (Georg-Simmel-Zentrum für Metropolenforschung, Humboldt-Universität Berlin) presented three cases of industrial heritage sites in the context of urban transformation: the Sulzer Areal in Winterthur, the Liverpool waterfront, and the industrial complex of Zeche Zollverein, Essen. Oevermann addressed positive aspects of the revitalization of industrial sites, but also conflicts among the various stakeholders who have different values and goals. Therefore she highlighted some "bridging values" that provide a basis for collaboration, for example, the historical character of industrial heritage buildings which is valued both by developers and users.

Based on the experiences and recent projects of the Institut für Neue Industriekultur (INIK), **Lars Scharnholz** explained re-use opportunities and challenges of industrial heritage sites located in German-Polish border areas. He pointed out the greater challenges these areas face in comparison to dynamic large cities. In particular he emphasized that projects of young people that explore creative uses of sites raise awareness of their value and, thereby, help to protect them from degradation.

In the second session of the workshop, **Jörn Harfst**, research associate at the Karl Franzens University of Graz, described experiences from European projects on the creative valorization of industrial heritage sites. He presented the SHIFT-X project which promotes the use of former industrial sites for economic revitalization in regions with small to medium-sized towns. Harfst pointed out opportunities and challenges of European projects, which included new networking and funding mechanisms, but also that there is no "one size fits all" solution because of the different situations the European regions present.

Joana Branco Gomes followed with a presentation of the Lisbon LX Factory, an example of successful re-use of a large site in the heart of Lisbon. The site was re-vitalized by MainSide, a company that specializes in urban real estate

WORKSHOP VIDEO RECAP

FULL WORKSHOP REPORT

Download the Report [PDF]

DOWNLOAD THE PROGRAMME

Download the Programme

MEET THE SPEAKERS

Laurie Neale – Abstract of the presentation

Heike Oevermann - CV and abstract of the presentation

Lars Scharnholz - CV and abstract of the presentation

Eusebi Casanelles - Abstract of the presentation

Jörn Harfst - CV and abstract of the presentation

Joana Branco Gomes - CV and abstract of the presentation

DOWNLOAD THE PRESENTATIONS

Laurie Neale - Opportunity and dynamism in Europe's heritage sector. PPP models for financing industrial heritage regeneration

Heike Övermann - Places that matter: Cities and their industrial heritage

Eusebi Casanelles - The preservation of industrial heritage through cultural reuse in a dynamic city and in a deindustrialized region: the cases of Barcelona and the Llobregat Valley

Jörn Harfst - Creative valorisation of industrial heritage sites? Experiences from European projects

Lars Scharnholz - Industrial buildings as a resource

Figure: Example of a workshop webpage

6.2 Access of workshop information

Since the first workshop in April 2012 the entry page to the workshops (http://www.creative-heritage.eu/workshop0.html) has been accessed **4,232** times, on average 141 accesses per month (actually over the 30 months the access was rather stable, with seldom below 100 accesses). However it should be noted that a larger number of visitors will have reached the workshop materials via search engines.

With a few exceptions, most of the downloadable PDF documents on the project website are documentation material of the workshops; **76** documents including the full workshop reports, presentations, CVs of speakers, etc. The download of the PDF documents has increased steadily since April 2012. The most downloaded document has been the CreativeCH Handbook of which in the period February to September 2014 1397 copies have been downloaded. If we deduce these downloads, most of the downloaded documents listed in the table below have been workshop materials:

2012		**2013**		**2014**	
04/2012:	6	01/2013:	14	01/2014:	280
05/2012:	7	02/2013:	18	02/2014:	421
06/2012:	8	03/2013:	26	03/2014:	711
07/2012:	9	04/2013:	25	04/2014:	474
08/2012:	17	05/2013:	55	05/2014:	264
09/2012:	4	06/2013:	117	06/2014:	283
10/2012:	30	07/2013:	75	07/2014:	359
11/2012:	38	08/2013:	75	08/2014:	558
12/2012:	8	09/2013:	161	09/2014:	380
		10/2013:	239		
		11/2013:	276		
		12/2013:	230		

The key results of each workshop have been extracted from the detailed workshop reports and included in the Online Toolkit, linked to study results on the CreativeCH topics (http://creativech-toolkit.salzburgresearch.at/workshop-results/). Since the launch of the Toolkit in February 2014 it received **1,396 visits** with 9,824 page views.

Quite popular also have been the workshop videos which present selected parts of interviews with workshop speakers. Thirteen videos have been produced and published on YouTube. They are both embedded in the workshop webpages and accessible from the CreativeCH's homepage, under the section "Videos from our Workshops". In total the videos have been viewed **1,261** times. The table below lists the views:

Workshop	***Link to the video/s***	***Views*** *(as of 29.09.14)*
Workshop 1: "Creative Clusters", Stuttgart, 18/04/12 – two individual video interviews	http://youtu.be/PwAB6w1sL0o http://youtu.be/NQED-3T8NoY	283 views
Workshop 2: "Creative Heritage and ICT in the Experience Economy", Aveiro, 17/02/2012	http://youtu.be/EWd0VW3L3Kk	265 views
Workshop 3: "Citizen Cultural Participation", Brighton, 21/11/2012 -	http://youtu.be/SVoM8NA_FVg	199 views
Workshop 4: "Industrial Cultural Tourism", Terrassa, 10/05/2013	http://youtu.be/2wDA9QI8gx0	25 views
Workshop 5: "Internationalization and Localization of Cultural Heritage", Florence, 16/05/2013 – four individual video interviews	http://youtu.be/bAuKwtqGu1Y http://youtu.be/FF3fRv3SLpY http://youtu.be/D005P3paEsA http://youtu.be/nwhz6U-iPAw	177 views
Workshop 6: "Business Model for Creative Cooperation", Pilsen, 17/09/2013	http://youtu.be/bjOponEdSkg	158 views
Workshop 7: "New skills and professionalization for the Digital Arena", Rotterdam, 02/12/2013	http://youtu.be/hm8da9q6rTg	40 views
Workshop 8: "Open Access, IPR and management of rights", Florence, 18/02/2014	http://youtu.be/P2AmrWM-u-k	106 views
Workshop 9: "Creative industries and citizen cultural participation in rural multicultural communities", Timisoara, 10/04/2014	No video produced	//
Workshop 10: "Cultural Heritage and Creative City/Regional Development", Budapest, 16/09/2014	http://youtu.be/IBQVt8_FFGQ	8 views
Total views as of 29/09/2014		**1,261 views**

7 Summary of workshop experiences and results

Below we summarise some experiences from organising and disseminating the results of the workshops:

Identification and selection of relevant events

The identification of relevant events for co-locating ten CreativeCH workshops in the period 2012 to 2014 was not an easy task. The workshops should ideally be held in the context of relevant larger events, in different European countries, and fit with the different project topics and target groups. However some conferences considered in the initial plan did not see new editions, for example, the CREATE – International Conference for Creative Industries (Stuttgart) or the European Forum on Cultural Industries (Barcelona). Furthermore we found that events of the European Capitals of Culture (ECOCs) mostly did not fit for CreativeCH workshops. The ECOCs did not include larger conferences but implemented a programme of local events and some activities together with other ECOCs. Therefore we appreciated the opportunity of holding one workshop in the context of the preparation of the Pilsen 2015 ECOC.

Careful planning, avoiding potential risks

The second workshop was planned to be held in the first week of June 2012 within a new conference Cultural Heritage – New Media Technologies – Experience Economy in Montemor-o-Velho, Portugal. However the event was cancelled by the organisers due to unsecure funding. The rather short-term re-location and successful conduct of this workshop at an international conference (INVTUR2012 in Aveiro, Portugal), held even earlier (17 May 2012), proved that the project partners were capable of dealing with such problems. Fortunately all following workshops did not face critical issues, arguably because of careful planning and avoiding potential risks.

Workshop contexts

All workshops were initially foreseen to be held in the context of a conference or other large event (e.g. fair, festival or other). This has been realised for seven workshops that were co-located with major international conferences and national events. Three workshops were

organized in response to special opportunities. The topic of the first workshop on “Creative Clusters” was a difficult one concerning an available event for co-locating the workshop. However by organizing the workshop at MFG Baden-Württemberg (Stuttgart) and inviting representatives of digital media clusters and related consultancies and projects it produced highly relevant results. The workshop on “Multicultural Communities” was held at the University of Timisoara (Romania) in the framework of the 70 years celebrations of the university. The workshop extended over two days (10-11 April 2014) combining a full-day program of presentations and discussion and an inspiring visit to rural communities in the Banat region on the next day. The final workshop on “Cultural Heritage and Creative City / Regional Development” was organized in cooperation with the Institute for Social and European Studies (ISES), Köszeg, Hungary. The Institute since 2011 holds the UNESCO Chair in Cultural Heritage Management and Sustainability, and offers a post-graduate programme that provides an interdisciplinary specialization in cultural heritage and sustainable development.

Workshop participants

The ten workshops in total welcomed 379 participants, 297 if project partners who attended more than one workshop are counted only once. While on average this corresponds to the initially foreseen attendance of about 30 participants per workshop, the actual number of attendees ranged between 19 and 69. This depended on the workshop locations and types of participants, particularly if a larger number of students attended. A large group including many students was of course beneficial “to spread the word”, whereas a group of 20 to 30 experts allowed for discussion in a roundtable setup. Concerning the background of the participants, most were researchers, students and cultural heritage practitioners while representatives of municipalities were less present.

Online documentation and access to workshop materials

The online documentation of the ten workshops provides as rich knowledge base in creative cooperation in cultural heritage preservation, communication and valorization. Each of the workshops addressed a topic relevant to creative cooperation, including special topics such as citizen cultural participation and Open Access, for instance.

Since the first workshop in April 2012 the entry page to the workshops (http://www.creative-heritage.eu/workshop0.html) has been accessed 4,232 times; in addition many visitors will

have reached the workshop materials via search engines. Quite popular also have been the workshop videos. The available thirteen videos in total have been viewed 1,261 times, a considerable figure for videos featuring rather specific topics. The most viewed videos as yet are the ones of the first three workshops, with 283, 265 and 199 views respectively. Hence further views of videos published later may be expected.

The key results of each workshop have also been extracted from the detailed workshop reports and included in the Online Toolkit, linked to study results on the CreativeCH topics (http://creativech-toolkit.salzburgresearch.at/workshop-results/). Since the launch of the Toolkit in February 2014 it received 1,396 visits with 9,824 page views.

8 Annex: Tabular overviews of the workshop participants

Workshops	*All participants*	*External partic.*	*Partners*
Workshop 1: Stuttgart	19	5	14
Workshop 2: Aveiro	32	20	12
Workshop 3: Brighton	21	11	10
Workshop 4: Terrassa	30	15	15
Workshop 5: Prato	69	48 (many students)	21
Workshop 6: Pilsen	38	32	6
Workshop 7: Rotterdam	33	26	7
Workshop 8: Florence	52	32	20
Workshop 9: Timisoara	65	57 (many students)	8
Workshop 10: Budapest	20	11	9
Total	**379**	**257**	**122**

Participants of partners' project teams: 40 if participants who attended two or more workshops are counted only once. In the lists below the names of participants of partners are marked up in grey.

Workshop 1: Stuttgart

Name	*Affiliation*	*Country*
Joaquim Carvalho	University of Coimbra (professor)	Portugal
Eusebi Casanelles	mNACTEC (museum director)	Spain
Sara Dias-Trindade	University of Coimbra (researcher)	Portugal
Guntram Geser	Salzburg Research (senior researcher)	Austria
Valentina Grillea	EICI – European Interest Group on Creativity and Innovation (manager)	Germany
Sorin Hermon	West University of Timisoara (senior researcher)	Romania
Ion Imbrescu	West University of Timisoara (senior researcher)	Romania

Hanna Kasper	Iconoval (researcher)	France
Valentina Montalto	KEA European Affairs and KiiCS project (researcher)	Brussels
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Evandro Oliveira	MFG (communication manager)	Germany
Simona Pede	MFG (project manager)	Germany
Carmen Prats	mNACTEC (project manager)	Spain
Christina Pugi	PIN (senior researcher)	Italy
Christoph Runde	Virtual Dimension Center (CEO)	Germany
Paula Simões	University of Coimbra (researcher)	Portugal
Stephanie Williams	PIN (project manager)	Italy
Anamaria Wills	CIDA – Creative Industry Development Agency (CEO)	UK

Workshop 2: Aveiro

Name	***Affiliation***	***Country***
Patrick Burkert	Stuttgart Media University; Zeitfenster project (project manager)	Germany
Joaquim Carvalho	University of Coimbra (professor)	Portugal
Eusebi Casanelles	mNACTEC (museum director)	Spain
Sara Dias-Trindade	University of Coimbra (researcher)	Portugal
Guntram Geser	Salzburg Research (senior researcher)	Austria
Sorin Hermon	West University of Timisoara (senior researcher)	Romania
Katherine Johnson	EuroMACHS master's student, University of Turku	Finland
Kimi Kärki	University of Turku, School of History, Culture and Art Studies (researcher and project coordinator)	Finland
Ingo Kropač	University of Graz, Institute of History (professor)	Austria
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Evandro Oliveira	MFG (communication manager)	Germany
Irene de Pedro	mNACTEC (project manager)	Spain
Christina Pugi	PIN (senior researcher)	Italy
Alexandre Pinto	Just in Time Tourist, iClio (CEO)	Portugal

Luís Moura Ramos	University of Coimbra, Faculty of Economics (professor)	Portugal
Grazia Semeraro	University of Salento, Department of Cultural Heritage (professor)	Italy
Paula Simões	University of Coimbra (researcher)	Portugal
Miguel Silvestre	Municipality of Óbidos, Óbidos Creativa (manager)	Portugal
Manfred Thaller	University of Cologne, Computer Science for the Humanities (professor)	Germany
Franco Tommasi	University of Salento, Department of Engineering and Innovation (professor)	Italy
Stephanie Williams	PIN (project manager)	Italy
	Plus 10 temporary attendants, i.e. visitors of the exhibition tent who took a seat for listening to a presentation or discussion.	

Workshop 3: Brighton

Name	***Affiliation***	***Country***
Andrea Adami	CNR - Institute for Technologies Applied to Cultural Heritage (senior researcher)	Italy
Prashant Aparajaja	Goldsmiths - University of London (researcher)	UK
Philip Brown	University of East Anglia (researcher)	UK
Joaquim Carvalho	University of Coimbra (professor)	Portugal
Sara Dias-Trindade	University of Coimbra (researcher)	Portugal
Guntram Geser	Salzburg Research (senior researcher)	Austria
James Hemsley	CMC Associates and University of London, Birkbeck College	UK
Sorin Hermon	West University of Timisoara (senior researcher)	Romania
Mona Hess	University College London, Museums and Public Engagement (researcher)	UK
Maria Chiara Lignori	Consorzio Interuniversitario CINECA (researcher)	Italy
Kyprianos Kountouris	Pyrga Primary School (director)	Cyprus
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Karina Rodriguez	Brighton University (researcher)	UK
Angela Rossmaier	EuroMACHS Project and HeritageMatters, CHIEF	Austria

	Award Winner	
Stefano Sbarbati	MFG (communication manager)	Germany
Raluca Selejan	West University of Timisoara (researcher)	Romania
Paula Simões	University of Coimbra (researcher)	Portugal
Livia Stefan	ITC systems (software engineer)	Romania
Ricardo Trindade	Heritage of Portuguese Influence Portal (manager)	Portugal
Stephanie Williams	PIN (project manager)	Italy

Workshop 4: Terrassa

Name	***Affiliation***	***Country***
Roser BIFET	mNACTEC (Assistant to Local Project Manager)	Catalonia
Eusebi CASANELLES	mNACTEC (former Museum Director)	Catalonia
Blanca CROS	Catalan Tourism Board (Head of Programmes – Leisure & Cultural Tourism)	Catalonia
Sara DIAS-TRINDADE	University of Coimbra (Researcher)	Portugal
Wolfgang EBERT	European Route of Industrial Heritage (Board Member)	Germany
Magda FERNÁNDEZ	University of Barcelona – CETT (Professor)	Catalonia
Jordi GARRETA	Economic Promotion and Innovation Department,Terrassa City Council (Head of Department), XATIC	Catalonia
Magda GASSÓ	General Directorate of Archives, Libraries, Museums and Heritage, Department of Culture (Tourism and Heritage Programme Director)	Catalonia
Evaristo GONZÁLEZ	Torre del Palau High School (Principal and teacher)	Catalonia
Gisela GONZALO	mNACTEC (Local project coordinator)	Catalonia
Henryk HANDSZUH	Scientific Council of the International Documentation and Research Centre on Industrial Heritage for Tourism (Chairman)	Poland
Ion IMBRESCU	West University of Timisoara (Professor)	Romania
Antoni LAPORTE	ARTimetria (Director)	Catalonia
Ton LLORET	Capellades Paper Mill Museum (Curator), XATIC	Catalonia
Anna MASDEU	University of Barcelona – CETT (Researcher)	Catalonia
Anna MATA	Terrassa City Council (Tourism Officer)	Catalonia
Gabriela MUÑOZ	University of Barcelona – CETT (Researcher)	Chile

Franco NICCOLUCCI	PIN (Professor)	Italy
Virginia NICCOLUCCI	PIN (Photographer)	Italy
Olga OLIVÁN	mNACTEC (Intern)	Catalonia
Jaume PERARNAU	mNACTEC (Museum Director)	Catalonia
Josep Maria PEY	El Generador (CEO), XATIC	Catalonia
Carme PRATS	mNACTEC (Local project manager)	Catalonia
Cristina PUGI	PIN (senior researcher)	Italy
Michele SEGHIERI	PIN (Photographer)	Italy
Paula SIMÕES	University of Coimbra (Researcher)	Portugal
Alba SUBIRANA	Manresa Museum of Technology (Director), XATIC	Catalonia
Luisa TRINDADE	University of Coimbra (Researcher)	Portugal
Anna VERDAGUER	mNACTEC (Intern)	Catalonia
Carla VIEIRA	Teia D'Impulsos (CHIEF Awards winner)	Portugal

Workshop 5: Prato

Name	***Affiliation***	***Country***
Nicola Amico	PIN (researcher)	Italy
Silvia Barberio	UNIFI, marketing (student)	Italy
Marco Baroli	UNIFI, marketing (student)	Italy
Veronica Biagini	Università di Firenze (student)	Italy
Luca Biancalani	Università di Firenze (student)	Italy
Edoardo Bini	UNIFI, marketing (student)	Italy
Claudia Tanya Cannata	Università di Firenze (student)	Italy
Francesco Capaccioli	UNIFI, marketing (student)	Italy
Marco Capparelli	UNIFI, marketing (student)	Italy
Camilla Catarzi	Università di Firenze (student)	Italy
Eleonora Ceccarelli	Netsus Network	Italy
Carla Chiodini	Provincia di Prato	Italy
Paola Conti	UNIFI, marketing (student)	Italy
Francesca Corbo	Università di Firenze (student)	Italy
Roberta Corneli	UNIFI, marketing (student)	Italy

Gianluca Corsi	UNIFI, marketing (student)	Italy
Ana Rita Costa	University of Coimbra (researcher)	Portugal
Emanuele Dettori	UNIFI, marketing (student)	Italy
Fabiana Fabbri	Ufficio Culturale, Provincia di Prato	Italy
Daniele Fani	UNIFI, marketing (student)	Italy
Achille Felicetti	PIN (senior researcher)	Italy
Valentina Fochi	UNIFI, marketing (student)	Italy
Giada Di Gaeta	PIN (researcher)	Italy
Andrea Gentili	UNIFI, marketing (student)	Italy
Guntram Geser	SRFG (senior researcher)	Austria
Francesca Giannotti	Università di Firenze (student)	Italy
Claudia Giostrella	MIBAC, Soprintendenza BAPPSAE Lucca e Massa Carrara	Italy
Gisela Gonzalo	mNACTEC (researcher)	Catalonia
Chiara Gori	Università di Firenze (professor)	Italy
Laura Grassi	PIN	Italy
Chiara Gualtieri	UNIFI, marketing (student)	Italy
Federico Gufoni	Università di Firenze (student)	Italy
Sorin Hermon	Cyprus Institute (senior researcher)	Cyprus
Francesca Huilin Jiang	UNIFI, marketing (student)	Italy
Csenge Kosztolanyi	PIN (researcher)	Italy
Elisa Larosa	Università di Firenze (student)	Italy
Alessio Lenzi	CHora Società Cooperativa	Italy
Maria Gabriella Lerario	Università di Firenze (student)	Italy
Francesca Lorenzini	Università di Firenze (student)	Italy
Marcello Lotti	AMAT	Italy
Geraldine Lubrano Lavalera	Università di Firenze (student)	Italy
Cinzia Luddi	PIN (application developer)	Italy
Paola Mariani	Provincia di Prato	Italy
Daniele Mazzotta	Provincia di Prato	Italy
Maria Teresa Natale	MIBAC / Associazione Culturale Appasseggio	Italy
Ambra Nepi	Ambra Nepi Comunicazione	Italy
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany

Ginevra Niccolucci	UNIFI, marketing (student)	Italy
Franco Niccolucci	PIN (professor)	Italy
Virginia Niccolucci	PIN (junior researcher, communications)	Italy
Daniel Pletinckx	Visual Dimension	Belgium
Luca Potenza	Università di Firenze (student)	Italy
Carme Prats	mNACTEC (programme director)	Catalonia
Antonino Prizzi	Netsus Network, Rete Tosscana Apsea, Eppiù Network,	Italy
Cristina Pugi	PIN (senior researcher)	Italy
Davide Ravagli	UNIFI, marketing (student)	Italy
Ana Isabel Ribeiro	University of Coimbra (researcher)	Portugal
Gianna Rocchetta	UNIFI, marketing (student)	Italy
Paola Ronzino	PIN (researcher)	Italy
Elena Saltini	UNIFI, Corso IFTS	Italy
Stefano Sbarbati	MFG (communication manager)	Germany
Michele Seghieri	PIN (junior researcher, communications)	Italy
Chiara Serenelli	Università di Firenze (student)	Italy
Paula Simões	University of Coimbra (researcher)	Portugal
Alessandra Sorresina	A.P.S. L'Albero delle Idee	Italy
Mike Spearman	CMC Associates	UK
Eleonora Tibollo	UNIFI, marketing (student)	Italy
Giovanni Vannini	UNIFI, marketing (student)	Italy
Stephanie Williams	PIN (project manager)	Italy

WS-6 Pilsen

Name	***Affiliation***	***Country***
Kateřina BEDNÁŘOVÁ	Local participant	Czech Republic
Alexandra BRABCOVÁ	Pilsen 2015 (Participation Manager)	Czech Republic
Miroslav BRABEC	Local participant	Czech Republic
Joana BRANCO GOMES	Lisbon LX Factory - Mainside Investments (Architect)	Portugal
Eva BREJCHOVÁ	Pilsen Urban Planning and Development Institute (UKRMP)	Czech Republic

Michal BRENNER	Local participant	Czech Republic
Joaquim CARVALHO	University of Coimbra (Professor)	Portugal
Eusebi CASANELLES	mNACTEC (former director) and TICCIH (Life President)	Catalonia
Sara DIAS-TRINDADE	University of Coimbra (Researcher)	Portugal
Marie FICTUMOVÁ	Local participant	Czech Republic
Guntram GESER	Salzburg Research (Researcher)	Austria
Gisela GONZALO	mNACTEC (Project coordinator)	Catalonia
Michael GRÄDEL	Rote Fabrik (Manager)	Switzerland
Jörn HARFST	University of Graz (Researcher)	Austria
Dominika HAVLOVÁ	Mayrau Mining Museum (educational program manager)	Czech Republic
Klára JEDLIČKOVÁ	Pilsen 2015	Czech Republic
Carlos JIMÉNEZ CARREÑO	Pilsen 2015 (EVS)	Czech Republic
Vera KARAJOSOVÁ	Local participant	Czech Republic
Ondřej KAŠPÁREK	Local participant	Czech Republic
Petr KOLOŠ	Local participant	Czech Republic
Otto KOŠTAN	Local participant	Czech Republic
Adriana KRASOVÁ	Pilsen 2015 (International Relations Manager)	Czech Republic
Zdeňka KUJOVÁ	JIC Kreativní Centrum Brno	Czech Republic
Ondřej LALÁK	KYČN	Czech Republic
Michaela MIXOVÁ	Local participant	Czech Republic
Jolana MOKRÁ	Local participant	Czech Republic
Laurie NEALE	Europa Nostra (Council board member)	Netherlands
Heike OEVERMANN	Georg-Simmel-Zentrum für Metropolenforschung Humboldt-Universität Berlin (Researcher)	Germany
Radim PEKÁREK	KYČN	Czech Republic
Olga PLCHOVA	Pilsen 2015	Czech Republic
Soňa RYCHLIKOVÁ	Pilsen 2015	Czech Republic
Stefano SBARBATI	MFG (Project coordinator)	Germany
Lars SCHARNHOLZ	Institut für Neue Industriekultur (Architect and management director)	Germany
Monika ŠKUBLOVÁ	Local participant	Czech Republic

Petra SOPOUŠKOVÁ	Local participant	Czech Republic
David ULK	Zkušebny Kreativní Centrum	Czech Republic
Markéta VACOVSKÁ	Academy of Performing Arts	Czech Republic
Leona VORSCHMEIDEROVÁ	Urban Planning and Development Institute of the City of Pilsen (UKRMP)	Czech Republic

Workshop 7: Rotterdam

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

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

Workshop 8: Florence

Name	***Affiliation***	***Country***
Nicola Amico	PIN	Italy
Alexandra Angeletaki	University Library, NTNU	Norway
Alessandra Antonaci	ITD-CNR	Italy
Andrea D'Andrea	CISA-UNIOR	Italy
Raffaele Boccaccini	Marte5	Italy
Joaquim Ramos de Carvalho	University of Coimbra (professor)	Portugal
Mehdi Chayani	Archeowiki	France
Angela Corona	UNISA	Italy
Ana Rita Costa	University of Coimbra (researcher)	Portugal
Anna Depalmas	UNISS	Italy
Cory Doctorow	Blogger & author	UK/Canada
Alain Dupuy	Innovision	France
Maria Economou	HATII, Uni. Of Glasgow	UK
Martin Alvarez Espinar	Head of the Advisory Board of the ePSI platform	Spain
Julia Fallon	IPR & Policy Advisor, EUROPEANA	Netherlands

Guntram Geser	SRFG (senior researcher & project manager)	Austria
Margarida Gomes	iClio	Portugal
Gisela Gonzalo	mNACTEC (researcher)	Catalonia
Sorin Hermon	West University of Timisoara (senior researcher)	Romania
Daria Hookk	Hermitage Museum	Russia
Ion Imbrescu	West University of Timisoara (senior researcher)	Romania
Piotr Kuroczynski	Herder Institute	Germany
Cinzia Luddi	PIN VastLab	Italy
Andreea Lisita	UVT	Romania
Adele Magnolli	ETT Solutions	Italy
Paolo Mazzani	SmartArt, MICC-UNIFI	Italy
Dorel Micle	UVT	Romania
Franco Niccolucci	PIN (professor)	Italy
Ginevra Niccolucci	PIN	Italy
Virginia Niccolucci	PIN (photographic documentation)	Italy
Augusto Palombini	CNR ITABC	Italy
Helena Patrício	Head of Special Collections and Digital Projects, National Library of Portugal	Portugal
Daniel Pletinckx	Visual Dimension bvba	Belgium
Eliana Popeti	UVT	Romania
Carme Prats	mNACTEC (programme director)	Catalonia
Martijn Pronk	Publisher Print + Digital Head, Publications Dept., Rijksmuseum	Netherlands
Cristina Pugi	PIN VastLab	Italy
Federica Riva	Conservatorio Firenze	Italy
Paola Ronzino	PIN	Italy
Raffaella Santucci	UNI Roma	Italy
Stefano Sbarbati	MFG Baden Württemberg (communication manager)	Germany
Alba Scarpellini	UNIFI	Italy
Roberto Scopigno	CNR	Italy
Georg Sedlgavor	MFG	Germany
Rosanna Spanò	BAM!	Italy

Mike Spearman	CMC	UK
Petra Štefcová	National Museum, Prague	CZ
Jacopo Tomimi	Museo Galileu	Italy
Jaroslav Valach	National Museum, Prague	CZ
Lisa Volpe	UNIFE	Italy
Tim Weyrich	UCL, London	UK
Stephanie Williams	PIN	Italy

Workshop 9: Timisoara

Name	***Affiliation***	***Country***
MIRIAM BABUSIA	West University of Timisoara (student)	Romania
MARCEL BAJKA	Institutul Intercultural Timisoara (Project Assistant)	Romania
ROXANA BERESCHI	West University of Timisoara (student)	Romania
DIANA BOGEA	TVR Timisoara (journalist)	Romania
SIMONA BOTOS	Televiziunea EUROPA NOVA (journalist)	Romania
VERONICA BREZNILĂ	West University of Timisoara (MA student)	Romania
MIHAI CÂRJA	Local participant	Romania
MATEI CATAROV	Uniunea Bulgarilor din Banat (cultural counselor)	Romania
ALEXANDRA CÂNDEA-CRĂCIUN	West University of Timisoara (student)	Romania
ANDREEA CHIRA	West University of Timisoara (MA student)	Romania
RALUCA CIOANCĂ	West University of Timisoara (student)	Romania
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Workshop 10: Budapest

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