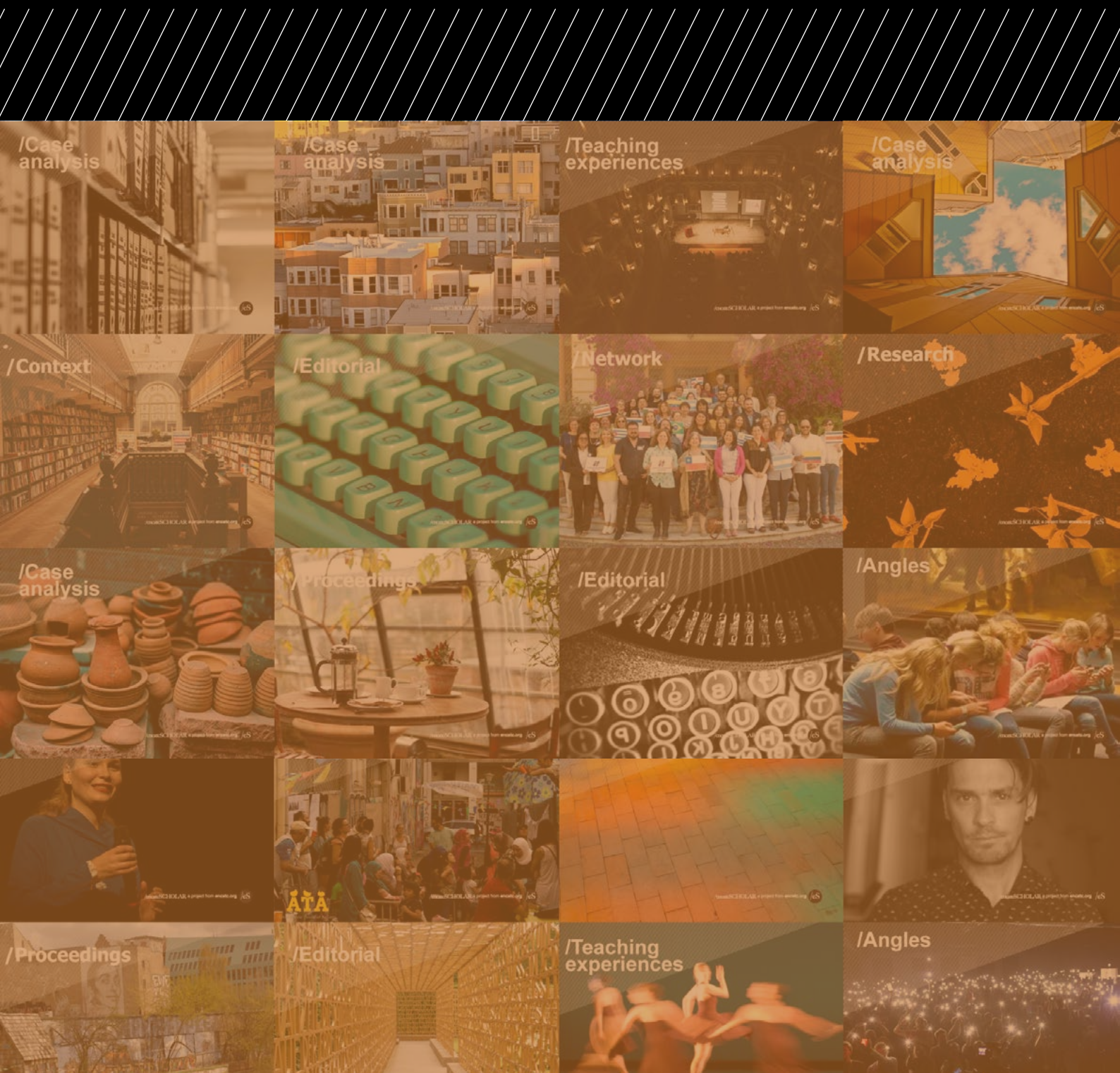


# OUR FIRST MONOGRAPHIC ISSUE, ON DIGITALIZATION AND THE CULTURAL FIELD





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“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

## **Publisher**

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

## **Editors**

Cristina Ortega Nuere / Giannalia Cogliandro Beyens  
Editorial Advisory Board: ENCATC Board Members

## **General objective**

/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

## **Specific aims**

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

## **Target**

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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/EDITORIAL

## **Our first monographic issue, on digitalization and the cultural field**

**By Giannalia Cogliandro Beyens**

ENCATC Secretary General and editor of the /encatcSCHOLAR

In 2013 we launched the /encatcSCHOLAR as a response to a growing demand from our members for materials to be used in the classroom, for education and training on cultural management and policy. Thus, the /encatcSCHOLAR joined other ENCATC publications and media in our effort to capitalize on our members' immense expertise and facilitate the knowledge flow among them. Since that very first moment, four issues have been released, with contents that dealt with a variety of topics, ranging from cultural diversity and art-based business learning or cultural policy, among others. We want to take this opportunity to sincerely thank, not only those of you who contributed to /encatcSCHOLAR in the past – by writing a piece, granting an interview, etc. –, but also all of you who warmly welcome the new publication and waited for each new issue.

Now, three years later, the editors of the /encatcSCHOLAR got together to look back and review this journey. While we believe that we can be proud of the quality and diversity of the contents published so far, we had the impression that there was room

for improvement in what refers to the accessibility of those contents. As a result of this review process and with the aim of making it easier to find pieces on a specific topic, we are now bringing to you the first monographic issue of the /encatcSCHOLAR. From now on, each issue will focus on a hot topic in the field of cultural management and policy. In this way, teachers and professors, but also professionals or people generally interested on a specific theme, will be able to consult a whole set of materials – proceedings, teaching experiences, case analysis, angles, interviews and profiles of prominent actors in that given area –, from a multifocal perspective including contributions by experts from all over Europe and beyond.

We knew that the choice of the topic for the first issue following this new scheme might be understood as a “statement of intention”. With regard to this, we want to acknowledge that, while there are other topics that could have been equally suitable, it is not for nothing that we chose to focus on the intersection between the digital and the cultural field in this first monographic issue. On the 3rd and 4th December 2015, ENCATC organised a Masterclass on Digital Tools for Cultural Managers in Brussels, drawing on the information gathered through the 2014-2015 ENCATC survey “Use of digital tools in the arts and culture sector”, which showed that cultural professionals use digital technologies mainly for information and communication, rather than as a way of learning and developing new knowledge, or as a means for empowerment and participation.

The Masterclass counted on the participation as speakers of Peter Bary, CultuurNet Vlaanderen; Christopher Hogg, Goldsmiths, University of London; Annick Schramme, University of Antwerp / Antwerp Management School and ENCATC president, and myself. This event was very warmly received, there were a considerable number of participants and they mostly assessed it as timely and fruitful, to the point that we thought that it would be interesting to dig further into this topic and listen to a wider range of voices. The pertinence of this topic is also endorsed by the increase in the events organised around this theme – such as the important Forum d’Avignon Ruhr, whose motto in 2015 was “Culture is digital – Digital is Culture” – or the proliferation of specific education programmes – see, for example,

the BA Digital Culture of King’s College London, or the Digital Cultures programme of the University of Sydney, among many others.

Here you will find our contribution to this rapidly growing body of knowledge. More specifically, this issue #05 of the /encatcSCHOLAR includes an interview to Chris Hogg, a social media researcher and expert working in online marketing since late 1999; an article analysing the challenges and opportunities of digital archives, by Sara Radice; a reflection on the fourth industrial revolution and its implications in terms of labour market, economic factors and competences, by Bo Westas; a teaching experience on developing a *digital curricular story*, written jointly by Antonia Silvaggi, Federica Pesce and Steve Bellis; a case analysis of the Lights On! Project, by Pekka Vartiainen; a reflection on how expanded media education contributes to active citizenship and an inclusive public sphere through the case analysis of the Doc Next Network; and the proceedings of the above-mentioned Masterclass, including access to the full report elaborated with the data of the survey.

We finally want to warmly thank all the people who made this issue possible with their generous contribution, and invite all of you to collaborate in the future by suggesting topics, or sharing your knowledge and expertise. Enjoy this first monographic issue of the /encatcSCHOLAR!

### **GiannaLia Cogliandro Beyens**

As Secretary General of ENCATC, GiannaLia Cogliandro Beyens is responsible for the overall performance of the organization, working with all staff to ensure inter-departmental coordination to accomplish the organization’s strategic plan as established by the ENCATC Board. She works to implement the innovative and ambitious programming, planning and operational tools and policies to advance the organization’s mission and goals. She is also responsible to advocate for, and communicate the interests of the organisation at the International and European level to key stakeholders. GiannaLia joined ENCATC in 2004. She is Italian and she holds a degree on holds a Degree in Political Sciences – International relations, an M.A. in European & International Career Studies and an M.A. in European Constitution.





Photo credit: Networking by Andrew Malone on Flickr// CC BY-NC-SA 2.0

/TEACHING EXPERIENCES

# **How to use Digital Storytelling to develop cultural managers' employability in challenging times**

**By Antonia Silvaggi, Federica Pesce and Steve Bellis**  
Melting Pro (Antonia Silvaggi and Federica Pesce) and  
Storypoint (Steve Bellis)

## INTRODUCTION

This article aims to discuss the use of the digital storytelling (DS) methodology mutated from the StoryCenter methodology to increase cultural managers' employability. The article starts with the importance of developing soft skills to enter the job market and the potentiality of a digital curricular story to actually show them to a future employer. It follows with the importance of digital storytelling as a tool of self awareness of competences acquired. We finally discuss the ways in which digital storytelling can play a role in up-skilling 21st century professionals with screen literacy tools and the ability to listen to the voices of others.



## Telling your professional story digitally: the importance of soft skills for employability in the cultural sector

By Antonia Silvaggi

One of the main challenges of the cultural sector is employability. Cultural managers find it very hard to find a stable job. Though highly qualified – at least with a university education level, students find it very difficult to enter the job market. The reasons are many and relate to the sector's limited resources, decreasing public funds, mismatching of competencies, etc. It's "a demand led market, with considerably more applicants than job opportunities" (CREAM research, 2012). Since cultural managers are asked to deal with complexity, run efficient and sustainable organisations and, at the same time, they are required to be relevant to society, recent research carried out in the framework of European projects such as CREAM, ADESTE and ARTS highlight the importance of developing soft skills or transferable skills supporting the candidates to a competitive advantage in seeking job opportunities. Research highlights the need to develop soft skills and attitudes and/or attributes[1] such as being curious, open, eager to learn, open-minded, collaborative, proactive, responsible, socially skilled and fitting well with teams (including team-working skills) – to name a few – and develop an entrepreneurial mindset to boost the candidate's employability. The Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning argues that since "globalisation continues to confront the European Union with new challenges, each citizen will need a wide range of key competences to adapt flexibly to a rapidly changing and highly interconnected world".

The European Qualifications Framework (EQF), adopted in 2008, is a translation device to make national qualifications more readable across Europe, promoting workers' and learners' mobility between countries and facilitating their lifelong learning, shifts the focus away from the traditional approach, which emphasises learning inputs (e.g. length of a learning experience, type of institution), to learning outcomes (EC, 2008). The EQF classifies learning outcomes into knowledge



Digital Storytellers in Spain. Source credit: Melting Pro.

(facts, principles and concepts), skills (cognitive and practical) and competences (such as ability to take responsibility and show autonomy). "In the EQF, skills are described as cognitive (logical, intuitive and creative thinking) and practical (manual dexterity and the use of methods, materials, tools and instruments). Competence means the proven ability to use knowledge, skills and personal, social and methodological abilities in work or study situations (...) [it] is described in terms of responsibility and autonomy" (EC, 2008).

In 2011 together with other colleagues we set up our own organization, Melting Pro, with the vision of increasing cultural participation. To reach this goal, one of the main means we have been applying is developing innovative training and educational experiences for cultural managers at the beginning of their careers but also as a means for professional development. In such a challenging context as it is Italy, developing an enterprise was one of the solutions for us to enter the job market, and by setting it up we learnt a lot. Thus, in our experience, informal learning settings proved to be crucial for the development of one's self in personal and professional terms. Along these years, the questions we have been trying to ask ourselves are: how can a potential job seeker in the cultural sector show to a future employer these soft skills, maybe even before an interview or a practical experience? If soft skills are so important, how can you demonstrate how creative you are, how good you are working in teams, how passionate, curious you are, how you solve problems? How can you show that "proven ability" that was mentioned before when talking about competence? How can you demonstrate the skills and competences acquired in informal settings?

Trying to give an answer to those questions, we have been testing the digital storytelling methodology with cultural managers “to be” and also with those in the middle of their careers, to help them tell their professional story and create what we called a “digital curricular story”. We found out how important the process of self-reflection is, and to know what you are good at, what and why you do it, as well as how you acquired your skills. During the European project KVALUES (Key competences projects: Validating Adult Learners’ Educational Experiences), we came up with some hints and tips to develop the perfect digital curricular story (Melting Pro, 2014). The digital story produced is also easy to share and can be easily understood across countries. Of course, a more in depth research should be carried out to determine if this method really helps cultural managers to increase their employability. Also, one of the main lessons learnt from KVALUES was that the digital storytelling methodology should be embedded in a balanced competences path to be more effective.

Watch some digital curricular stories [here](#).

### Who am I? Toward self-assessment of competences

By Federica Pesce

The first crucial step for the validation of skills is self-awareness. Without an understanding, at first hand, of the skills and competences acquired in a given context, it is impossible to go through a validation process, especially when it comes to skills acquired in non-formal or informal settings. For example, those who have a work or study experience abroad, in addition to the skills acquired which are directly linked to that specific course or to that work, have developed some cross-boundary skills which are equally necessary to that specific activity. It is the case of those who go for the first time to live on their own in a foreign country, and struggle to find an apartment or a new social context, need to speak another language, cook their own food, and so on.

In addition to the understanding of the skills acquired, another hot topic is the enhancement of those skills. We are generally still far from being

experts in showing the world a narrative that emphasizes our achievements, the professional experiences that have shaped who we are, the added value of which we are healthy carriers. Not by chance, in the recent years more and more attention has been placed on the need to propose methods for the self-assessment of skills, from simple questionnaires to more creative methods that engage people to think positively on their skills (appreciative enquiry method). In other words, to think of what you own, rather than the failures you have got.

Along this line, the method proposed by Melting Pro is linked to the digital storytelling, which is a process that allows people to create a short video of a few minutes, in first person, through a process of self-awareness and acknowledgement of one’s own abilities. In collaboration with European and international organizations, by means of projects financed by the European Commission (such as the above-mentioned KVALUES, and StoryA\_STORY Abroad: validating and connecting experiences of working and Studying abroad through digital storytelling) – with the participation of prominent professionals including Joe Lambert (USA) and Steve Bellis (UK, co-author of this article) –, a variant of the digital storytelling method was coined. I am referring to the digital curricular story, a way to enable an increasing connection between the person and the working world – even at different levels of one’s career: from entrance into the labour market, to the betterment of one’s employment status within a company or sector.

In the words of some sector professionals, a digital curricular story is:

“a story created around a professional’s live and put into a digital form. A creative and personal tool to show skills and attitudes that complement our professional profile creating a communication (maybe digital) product to highlight a personal attitude (...) an evidence-based tool to raise the self-awareness of your own professional skills and competences focusing on a professional achievement describing your uniqueness. It’s an additional tool to complete a traditional CV (...) a video that expresses something more about your competences and skills, that you cannot show

in a traditional CV. It's a continuing process of development" (Melting Pro, 2013).

In a market such as today's, so attentive not only to what I can do but also, and above all, to the way I do what I can do, the issue of recognition of one's own skills should be strongly felt by everyone.

### From meaning to screening: new tools for a new generation

By Steve Bellis

Why else make media than to share it with others? As lifelong consumers of broadcast media, we have learned to demand high production values from our on-screen viewing. If a show falls short of our expectations there are telephone numbers we can call to submit our complaints. Having served my time as a professional camera operator and video editor before teaching media in a UK college, my approach to digital storytelling has always been heavily influenced by the quality of the final product. I have been engaged in many robust conversations with colleagues about process versus product and I have to conclude that digital storytelling offers us both, so why not exploit both opportunities?

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The digital storytelling methodology allows us to apply a measured dose of scriptwriting skills, incorporating economy, pace and dramatic question, as well as introducing the concept of visualization and pictorial flow to participants.

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That's not to say that as a facilitator working with a group of cultural staff and volunteers, I would be obsessive about the interplay between picture and sound, or the editorial flow of the piece, but these are some of the magical ingredients that make so many digital stories special. I feel it is my duty to help storytellers understand how to take command of such tools. A recent surge in user friendly video production software and

media gathering equipment now allows anyone with a good smart phone, a laptop and internet connection access to digital storytelling. Digital storytellers of all ages and abilities are now successfully producing films that have the power to convey often powerful, unique, subtle and influential messages to an attentive audience. The practices of digital storytelling teach us not only to convey our own messages but to listen to and appreciate the messages of others. Otherwise ignored voices are now being listened to, as digital stories are being used to inform decision making and policy development at the highest level.

On-screen self-communication is rapidly becoming an essential tool for 21st century living. The new digital world will demand these skills as much as previous generations needed to know how to write a letter. The digital storytelling methodology allows us to apply a measured dose of scriptwriting skills, incorporating economy, pace and dramatic question, as well as introducing the concept of visualization and pictorial flow to participants. The real beauty of the form however, is in its nectar-like quality of tapping into our desire to share personal experiences. I recently facilitated a DS workshop in Spain for 37 participants, representing 7 European countries. The workshop was part of an EU-funded adult education project looking at ICT in daily life and participants were given the freedom to choose the subject matter of their own stories. In a round table evaluation at the end of the workshop, just 2 people claimed that personal narrative storytelling wasn't for them. The other 94% said they enjoyed the whole experience and learned much from it. Furthermore, several were teachers who expressed a desire to make digital stories with learners back home.

For those with the necessary equipment, digital storytelling and personal narrative media can now be taught entirely online, using video tutorials and online video conferencing techniques. One website offering such a service is [www.storypoint.co.uk](http://www.storypoint.co.uk). Services such as this now allow teachers of any subject to effectively use the flipped classroom technique to deliver elements of their curriculum through the medium of digital storytelling. As advances in technology simplify



the processes involved, the door opens to an even greater take up of digital storytelling around the world. The democratic nature of storytelling and the availability of digital tools will see a more diverse mix of projects, stories and learning opportunities in the years to come.

### Questions for further discussion

- What are the skills and competences that a cultural manager should improve to face emerging challenges?
- What skills, competences and attributes are influential in our field?
- How can we firmly embed digital storytelling into continuing professional development (CPD) and curricular programmes?
- Where do the boundaries lie in the use of personal storytelling in the workplace?
- How to use digital storytelling in your sector?

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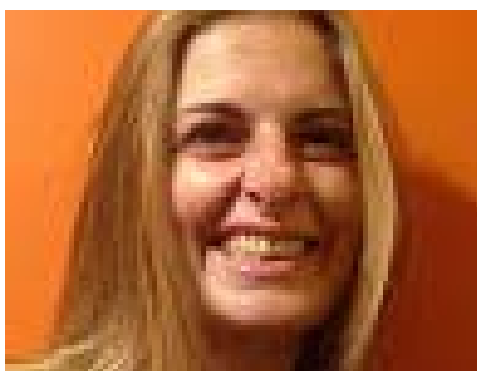
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[1] In addition to the concepts of knowledge, skills and competences, there are other frameworks that incorporate further concepts. For instance, the European framework for key competences includes the notion of "attitude" and the Creative Blended Mentoring for Cultural Managers (CREAM) project (2012) uses the idea of "personal attributes" (Cuenca & Makua, 2014).



### **Antonia Silvaggi**

Antonia Silvaggi, project manager and researcher for Melting Pro Laboratorio per la cultura (Rome, Italy). She has extensive experience in working in international projects on audience development, cultural participation and digital storytelling. Since October 2015, she has been co-opted on to ENCATC's Board to work on an audience development special project. This is [her digital curricular story](#).



### **Federica Pesce**

Federica Pesce designs and coordinates national and international cultural projects related to informal lifelong learning and to the development of territories through multimedia technologies. Her present challenge is to transform information into knowledge relying on digital storytelling techniques and social design practices. Her passion to put together different but complementary people is translated into the creation and the handling of international partnership within the working environment. She is also member of the Rome Co-Design Jam group.



### **Steve Bellis**

Steve Bellis is a teacher of media in the UK and the Director of Storypoint, an online digital storytelling academy. He has taught digital storytelling for more than 12 years, both in the classroom environment as well as in workshops around the world.



Photo credit: Chris Hogg.

/INTERVIEW

## Interview with Chris Hogg

Social media researcher, Goldsmiths, University of London

**By Giannalia Cogliandro Beyens**

ENCATC Secretary General and editor of the /encatcSCHOLAR

Why do you think it is important for cultural managers to use digital tools for the implementation of their activities? How these tools could impact their work and increase their efficiency?

Well, I can only speak in detail about the situation in the UK. But in the last two years, Smartphone penetration has reached 78%. More and more people are using these devices as the hub of their lives. There is not a forest of newspapers anymore on the metro, there is a forest of phones. People can begin the journey of a visit to your institution from anywhere. Most importantly, you can use the devices to bring people closer to your cultural institutions. This is a great creative opportunity. However also, the data that comes from Social Media gives us a great opportunity to really understand an audience in real depth. However it is also important to point out that different people like to be communicated with in different ways. Some love printed word, some love video, some love social media. We are all different.

Which are today the basic digital tools that each manager should at least use to be efficient?

- Followerwonk – to analyse and compare their audience with those of others.
- BuzzSumo – to see what the most shared content is in your community.



- Canva – a great tool for quick and good social media design.
- Cloze.com – for personalised customer relationship management (CRM).
- similarweb.com – to analyse competitors.

All these tools are free – and there are plenty more.

#### What are the needs in terms of education?

There are some absolutely great online educational resources that are becoming available. Get Smarter in South Africa have a 94% completion rate for online digital courses, which is astounding. For quick questions, Youtube is of course great. It is the second largest search engine in the world and a great visual resource.

I think getting together with other cultural managers is the key, not only can you practice these tools together, but sharing of practical examples is the key.

#### Do you think that the use of digital tools could increase and diversify the audience of a cultural organisation?

Great exhibitions, or plays, or any piece of cultural diplomacy, are always trying to answer the questions that are going through society's mind. I believe that these tools can help you see your audience at a very detailed way. You can see if the creative decisions you make, match the people who support you.

#### Which advice would you like to give to beginners?

Learn by doing. Go to the tools mentioned. If you get stuck, go to Youtube or come to an ENCATC masterclass, and we can investigate and learn together.



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/ANGLES

# The open archive: toward virtual exhibition of archival contents

**By Sara Radice**

Visual and exhibition designer; research fellow at Aspi-Archivio storico della psicologia italiana, Università degli studi di Milano-Bicocca

## Accessibility and use of digital archives

The need for appropriate and effective communication and dissemination tools, which can respond to different audience expectations, is clearly expressed in literature and widely recognized by cultural professionals, and, as GLAMs – galleries, libraries, archives, and museums – increasingly promote alternative and various ways of interpreting their collections, often encouraging those interpretations that mirror visitors' perspectives, interpretation itself reflects upon the decisions behind selecting alternative context of meaning. This is particularly true in the contemporary digital era in which novel forms of cultural mediation, enabled by emerging technologies, have changed people's expectations when dealing with heritage, by altering the traditional relationship between cultural assets and users, who become now more and more actively involved when experiencing cultural contents, both in actual and virtual environments.



Within this scenario, digital archives are increasingly considered a fertile field of experimentation of principle and practices of the design discipline for the valorization of cultural heritage, as the potential discursive nature of interactive databases enable users to engage with information in novel ways, hence calling into question the current epistemological foundations of the documentary structures. Furthermore, moving from a standardized linear narrative format by incorporating diverse media, visualizations, and simulations, has major implications for the types of interpretive evidence collected, recorded, digitized, and created around archival collections, which might be reconsidered taking into account how polysemic interpretive models are enhanced by digital tools (Cameron, 2012, p. 225-226).

However, despite the digitization of enormous quantity of artifacts of various types, the uses that GLAMs make of digital artifacts “still closely resemble printed catalogues and exhibition brochures with a few technological flourishes rather than a fundamental change in approach” (Walsh, 2007, p. 31). The digitization of documents, in fact, only constitutes the first step towards a novel notion of the status of the archive itself that more and more is being described using terms like “open”, “virtual”, and “mobile”, as opposed to the terms “closed”, “physical”, and “fixed”, which in the common sense were traditionally associated to the notion of the archive. There are many examples of online archival information systems adopted by cultural institutions and other public or private entities with the aim of better valorize their archives. However – although achieving high standards of scientific research and using appropriate representations of the structure of the archive, and making extensive use of high resolution images – many of these systems often reveal weaknesses for those audiences not already skilled in the archives domain, because of the lack of digital tools dedicated at the mediation of the raw archival contents. The effectiveness of the digital archive in engaging the public may be related to its potential of being “animated” (Lunenfeld et al, 2012, p. 48), fostering novel forms of use and interaction, which tend to respond to the emerging expectations of contemporary audiences.

### Understanding user expectations

Being sensitive to archives’ users, determining who they are and how they perceive the online experience of visiting is therefore the first step for improving the quality of the cultural offer. In user-centered design, the system of *personas* – fictional characters created to represent the different kind of users inside a specific demographic segment that potentially can use a service or a product – is a useful tool for the evaluation of the user’s desires and restrictions that may effectively be used to orient the decisions in the design process. Relying on the motivational profiles defined by diverse authors (Falk, Moussouri & Coulson, 1998; Sachatello-Sawyer et al, 2002; Arts Council England, 2008; Falk, 2009), some of the following audience constituencies might be considered when dealing with archives users:

- the “professional”, who have very conscious reasons for exploring the archive;
- the “knowledge seeker”, who typically is a student in a related field;
- the “hobbyist”, who typically has higher levels of education and wishes to satisfy personal curiosity;
- the “socializer”, who although not particularly interested in the topic, explores the archives to fulfill other people expectations;
- the “occasional passer-by”, who accesses the archival collection while performing online researches in other disciplinary domains.

Identity motivations can help GLAMs understanding their audience, letting to important implication for the design of digital exhibitions, which are aimed at fulfilling the gap between the cultural and assets the people who might be interested in them.

### Design and digital cultural heritage

While there are several codified strategies and an extensive literature about the types and modes of physical exhibitions, and despite several digital projects have been carried out in recent years, there is not yet a systemized methodology that can be applied to organizational strategies for what concerns the exhibition of digital archival collections. Virtual environments cannot just replicate the traditional communication and stylistic patterns, but needs to be designed through the use of novel languages. In fact, where the space is virtually limitless issues concerning



display and organizational strategies become more challenging than in the actual galleries where designers and curators have to deal with physical constraints.

With reference to the description given by Nicks (2002, p. 359) of the main thematic structures used in museums for arranging exhibitions core ideas and themes, five possible visual metaphors of representation for displaying digital cultural assets have been identified:

- “Physicalization” structure that presents topics within a re-created physical or intellectual virtual environment that provides context for enriched understanding and facilitates the navigation among contents;
- “Catalog” structure that addresses each topic independently within a single gallery or area of the virtual exhibition, using a similar order of presentation for facilitating comparative analysis.
- “Timeline” structure that assumes that an ordered and controlled presentation is needed to ensure the comprehension of the relationships among contents;
- “Map” structure that allows users to navigate through an interactive map which can be both physical (with geolocalized contents) and intellectual, facilitating thematic comparison among contents, which are often presented synchronically;
- “Serendipitous discovery” structure that allows users to navigate through contents randomly, also without previously exactly knowing what they were searching.

### Hierarchical architecture of contents and serendipitous explorations: the case of the research centre Aspi-Historical archive of Italian psychology

The project here presented is the outcome of two researches funded by Regione Lombardia in 2014-2015 and developed by the interdepartmental research center Aspi – *Archivio storico della psicologia italiana* (Historical archive of Italian psychology) at Università degli studi di Milano-Bicocca: “Mind sciences in Milan and in the Milan area. Census and enhancement of the archives funds”, and “The open archive. Strategies and digital and semantic tools for the valorization

of the documentary heritage. Four case studies from the Lombardy area”. Among the objectives of these research projects, a specific goal was to investigate how novel digital narrative structures may support a more effective valorization of heterogeneous collections of complex assets – such as the Aspi collections– that together represent the multifaceted nature of the contemporary archive.

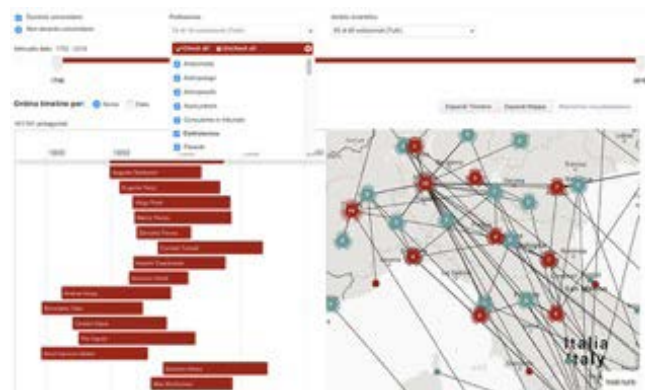


Screenshot of Aspi website: Le reti di relazioni tra i protagonisti.  
Photo credit: Aspi – Archivio storico della psicologia italiana.

The identification, collection, preservation and promotion of documentary sources related to the history of 19th and 20th centuries Italian science of mind is the permanent scientific project of the centre Aspi; a multidisciplinary team composed of archivists, historians of psychology, historians of science, designers, and computer scientists, takes care of the organization, conservation and valorisation of the archives, and over the past ten years the centre Aspi recovered, digitized and made available online the original contributions of the most respected Italian scholars in the disciplinary domain of the sciences of mind.

Thanks to these research projects, the Aspi web platform (<http://www.aspi.unimib.it/>) was completely renovated for what concerns the softwares used for the back-end managing of archival collections and online publication, the architecture of information, and the front-end design. Thanks to the adoption of the open-source software CollectiveAccess, developed for managing and publishing museum and archival collections, the diverse sections of the web portal are better integrated, giving form to an integrated system consisting of critical apparatuses of historical and scientific contextualization, instruments, original documents, photographs, and their relationship. The integration of all these

types of content, correlated with the original archival documents, allow an easier experience of navigation, not only for scholars and experts of the disciplines' domain, but also for other general audiences, which can easily access the available documentation about the history of the science of the mind.



Screenshot of Aspi website: La vita dei protagonisti nel tempo e nello spazio. Photo credit: Aspi – Archivio storico della psicologia italiana.

A specific objective of the project was, in fact, to set the Aspi web portal as a virtual place where both scholars of the diverse disciplines that contribute to the sciences of the mind, and the wide public would have access to the original archival document through an interface that offers diverse point of access to the contents according to the various profiles and interests of the public. These issues were regarded from the perspective of the design discipline, adopting a user-centered approach, which considered both the Aspi core audiences – those groups who have a special understanding of the collections – and other current and potential users. In particular, co-design workshops were useful to improve the modalities of exploration and selection of contents, by introducing – along with the more traditional hierarchical architecture of information – a model of visual and serendipitous exploration of data and their relationships, using timeline and map metaphors both physical and conceptual, in order to allow multiple levels of approaches to the history of the sciences of mind.

## Questions for further discussion

- Within the outlined scenario, and relying upon the hypothesis that, although through diverse approaches, users' active engagement might enhance the experience of heritage, would giving users the possibility to interact with archival data increase public ownership?
- Would it help cultural institutions to achieve those goals that they would not have financial resource to achieve on their own (e.g. correction and transcription tasks, contextualization, complementing collection, classification, folksonomic tagging, etc.)?
- What if digital archives would let users to contribute to online collections, for example through the re-contextualization of items according to their personal criteria?
- Would this participatory approach possibly disclose public attitudes about the significance of a particular document? And what would happen if it were dissonant with the meaning attributed by the cultural institution?
- Will the institutional authority be undermined? Or, conversely, would this kind of approach encourage a discursive reconsideration of cultural assets in a way that is responsive to audience's attitudes and backgrounds?

## Acknowledgements

The author acknowledges the team of the centre Aspi – *Archivio storico della psicologia italiana*, within which these researches have been carried out, for the efforts dedicated to the projects "Mind sciences in Milan and in the Milan area. Census and enhancement of the archives funds" and "The open archive. Strategies and digital and semantic tools for the valorization of the documentary heritage. Four case studies from the Lombardy area", funded by Regione Lombardia in 2014-2015.

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### **Sara Radice**

Sara Radice is a designer and a researcher in the cross field of design and cultural heritage. Ph.D. in Design, her areas of expertise include exhibition and visual design. She currently works as freelance designer and collaborates within the interdepartmental research center Aspi – Archivio storico della psicologia italiana, Università degli studi di Milano-Bicocca on projects related to the valorization of digital archives. She is lecturer at ACME – European Academy of Fine Arts and Media, and teaching assistant at Politecnico di Milano. Since 2014, she works at the project museum&CO, which aims at researching, promoting and designing novel strategies for audience engagement within cultural heritage, using participatory design techniques. In 2013 she has been research fellow at the metaLAB at Harvard, and from 2011 to 2014, she has been part of the research group Design for Cultural Heritage at Politecnico di Milano within which she has been involved in national and international research projects related to heritage valorization.

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/PROCEEDINGS

# Use of digital tools by cultural managers and most demanded training topics

**By Ana Viñals Blanco and Isabel Verdet Peris**  
University of Deusto

ENCATC carried out, between September 2014 and May 2015, a “Survey on digital technology competences and know-how”, with a total of 451 responses collected from people working or somehow linked to the arts and culture sector from all over the world. The survey was designed with Google Forms and spread via ENCATC’s website, blog, social media and newsletters, as well as e-mail to ENCATC members. The main aim of this survey was to provide ENCATC with information about the digital technology know-how used by three core target groups: researchers, academics and cultural managers. Drawing on the main findings of this survey, a Masterclass on Digital Tools for Cultural Managers was organised in December 2015. The speakers at the Masterclass were: Peter Bary, CultuurNet Vlaanderen; Christopher Hogg, Goldsmiths, University of London, and Annick Schramme, University of Antwerp/ Antwerp Management School. What follows is a selection of the main points in the survey report, which was presented, as an introduction to the Masterclass, by Giannalia Cogliandro, ENCATC Secretary General.

### An overview of the respondents' profile

A total of 451 responses to the survey were collected, with a high diversity in terms of occupation (or professional profile), geographical area in which they work, and age group of the respondents.

- Occupation or professional profile: a great majority of the respondents (nearly a 55%) were cultural managers, what means that they identified themselves as cultural managers only and/or cultural managers and something else. The same goes for the categories "researcher" and "academic/lecturer", with around a 25% of the respondents each (21% for academics/lecturers, and 27% for researchers).
- Geographical area of work of the respondents: the vast majority of respondents work mostly in Europe (78%), followed at a considerable distance by the respondents working mainly in America (6%) and in more than one continent (4%). Among those respondents whose work is based in America, a 41% work in North America (Canada and the United States) and a 59% in Latin America (including Mexico). Figure 3 shows the responses per country for those who work mostly in Europe.
- Respondents by age group: most of them fell within the categories 20-30 (43%) and 31-40 (32%).

### Main findings

The results of the survey might be summarised in 7 points. These 7 conclusions indicate the path to follow in order to improve the work of professionals in the arts and culture, with regard to their use of digital technologies:

1. Most of the respondents (62%) declared to use the whole range of digital technologies, a significant percentage (32%), most of them, and only a few of the respondents (6%) use only some of the digital technologies.
2. Interconnectivity is widely used by arts and culture people. Full interconnectivity is only expected and used by 47% of the respondents, while almost the same percentage of respondents (49%) use interconnectivity only partly.
3. The most common uses of applications

of resources, with around a 70% of the respondents having selected them, are: to compose documents (78%); to collect and analyse data and information (75%); to prepare presentations and present (71%); to share (e.g. documents) in a participative way (69%), and to search for literature (66%). At a short distance, about a 60% of respondents chose: to share (e.g. documents) in a passive way (61%), and to communicate with stakeholders (networking) (59%).

4. Microsoft products are still the most widely used (75% of the respondents), followed by Apple products (46%) and Open Source SW (with a significant 21%).
5. Regarding social media, there is a clearly predominant use of Facebook (71% of the respondents), followed by LinkedIn (59%) and Twitter (34%) and Academia.edu (18%).
6. Favourite applications and digital tools are mostly focused on books and documents reading and taking notes (53%) and management of contacts (42%), and, to a lesser extent, on time management (25%).
7. Researchers, cultural managers, academics and artists use technologies in quite a superficial way and they demand training on uses basically related to information and communication purposes.

### Recommendations

Once analysed and interpreted the survey results, a general reflection is that much remains to be done with regard to the use and the ability to take advantage of the opportunities that digital technologies offer in the field of arts and culture. The responses to the question "I use many applications and resources to..." indicate that there is a general understanding of digital technologies mainly as tools for information and communication. That is to say, researchers, cultural managers, academics and students in the field of arts and culture conceive and use digital technologies, Internet and social media basically to collect and analyse data and information, as well as to communicate with others.

The social psychologist Dolors Reig states that, according to the objective to be achieved, technology can be used in three different ways (see figure below):



- ICT: Information and Communication Technologies
- LKT: Learning and Knowledge Technologies
- EPT: Empowerment and Participation Technologies.

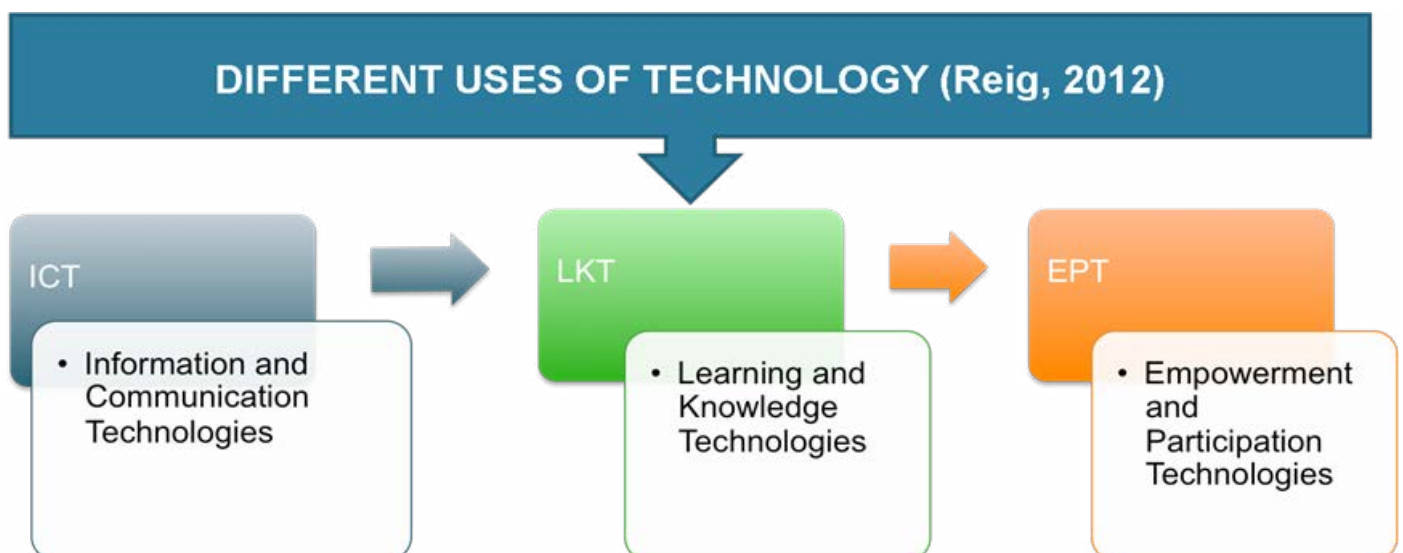
Thus, far from considering digital media as being exclusively Information and Communication Technologies (ICT), contemporary digital networked culture is leading us to understand technologies also as tools for Learning and Knowledge (LKT), and Empowerment and Participation (EPT). According to this, digital tools ultimately enable our enjoyment, involvement and personal development through the Net. According to Reig's distinction of the different uses of technologies (2012), professionals in the arts and culture sector would still be at the first stage of the scale.

So, how can researchers, cultural managers, academics/lecturers, artists, students and other professionals related to arts and culture take advantage of technology to its full potential? The answer might sound simple: offering training in digital competence. But what does it mean being competent? In general, being competent involves "know-how", i.e. having hands-on knowledge within different social contexts. It also involves being able to integrate knowledge, procedures and attitudes, as well as to renew previously gained knowledge in order to "know how" to get on throughout life. Thus, what does it mean being digitally competent?

To be competent in the digital era means having a combination of knowledge, skills and attitudes appropriate to a digital context:

- Knowledge is required on the nature, function and opportunities of ICT in everyday situations in private, social and professional life. This entails having sufficient hands-on knowledge of the main software applications, such as word processors, spreadsheets, databases, data storage and management, and to understand what are the opportunities and potential risks of the Internet and communication via electronic media (e-mail or net tools) for professional life, leisure, information sharing and collaborative netting, learning and research.
- Skills to search, collect and process information, and to use it in a critical and systematic way, assessing relevance and being able to identify truthful data and distinguish it from what is not.
- Critical and reflective attitudes towards the information available and a responsible use of the interactive media, i.e. an interest in engaging in communities and nets for cultural, social and/or professional purposes.

International surveys and academic literature continue to verify that many people lack digital capabilities; for this reason, the Information Society Unit at the Institute for Prospective Technological Studies (IPTS) launched "DIGCOMP: A Framework for Developing and Understanding



Competence in Europe" (EC, 2013), a project with a view to contribute to the better understanding and development of Digital Competence. The report details the various aspects of digital competence by listing 21 competences and describing them in terms of knowledge, skills and attitudes. As it can be observed in the figure below, digital competence is divided into 5 areas (dimension 1) and 21 concrete competences (dimension 2). The areas are the following:

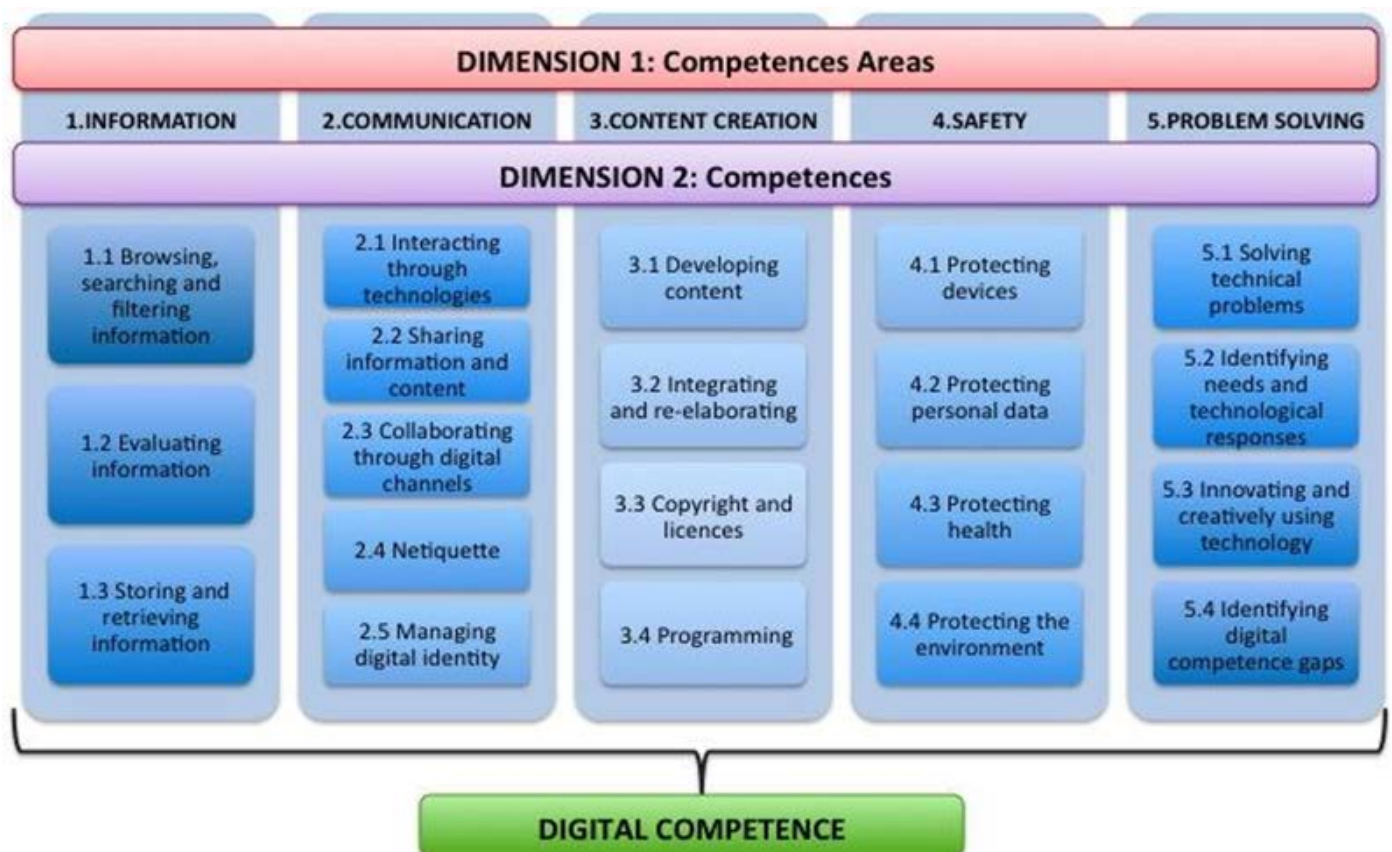
- **Information:** identify, locate, retrieve, store, organise and analyse digital information, judging its relevance and purpose.
- **Communication:** communicate in digital environments, share resources through online tools, link with others and collaborate through digital tools, interact with and participate in communities and networks, cross-cultural awareness.
- **Content-creation:** create and edit new content (from word processing to images and video); integrate and re-elaborate previous knowledge and content; produce creative expressions, media outputs and programming; deal with and apply intellectual property rights and licences.

- **Safety:** personal protection, data protection, digital identity protection, security measures, safe and sustainable use.
- **Problem-solving:** identify digital needs and resources, make informed decisions as to which are the most appropriate digital tools according to the purpose or need, solve conceptual problems through digital means, creatively use technologies, solve technical problems, update one's own and others' competences.

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Training for professionals in the field of arts and culture should be fully adapted to the digital age and designed from a comprehensive understanding of digital technologies as more than mere information and communication technologies.

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In conclusion, training for professionals in the field of arts and culture should be fully adapted to the digital age and designed from a comprehensive understanding of digital technologies as more than mere information and communication technologies. These professionals should know and put into practice the values of a digital culture in which we are immersed, the values of collaborative, participatory and networked culture. Therefore, they must be competent and have digital abilities and digital literacy and skills, in order to be able to fully enjoy the potential of digital technologies. This way, professionals could on their turn contribute to generate proactive, critical and participatory audiences.

*The full report elaborated with data from the survey and presented at the Masterclass can be accessed [here](#).*

**Masterclass:** Digital Tools for Cultural Managers

**Organizers:** European network on Cultural Management and Cultural Policy Education (ENCATC)

**Speakers:** Peter Bary, CultuurNet Vlaanderen; Christopher Hogg, Goldsmiths, University of London; Annick Schramme, University of Antwerp / Antwerp Management School and ENCATC President, and GiannaLia Cogliandro, ENCATC Secretary General.

**Event partners:** Goldsmiths, University of London; University of Antwerp / Antwerp Management School, and Creative Europe Programme of the European Union.

**Venue:** Europa Nostra – Brussels Office, Belgium.

**Main focus of the Masterclass:** key values of digital culture; possibilities of some specific digital tools, and good practices.

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### **Ana Viñals Blanco**

Ana Viñals Blanco holds a PhD in Leisure and Human Development (Institute of Leisure Studies, University of Deusto). She has a degree in Advertising and Public Relations from the University of the Basque Country and a MA in Organization of Congresses, Events and Fairs by the Institute of Leisure Studies at the University of Deusto. She developed her PhD research thanks to a Research Staff Training scholarship granted by the Basque Government. The title of the thesis, which received the cum laude qualification, is: "Connected Leisure: the experience of e-leisure of youth (16-18 years) in Bizkaia". At the professional level, she has worked in the field of communication, events production and educational management. Her research interests are related to leisure, digital entertainment and leisure education, youth, digital and social technologies, digital culture and the educational sphere.



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Photo credit: Lights On! Project.

/CASE ANALYSIS

# Put the Lights On, please – We want to experience the past!

**By Pekka Vartiainen**

PhD., Principal lecturer, Humak University of Applied Sciences, Finland

*In this article, I will give you a brief introduction to an international cultural project, the aim of which is to create new service models by combining cultural heritage management and cultural tourism together.*

## INTRODUCTION

“Experience economy” is the key term to understand what is happening in our culture today. In his classic book on experience society in the early 90’s, Gerhard Schulze already pointed out the shift from a passive service economy to a new commodity culture, where customers are actively transforming products to feed their own sense of consumption. Customers are, so to speak, co-creating or co-producing products together with producers to gain an ultimate experience of a product. Today, experience economy is best understood as a business model where the value of a product is based on its ability to offer memorable events for the customer. You could say that memory itself has become a product. People are looking for new experiences, and the way these experiences or “memories” are produced, has an



effect on the evaluation process of the product. In this kind of process, where the customer experiences and its management are crucial, the interaction and emotional ties between the players are at the center.

Already in "Future Shock", by Alvin Toffler (1970), experience economy appears as an alternative and new way to cope with the opposites of communism and capitalism. In later works by other writers, magical links between product, services and emotional experiences were stressed even more. A highlight of this kind of debate appears in 1999 in Joseph Pine's and James H. Gilmore's *The Experience Economy*, where the term was coined into the business-philosophical discussion. Experience economy has been a well-defined and much used approach, especially in tourism and leisure studies, also before Pine's and Gilmore's thesis. This is easy to understand, while the idea of co-producing or co-creation and the interaction of consumers and producers in service marketing and management appears as a self-evident fact. Of course, this doesn't mean that it has been used in an efficient way in activities and establishing innovative marketing tools to develop the field.

#### Lights On! – The Project



Experience economy is also one of the starting points for the project that Humak University of Applied Sciences in Finland started together with other partners in 2015. The main aim of the Lights

On! Project is to improve on-site services for four historical sites in Finland and in Estonia. The project is funded by the EU from the Central Baltic Interreg program. From the Finnish side, there are two partners, Humak and Metsähallitus, a state-run enterprise that runs business activities and administers more than 12 million hectares of state-owned land and water areas. From the Estonian side, partners are the State Forest Management Centre and the University of Tartu Viljandi Culture Academy. There are also a number of tourism enterprises and entrepreneurs, both in Finland and in Estonia, taking part in the project. The aim of the through cross-border cooperation project is to create joint marketing tools and develop new products that are reachable as a result of a common historical background. One of the core tools of the project is the creation of effective and engaging heritage interpretation, which means, in concrete terms, the finding out and creation of good stories around the sites and their history. The project started in autumn 2015 and will last until late 2018.

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Through the Lights On! Project, it will be possible to build up bridges between heritage management and cultural tourism. To do this, we need to focus on the emotional level of human resources.

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The historical sites, both in Finland and in Estonia, that have been selected for the project all have similar features. They have all had an impact in prehistoric times on the power structure of the area. From these sites, the north-eastern Baltic Sea has been ruled and reigns guarded. Still, for many people, most of these sites are unknown at this time. As tourist attractions, the sites are undeveloped, the use and management of the sites is not sustainable, the engagement of the local people is poor, they produce little or any benefit to the economy of the area and if for some reason a visitor wanders onto the site, the

experience is more likely to be confusing than educational or pleasing. In addition, the basic infrastructure in the form of decent roads or trails or lightning is lacking, which means that the season for the sites is short. The intention is to resolve these problems through international cooperation and by using new innovative approaches. The idea is to bring history, stories from the past, political intrigues and a vibrant everyday life to the forefront of the visitor's experience. This will be done by improving visitors' experience, on-site services and by developing new creative products. As for the latter, the key elements are technology and experience economy and management.

The challenge is immense. As mentioned before, these sites are in a bad condition. It would be almost impossible to understand or even notice that in the middle of these grassy hills, stony grounds, ruined and wrecked buildings, there was once life that shaped and modified the lives of many people some thousands and hundreds years ago. History has hidden itself from the eyes of visitors which makes these sites uninteresting or perceptible only for archeologists or other experts of the field. So we have, for example, a medieval Bishop's Castle which has been built in the 14th century to serve as a stronghold for Catholic bishops in Finland. Over the following two centuries, it gradually expanded into a massive fortification but was demolished in the 16th century when the power structure of the area was changed again. Although the spot is still reachable and there are even some events and activities, the significance of these rocks and ruins is not easy to catch for regular visitors. Other similar kinds of sites in Finland are a castle ruin where three medieval kings of Sweden used to have their headquarters (Raasepori), a fortified island just outside Helsinki (Vallisaari) which will be open to the public in May 2016, or to go a little further back in history, the Rapola hill fort, which was one of the first organized defense works in Finland.

On the Estonian side, one of the main "attractions" in the project is Varbola Jaanilinn, one of the largest fortresses in the country. It was used from the 12th to the 14th century, and later on from the 15th to the 17th as a cemetery. Although you can

visit the site and even do some camping there, or see some examples of the ancient walls of the stronghold, the siege tower or the old well, the site's nature as a place where history was made is not visible. The same goes for other sites, Lõhavere (fortress of the Estonian ancient chief Lembitu) and the ancient hill fort Neeruti. The manor Keila-Joa is a small exception among these sites, because it was re-opened to the public in 2014 (the building itself was built in 1833 in the neo-gothic style) and has done a great deal to share the cultural heritage of the area and its buildings to visitors. There is a restaurant and a museum in the main building and concerts and other activities are held throughout the year. The main development target with Keila-Joa is, however, its park with a river and a waterfall.

There are three kinds of main activities that will take place during the project in three years. First, to improve the experience of visitors: high quality information points will be established, as well as the use of modern technology for onsite interpretation. This includes mobile guiding, the creation of augmented reality features, digital projections and the lightning of sites. Secondly, new marketing tools are being tested, including gamification, light festivals, competitions, narrative experiences etc. Thirdly, together with entrepreneurs and companies, new tourism products will see the light. You can say that by bringing together cultural management, creative industries and local tourism operators, the project has a possibility to find out new solutions to old problems (How to make history come alive? How to make stones "speak"?), and at the same time, offer people something to share with others: experiences.

### So what?

The project started half a year ago, but already now the first steps toward an exhaustive customer experience have been made. Based on the results of a small questionnaire that was made to a number of entrepreneurs working in close proximity to Finnish sites, most of them wanted to hear and see more stories, legends and local history tied to the spot. Also, the wish to experience connections between the past and present was expressed. Other remarks were tied up with marketing issues or the infrastructure of



the site, as well as the difficulties experienced in finding new ways to work together with other entrepreneurs and companies.

While one of the goals of the project has been to build up new networks between businesses, the project has already started to offer training programs where all the possibilities for marketing and activities will be found out and tested. In addition, new technology with social media (Facebook, Twitter, Periscope, YouTube), as well as the first features of online games and video projections, have been developed. Later on, other interactions, such as joint marketing games (together with Estonian sites) and a live action role-playing (LARP) game will be put through with the lighting competition, where their results will be transmitted simultaneously in all sites across the Baltic Sea. The project will use the latest video and computer technology to achieve its goals. One of the co-projects was already launched in January 2016, when the ruins of one site were projected online in the middle of a crowded street in the city of Turku, and, at the same time, the same was done the other way round. Visitors at the heritage site were suddenly put into a modern shopping street. In this way, connections between the past and present were visually perceptible to all.

### To conclude

Traditionally speaking, cultural heritage management is concerned with the identification, interpretation, maintenance, and preservation of cultural sites and physical heritage assets. When we connect these goals with tourism, we can speak of heritage tourism or just cultural tourism, where heritage (tangible and intangible) is just one part of the cultural resource management where urban culture will also be taken into consideration. Through the Lights On! Project, it will be possible to build up bridges between heritage management and cultural tourism. To do this, we need to focus on the emotional level of human resources. Excitement, enthusiasm, and joy are inner forces that can also be used for the benefit of preserving heritage. Nowadays, computer and mobile technology not only has a strong hold on peoples' time, but also on how people connect themselves to the surrounding environment. Our behavior has become more and more dependent on machines. At the

same time, physical presence has a whole new meaning as an element of interaction between humans. Through this kind of "bricks of humanity", we are facing a new territory where questions of the past, present and future are being formalized in a new way.

### Questions for further discussion

- What does “cultural experience” mean to you? What kind of examples can you give based on your own experiences?
- How does the use of new technology affect our sense of the past?
- What kind of bridges can we build between heritage management and cultural tourism?
- What will be the “bricks of humanity” in 2020?

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### **Pekka Vartiainen**

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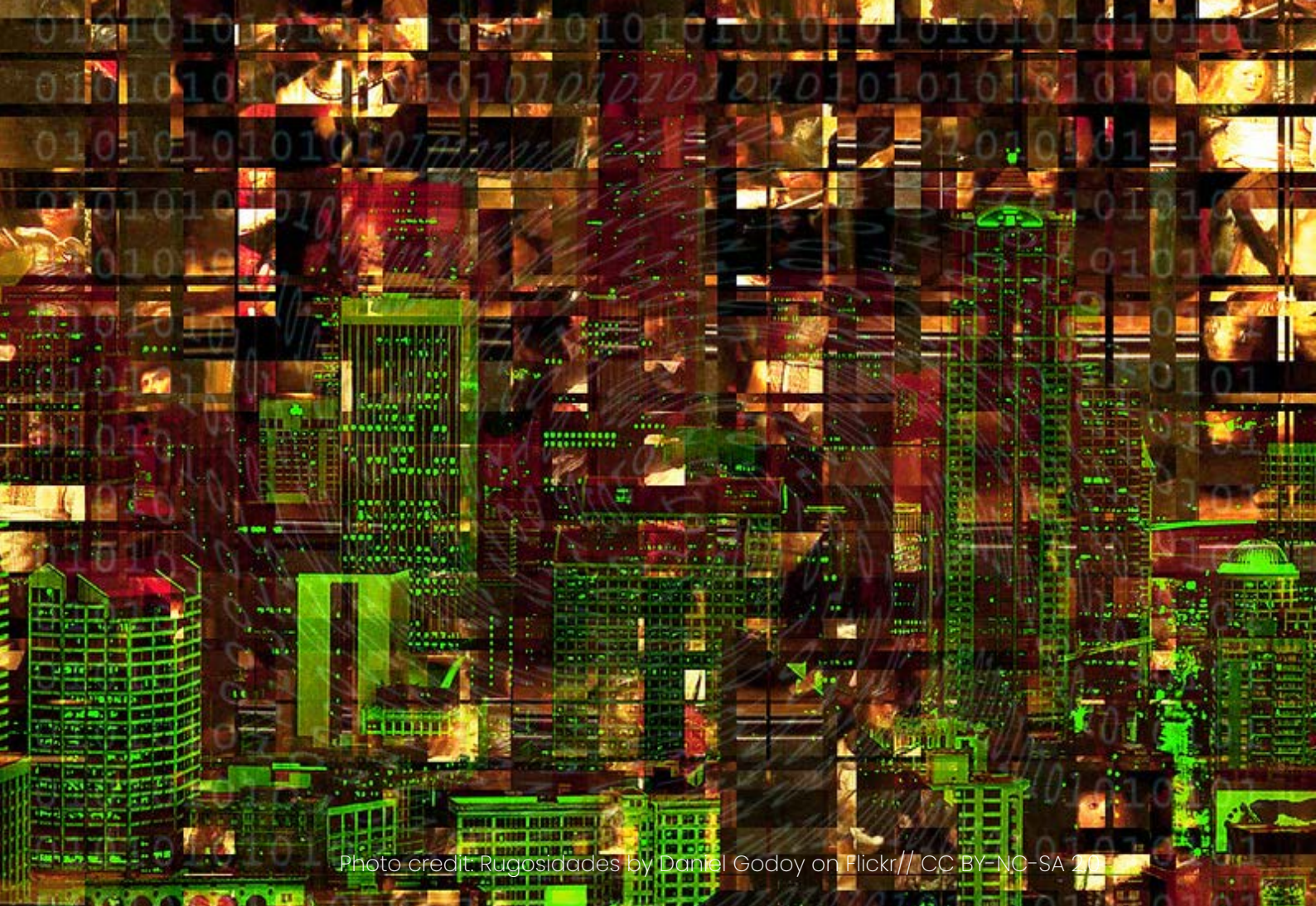


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/ANGLES

# **The fourth industrial revolution is here: labour market, economic factors and competences**

**By Bo Westas**  
Researcher at DIK

Karl Marx (1850) once famously stated that revolutions are the locomotives of history. Let us begin with this proposition but turn it on its head and say that locomotives – and more generally technologies – are the revolutions of history. Our focus then moves from social and political conflicts to industrial and technological breakthroughs and disruptions. If we take this perspective and look back in history, what do we see? We can discern three distinct revolutions, and as a number of observers have recently argued, we might be on the brink of a fourth revolution – a revolution that has the potential to be the most disrupting of them all. Therefore, it was timely that “Mastering the Fourth Industrial Revolution” was the overarching theme when politicians, scientists and industrial leaders met earlier this year at the World Economic Forum in Davos, Switzerland (see, for example, World Economic Forum, 2016).



The *first industrial revolution* began during the second half of the 18th century with the advent of steam engines and *mechanical production*. Human handicraft was replaced by machines, e.g. the Spinning Jenny. The workhorse would gradually be replaced by steam engines and locomotives. This was the breakthrough of modernity[1]. In reaction to the social transformations created by the new technologies, romanticism became a dominant aesthetic form. The *second industrial revolution* occurred a century later, from circa 1870. In this phase, steam was increasingly replaced by electricity and oil and small-scale mechanical production gave way to large scale *industrial production*, mass production. Emblematic of this era is the assembly line, e.g. in Henry Ford's car factories. Moreover, this period was not only characterised by mass-production of things, the invention of different forms of mass media laid the ground for the production of masses, social masses. During this technological disruption, modernism becomes the dominant aesthetic form. If we move forward another century, we encounter the *third industrial revolution* in the 60-70s. Traditional industry is now being gradually transformed by electronics, computers and information and communication technology (ICT). In the factories, the mass of blue-collar workers are increasingly being replaced by robots as we enter a phase of *automated production*. This is the period when we enter postmodernity[2]. In the aesthetic field we first encounter the optimistic Factory-produced pop-art by Andy "I want to be a machine" Warhol. This is later followed by postmodern scepticism and eclecticism. According to the French thinker Jean Baudrillard, this is when art – like Warhol's Brillo boxes – implodes into reality and art history ends. Art continues, but art history is, so to say, history (Gane, 1993, p. 94).

Now, less than 50 years on from the third revolution, we may be entering a fourth revolution where *the boundaries between the physical, the digital and the biological worlds break down*. According to Klaus Schwab, the founder and executive chairman of the World Economic Forum, this revolution has the potential to transform the way we live, work and relate to each other in much deeper ways than any of the preceding ones (Schwab, 2016). Schwab says that

there are three things distinguishing the fourth revolution from the preceding ones: *velocity, scope and systems impact*. We now move at an exponential pace rather than a linear one. The revolution has immediate consequences not only for one or a couple of industrial sectors, but disrupts almost every industrial sector. Finally, the breadth and depth of these disruptions calls into question our entire systems of production, management and governance. We cannot yet see how the fourth industrial revolution will play out, but we can already identify a number of its building blocks: artificial intelligence (AI), internet of things (IoT), big data, 3D printing, virtual reality (VR), biotechnology, nanotechnology, robotics and quantum computing. Some writers see an optimistic, almost utopian future, while others paint a more dystopian picture[3]. Where will it all end? Nobody knows for sure, but sooner or later – in 30-70 years according to most writers – we will reach some sort of event horizon described in 1983 by the science-fiction author Vernor Vinge as "a singularity":

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There are reasons to believe that, going into the fourth industrial revolution, there will be a growing demand for skills and competences which are prominent among professionals in the fields of culture, communication and media.

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"We will soon create intelligences greater than our own... When this happen, human history will have reached a kind of singularity, an intellectual transition as impenetrable as the knotted space-time at the center of a black hole, and the world will pass far beyond our understanding" (Brynjolfsson, 2014, p. 254).

I do not want to side with either utopians or dystopians. I believe in human agency; our future depends on what choices we make and what

actions we take. I do, however, see a number of problems we have to tackle. Leaving aside the so called “great challenges”, i.e. environment, climate, demography, migration, I want to mention three sets of obstacles we will have to deal with when entering the fourth industrial revolution. The first set concerns jobs and the labour market, the second relates to economic factors and the third concerns competences and the relevance of today’s school, education and training.

First, what influence will the fourth industrial revolution have on jobs and the labour market? If we are to believe recent analyses and projections, the impact of the new technologies will be strong and far-reaching. According to the two Oxford researchers Frey and Osborne, almost half of total US employment is at risk of being lost due to computerisation (Frey & Osborne, 2013). In a follow-up study examining the Swedish labour market, Stefan Fölster came to the conclusion that over 50 percent of the existing jobs in Sweden can be replaced with computers and robots during the next 20 years[4]. This process of replacement does not hit the labour market in an even way. It strikes hardest at middle-class jobs. The result is a labour market increasingly segregated into “low-skill/low-pay” and “high-skill/high-pay” segments. Middle-class jobs disappear, no matter if they are blue-collar or white-collar. This process has consequences far beyond the labour market. It leads to political instability. Even as far back as ancient Greece, Aristotle warned of the negative political consequences of a hollowing out of the middle class. The polarisation in the ongoing American presidential race has been interpreted in just these terms, i.e. the hollowing out of the middle class.

Of course, new jobs will be created. Look back 100 years and you will find that many of today’s jobs did not exist. That may be a comforting thought – until you realise that computers may actually overtake many of the new jobs too. So this time, it might actually be different. We may finally face what John Maynard Keynes almost 90 years ago termed “technological unemployment”:

“We are being afflicted with a new disease of which some readers may not yet have heard the name, but of which they will hear

a great deal in the years to come – namely, technological unemployment. This means unemployment due to our discovery of means of economising the use of labour outrunning the pace at which we can find new uses for labour” (Keynes, 1930, p. 3).

But are jobs all that important? After all, leisure time is not all that bad. You may not have a steady job, but there will always be things to do. You can spend your time on, for example, consumption, communal creativity or contingent temporary jobs (Thompson, 2015). Perhaps we will even reach that Marxian utopia where you can do “one thing today and another tomorrow, to hunt in the morning, to fish in the afternoon, rear cattle in the evening, criticize after dinner, just as I have in mind, without ever becoming hunter, fisherman, shepherd or critic” (Marx, 1845). Unemployment is not an eternal concept, but something that was born with industrialisation and factory work. The real problem is not whether you have a steady job, but whether you have enough money for a reasonable living standard. This leads us to the second set of obstacles.

The technologies of the fourth industrial revolution follow a “winner-takes-all” logic. They may still be locally developed, but they almost instantly have a global reach and impact. What consequences follow from this fact? Erik Brynjolfsson and Andrew McAfee explain one fundamental fact in their book *The Second Machine Age*, namely that *relative advantage leads to absolute domination*:

“In a traditional market, someone who is 90 percent as skilled or works 90 percent as hard creates 90 percent as much value and thus can earn 90 percent as much money. That’s absolute performance. By contrast, a software programmer who writes a slightly better mapping application – one that loads a little faster, has slightly more complete data, or prettier icons – might completely dominate a market” (Brynjolfsson & McAfee, 2014, p. 153).

As you can see from this example, a slight advantage turns into a total win; the logic of the fourth revolution has a tendency to lead to greater inequality. This is bad news since our starting point is a situation where the richest one percent have

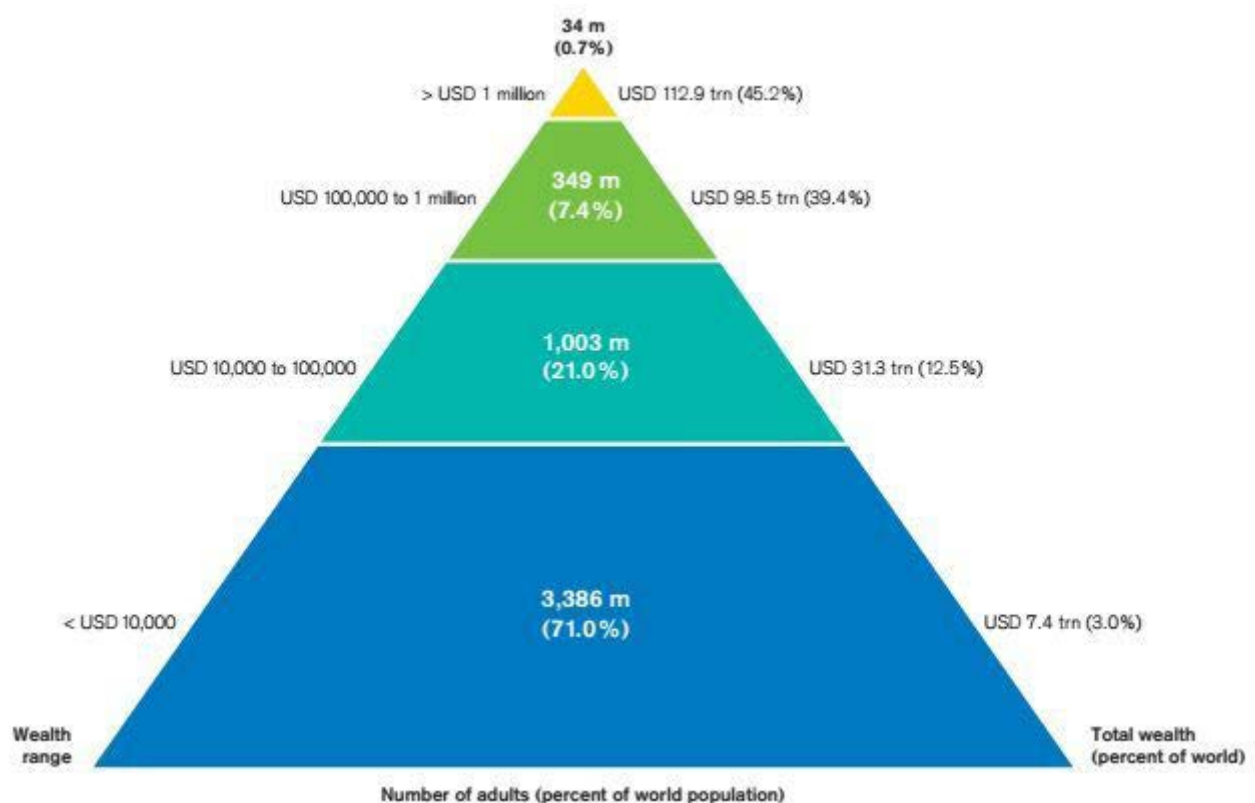
more wealth than the rest of the world combined (OXFAM, 2016). Thus, we already have an extremely unstable system, and into this system we inject technologies that further enhances economic inequalities and, consequently, more instability. And as if this was not enough we are – despite the harsh austerity measures that have been implemented in a number of European countries – steadily building up a rising global debt burden (Bank for International Settlements, 2016). In the short-run, many of the world's central banks, including the European Central Bank (ECB), have handled these problems by turning to negative rates and money-printing. In the long run, however, this is not a viable policy. If we extrapolate curves describing debt and inequality, we can see that they point toward a future where we could face a possible social revolution.

Third, if we want to avoid a society dangerously divided along economic and political lines one of the most important things we can do is to invest in education and training, and from an early school-age instil an ability for lifelong learning in all members of society. It is questionable, though, whether today's education system (from primary education to tertiary) has a form and a content that is conducive to the development

of competences necessary for active and productive participation in the society and work-life of the future. I would argue that today's school system – at least on primary and secondary level – was developed to satisfy the needs of the second industrial revolution. And we are now on the brink of the fourth revolution. The European Union has been foresighted and has defined eight key competences for lifelong learning (European Union, 2006). These competences should play a much more prominent role in the design of a school for the future.

A reform of the school system will not directly benefit today's art and cultural management students. However, this does not mean that they are losers. I would actually argue the opposite, that they are better equipped than most other groups. A recent report from World Economic Forum, "The Future of Jobs. Employment, Skills and Workforce Strategy for the Fourth Industrial Revolution", lists the Top 10 skills needed in 2020 based on information from chief human resources and strategy officers from leading global employers[5]. The list looks like this:

- Complex problem solving
- Critical thinking
- Creativity



The global wealth pyramid. Source: James Davies, Rodrigo Lluberas and Anthony Shorrocks, Credit Suisse Global Wealth Databook 2015, as included in Global Wealth Report 2015.

- People management
- Coordinating with others
- Emotional intelligence
- Judgement and decision making
- Service orientation
- Negotiation
- Cognitive flexibility

Now, as a trade union “policy professional” I may have a partial view on things, but I find the above skills prominent among many professional groups in the fields of culture, communication and media, not least among arts and cultural managers. This leads me to a fairly positive conclusion: admittedly, going into the fourth industrial revolution, the labour market and society as a whole face challenges and changes, but professionals in the fields of culture, communication and media are not in a worse position than other groups in the labour market. On the contrary, there are reasons to believe that there will be a growing demand for their skills and competences.

### Questions for further discussion

- The industrial revolutions were accompanied by “aesthetic reactions”. The first revolution by romanticism, the second by modernism, the third by pop art followed by postmodernism. Is it possible to identify an aesthetic reaction to the fourth industrial revolution? If so, how would you characterise it?
- Work can be seen as three things: a means to produce goods, a means to earn income and an activity that gives meaning to life. If robots and artificial intelligences take over a large part of work connected to the production of necessary goods, we are left with two problems: a) work is a way to earn income. How do we create a viable and sustainable economy if there is a scarcity of paid jobs? Could a “universal basic income” be a solution?, and b) a paid job is not necessarily the meaning of life, but work may be. Or is this positive idea we have about work giving meaning to life just an ideological construct stemming out of the Protestant Ethic (Weber)?
- In my view cultural managers have many of the top 10 skills listed above. Am I right about this? If I am right, do cultural managers acquire these skills during training or through work experience?

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[1] When did we enter modernity? This is a contested question people write long books about. In my own understanding, the advent of modernity coincides with the period when Goethe worked on *Faust* (1770-1830). Goethe's *Faust* is actually one of the best descriptions of what happens to human relationships and society when industrial modernity replaces agrarian rurality.

[2] Have we ever entered postmodernity? There are differences of opinion on this question. Sometimes these differences are simply due to confusion between "postmodernism" and "postmodernity". Postmodernism refers to an aesthetic movement, while postmodernity refers to a historic moment. My own opinion is that it is possible to detect a significant break with the logic of modernity. I would even go as far as arguing for a precise date for the transition into postmodernity: August 15, 1971. On that day the US president Nixon ended the convertibility of the American dollar into gold. Consequently, currencies lost a material footing and began to float relative to each other, and soon the relativity of currencies translated into the more generalized relativity of all values that is so central to postmodernity.

[3] For an optimistic view see, for instance, Ray Kurzweil (2005). Nick Ostrom (2014) present us with a more problematic future in *Superintelligence*.

[4] More information in Stiftelsen för strategisk forskning (2014) (only in Swedish).

[5] For a short overview, see World Economic Forum (2016). For the full report, see [http://www3.weforum.org/docs/WEF\\_Future\\_of\\_Jobs.pdf](http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf).



### Bo Westas

Bo Westas is a researcher at DIK, which is a Swedish trade union organising academically trained experts in the fields of culture, communication and media. Before joining DIK Bo Westas worked as a teacher in Cultural Studies at Uppsala University. He studied philosophy at undergraduate level and Peace and Conflict research at postgraduate level.



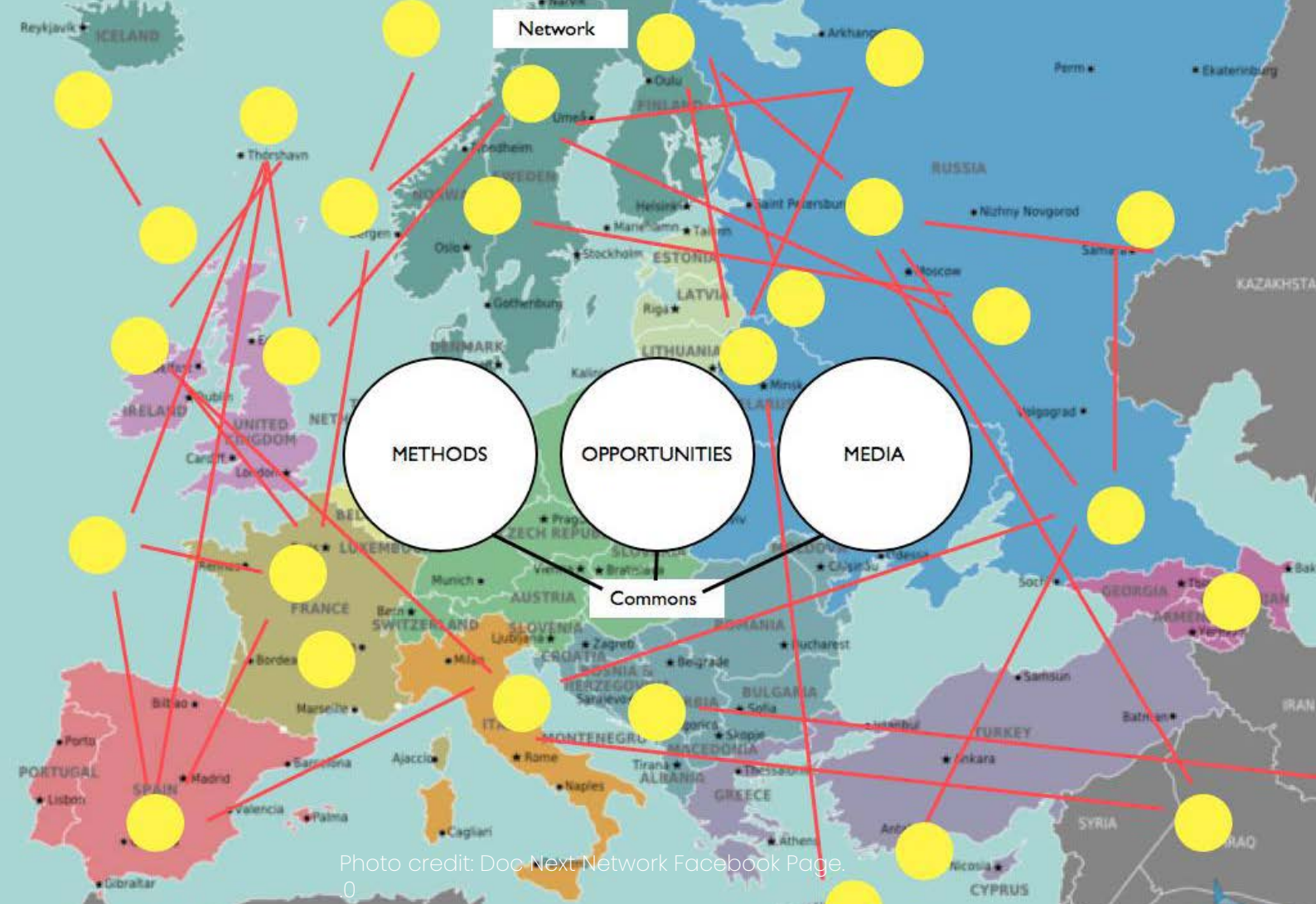


Photo credit: Doc Next Network Facebook Page.

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/CASE ANALYSIS

# Doc Next Network: How expanded media education contributes to active citizenship and an inclusive public sphere

**By Menno Weijs**

Programme Officer at the European Cultural Foundation (ECF).

Citizenship is a mediated experience. Electing representatives, joining campaigns, supporting protests, understanding causes, rights and injustices informed by images, sounds and words delivered by screens both big and small. Being a citizen and acting as one happens through media. Democracy runs on screens.

In the context of our media saturated societies, media literacy education is an indispensable tool for the development of critical thinking skills. In the often challenging, confusing and contradictory media environment in which competing political, economic and ideological interests convene and collide, citizens need tools that facilitate and ensure their active civic participation.

### The practice of Doc Next Network

Doc Next Network was initiated by the European Cultural Foundation in 2010. It brought together MODE Istanbul, ZEMOS98 (Seville), BFI Future Film (London) and Association of Creative Initiatives "e" (Warsaw), who engage with media makers, activists, researchers, programmers, educators and innovators. The specific interest of Doc Next Network was in the use of media to express opinions, ideas, perspectives and reflections. The network contributed to a more inclusive public sphere, by identifying the voices that are less heard as a result of social, cultural, or political conditions, making sure that these voices are also brought forward.

What started as local activities of four organisations, has now transformed into one European methodology and practice, which includes:

- Providing space in locally rooted but internationally linked Media Labs where young creators develop media-craftsmanship and media-criticism. These Media Labs are safe spaces where people with different cultural backgrounds and media skills can share, learn and criticise. A space where creation goes hand in hand with reflection.
- Building a Media Collection which includes around 500 short documentaries and other media works by young creators. The "Doc Next Media Collection" opens an unusual window on contemporary Europe.
- Contributing to and engaging others in the investigation and discussion of media in our societies. Our festivals, seminars and meetings are aimed at sharing and connecting sources of knowledge beyond borders and including different local perspectives: on D-I-Y culture in media as a tool for progress and self-representation; on trends in the contemporary creative media landscape; on how our practice in and ideas on non-formal, non-institutional – or, as we call it, "expanded education" can be further developed.

### Expanded media education

Despite a growing acknowledgement of the importance of media literacy as a tool for progress, Doc Next Network feels the need to provide

additional education to the formal educational systems in which media is playing a role (ranging from secondary schools to film academies and communications faculties for instance). We believe there is a lack of understanding of how digital media in this era is challenging old values and shaping new value systems.

Media in this D-I-Y era, in which technologies are accessible and sharing of information on the internet is common, has to be acknowledged, understood and regarded for its huge potential for the arts and creativity, for the public debate and opinion making, and for cultural studies and societal critique. Making young people media-skilled and media-critical is what is needed in our societies, to be able to represent another, alternative imagery of what living in Europe means. It will help build European citizenship.

Education has always been core to the methodology of Doc Next Network. Not just any old education, but the kind of education that is inseparably bound up with communication and that connects to and networks with other concepts such as audio-visuals, art and experimentation. Education as an element of on-going personal growth, that is not limited to one particular stage of life. Education as play, a way of unravelling the media theatre. Education as an open source operating system that turns us into critical citizens. Education as a game played by all individuals, from all eras. Education as a utopia for a culture-sharing society (Zemos98, 2013, p. 36-37).

### Remix as method to re-view, re-investigate and re-consider

Expanded education is about transforming society, re-thinking relational systems, questioning mass communication paradigms, and constantly experimenting with formats and methodologies for training and education. One of the formats Doc Next Network has been experimenting with is the application of the concept of Remix.

"Remapping Europe – a Remix project" (2012-2014) was an investigative artistic project that contributed to an inclusive cultural practice and public imagery in and of Europe by connecting young creative media-makers who have migrant



perspectives from Spain, Poland, Turkey, and the UK to wider European intergenerational audiences. Remixing was seen as a strategy through which to reconfigure our self-representation as citizens and producers of meaning: to deconstruct a discourse, analyse its parts, its ideology and its message, and then put it back together using creativity, insight, irony, satire, humour or parody in order to reconstruct a narrative that can decipher the “hidden curriculum”. And that will allow us to understand the world, and the audiovisual inputs that will inexorably continue to affect us, in a way that is more participatory, active, critical and alert.

This idea of the remix makes us see things with a certain positive, proactive scepticism, which in turn leads us to critical culture and encourages us to turn our backs once and for all on the role of the selfless spectator, the obedient citizen or the acquiescent user: to decipher hidden, subliminal messages that are invisible to an eye saturated (and “educated” from a very young age) by images that are impossible to translate without at least a modicum of literacy. In this sense, this is precisely what remix is: a form of contemporary literacy, a dictionary of cultural and political translation; certainly one of the goals of expanded media education (Díaz, 2013, p. 57).

Doc Next Network applied the concept of Remix in Ateliers where young people with migrant background created digital stories by remixing footage from European media and film archives, such as adverts, movies, documentaries, TV and radio reportages on the topic of immigration. The new remixed digital stories revealed their local and personal perspectives on migration. In a parallel process, five young media artists went on an individual journey, investigating the traces of their families and cultures, collecting audio-visual souvenirs and also leaving them behind. The result has been a combination of live cinema and remix that can truly contribute to deconstruct and challenge our social and cultural European imaginaries. This expedition is deeply influenced by the hegemonic media landscape and pop culture that we silently consume in our daily life: music videos, commercials, advertisements, TV news (Watson & Paulissen, 2014, p. 29).

The two processes described above were the main source for a research resulting in the publication *Remixing Europe – Migrants, Media,*

*Representation, Imagery*. Four Individual case studies of recent media incidents provide the starting points for an analysis of country-specific, cultural and historical contexts that influence public perception of migrants and migration. The imagery of migrants in European media gets unveiled.

### Highlighting activists’ causes

In the run up to the elections to the European Parliament in 2014 Doc Next Network announced a media challenge which invited film and media makers from across Europe to make videos proposing ways to improve democracy. An analysis of the more than 200 submitted videos helped Doc Next identifying four cases in which active citizens are reclaiming what belongs to the community. There was a need to highlight these cases of local activist groups who are proposing radical changes in the way society participates in common spaces.

In interdisciplinary Media Labs, activists, researchers, educators and media makers collaborated in producing socially engaged media with a lasting impact on public debates. Through a process of media education, we increased the visibility of local struggles and maximised their social impact. This impact was achieved through local advocacy events and a media showcase in the European Parliament, where the local cases were brought to a European level and policy makers were debating what they could do to improve democracy and facilitate an ecosystem in which the commons can be reclaimed and governed by citizens.

The European Cultural Foundation is currently exploring a new and extended model for collaboration with activists, NGOs, media platforms and other foundations. Based on the achievements of Doc Next Network and others, these actors have the ambition to develop a sustainable and participatory platform for media activism together. The platform should act as an intermediary between the activist field and mainstream media, and aims to include the activist voices into the public discourse. This overall aim can only be achieved if it is supported by expanded media education, as it equips citizens to become equal contributors to the public sphere.

## Conclusions

There is an organic connection between communication, education and democracy, as a democracy is meaningless without multiple voices. It is impossible to talk about citizenship in modern society without reference to mass communication. Expanded media education increases citizens' information access, critical thinking and communication skills. It also informs them about how media functions in a democracy, and how it can manipulate us. But most of all it enables people contribute to the public sphere with opinions, ideas, perspectives and reflections and participate in policy decision-making at the community, national or European level.

The trend towards increased centralization of ownership of mass media and technology industries promotes an "illusion of diversity" that limits people's access to ideas which are different from their own. Doc Next Network facilitates an infrastructure in which expanded media education, grass-root networking and connecting citizen's voices to the mainstream media and policy making field strengthen each other. These practices contribute to more open, inclusive and democratic societies in Europe.

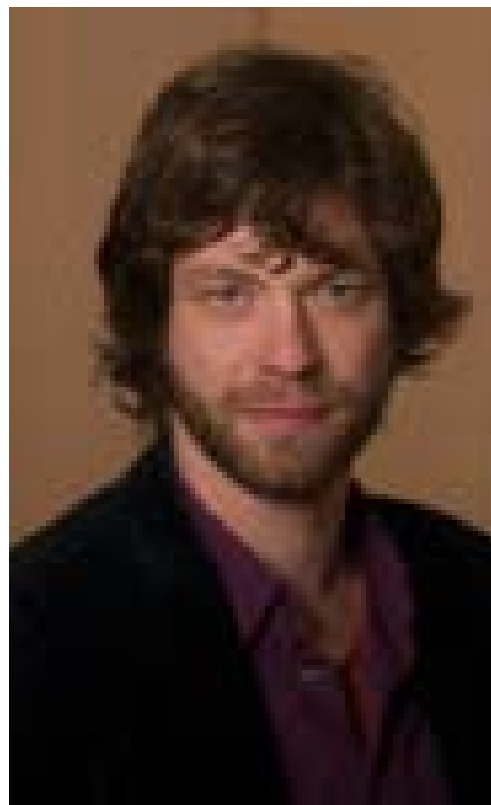
## Questions for further discussion

- How can expanded media education be combined with other tools to make the public sphere more inclusive?
- How can we ensure expanded media education is inclusive and reaches out to diverse target groups?
- Should media education be part of the regular curriculum in every school, or does part of the value get lost if it gets institutionalised?

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## Menno Weijs

Menno Weijs (1981, Netherlands) graduated in 2006 in History and Journalism at Groningen University and has worked since then in the field of cultural exchange, non-formal education and media. Currently he is Programme Officer at the European Cultural Foundation (ECF) and takes care of the daily coordination of Doc Next Network. The ECF has been a staunch supporter of culture since 1954, determined by the belief that culture is what shapes ways of living together and strengthens bonds of solidarity in and beyond Europe. It can help to bridge divides and connect people on a fundamental level. It is therefore ECF's mission to enable people to express themselves on contemporary challenges, to connect them across borders and to help amplify their message, in order to create a more open and inclusive Europe.

