# Measuring the Impact of Digital Culture

inDICEs

# Deliverable 1.7

# Guidelines for the best practices regarding the maximisation of the impact of digitisation of cultural heritage

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**Version 1.0**

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# Table of Contents

# 1. Executive summary

In the present document, written by and based on WP1's data analysis and literature collection, and on the reflections collected through the collective debates on the maximisation of the impact of digitisation of cultural heritage that have characterised the entire inDICEs path, the following contents are present:

- An overall description of the ecosystem that embraces the different research designs conducted by WP1 (as described in D1.3, D1,4 and D1.5) on the most important digital open platforms, tracing a fil rouge that clearly and coherently defines the context of the discourse, the theoretical approach, and the main trends in terms of digital creative production cultural participation both in general and in relation with the heritage and cultural institutes

- Conditions that have to be considered for navigating and relying on the digital realm as a Cultural Heritage Institution (CHI) or as a cultural practitioner or policy maker, such as the dynamics of the attention economy; the open platforms community engagement mechanisms; the role of social skills and capabilities for creating platforms of collective intelligence

- a wide literature and best practices review on the importance of cultural active participation in the digital sphere and the 8 Impact Areas framework, , regarding the maximisation of the impact of digitisation of cultural heritage

- Highlights supporting the "inDICEs policy brief: Towards community-driven digital cultural heritage  with a purpose" ("inDICEs policy brief"), where we advise CHIs and their professionals of the importance of learning, implementing and measuring the knowledge and practices proposed.

# 2. Objectives

The present document has a twofold scope.

On one hand, it seeks to inform the inDICEs target and stakeholders, such as Cultural and Creative Institutes, industries and sector's professionals, policymakers and researchers on:

- the state-of-the-art of the contemporary structural dynamics of cultural and creative production and participation in the digital sphere, in which heritage organisations are involved

- and, thanks to the conceptual map called "the 8 Impact Areas of digital cultural participation", a matrix that is addressed to Cultural practitioners, policy-makers and CHIs that are willing to implement the "inDICEs policy brief" indications that focus on their innovative role of communities' orchestration and on the need of implementing strategies of digital active participation toward the fulfilling of the Public Mission; it is equally important for orienting the cultural activity, from the early stages of the planning, to the assessment part. It provides a wide collection of literature and of existing best cases, demonstrating how high levels of cultural participation in the digital sphere can be related to the generation of positive externalities.

It is also aimed at supporting the definition of the "inDICEs policy brief" document with a set of recommendations addressed to CHIs and their professionals about how to learn, implement and measure an innovative path toward impactful digital cultural participation. inDICEs provides appropriate tools and content for supporting this process: the website gives open access to the researches and deliverables to which this document refer; the Self-Assessment Tool will give the possibility to CHIs to evaluate their starting state before embracing the change; the Open Observatory gives free space and tools for implementing and developing collective cultural and creative activity for practising active participation.

# 3. From data analysis to the definition of Guidelines: an evidence based process

Through the work of data collection and analysis carried out by WP1 [M1-M30] we defined the digital context and the dynamics that underlie the creative and cultural production and participation, and identify the behavioural trends of users. This process has been led with the dual purpose of contributing to the construction of the "inDICEs policy brief", and of informing CHIs and cultural practitioners and policy makers on the aforementioned dynamics in order to encourage them to interpret a new role, as suggested in chapter 5., in relation to the digital context.

## 3.1 Context and theoretical approach: Open Platforms and new practices of cultural participation

We are entering a critical phase of the development of the role of digital technologies in facilitating Cultural and Creative production and participation. The digital channels and the digital technologies are clearly changing the notion of participation and there has been a clear revolution in this regard. We can see that, for example, in the role that digital technologies have had in terms of the creation of content.

**Today, digital technologies enable everybody who potentially wants to create to do so with semi-professional and even professional standards.** Cultural producers and users are enabled to interchange roles in a wide range of possibilities. This is true for sound, for moving and still images, even for video games. In the future, Artificial Intelligence (AI) and machine learning will probably fuel forms of culture creation of content. At the same time, social media has been crucial in creating new channels and new forms of sociality and has led to an effective way to spread content.

This vital step towards a radical change in the way of conceiving participation in cultural and creative production led to the transformation of audiences, the target reference of cultural industry, into practitioners: this process is the main feature of the Culture 3.0 regime. This coincides with the birth of the participatory web (from Web 1.0 to Web 2.0): the limitless possibility of adding more and more user-generated content in easy, facilitated ways is one of the hallmarks of Web 2.0 applications. Open access to cultural content and the active role in the production leads to a viral extension of the pool of producers and the boundaries between cultural producers and users themselves becomes increasingly blurred. As the online participation in platforms where sharing pictures, photos, thoughts, creations, and cross-national forms of knowledge contamination grows constantly, **new forms of collective intelligence may emerge from their immediate accessibility: it relies on the "cognitive surplus" of contributing communities to tackle important problems that cannot be tackled by a single person.** Indeed, the expansion of digital platforms of collective creation based on the self-organisation of the members of a community of practice gives the stage to new practices of cultural participation, and to the development and implementation of principles of collaboration, sharing and interaction. Connectivity is a new way not only for being a cultural prosumer but also for building paths of participatory democracy and citizenship, in particular when they are strongly integrated with educational perspectives. Moreover, online networks can foster not only community connection but also individual development of cultural interests: these two aspects are deeply related because a free global interconnection multiplies knowledge.

Web-based knowledge communities allow individuals with similar interests to collectively engage in knowledge acquisition and exchange, but one of the main research questions that moved the analyses is: **are we really moving to the democratisation of cultural and creative production and participation?**

On the other hand, a further discussion emerging from WP1's digital platforms analysis (see D1.3, D1.4 and D1.5) concerns **the economic model**. One of the most

pressing issues in the media landscape is surely that of the platformization of the web. The configuration of the digital space has in fact been changed since the late 00's, a period in which a plethora of different actors have colonised the public digital space with platforms tightly integrated with mobile navigation devices. From this point of view, the same mechanisms of content fruition have become more and more commodified within what is called attention economy. In this economic model, the profitability of the actors of the web market strictly depends on the number of views of the contents: the more catchy/clickable a content is, the more profitable it is. In this way, the web has been transformed from a diverse and heterogeneous space into a new mainstream media. In order to reverse this logic, it is therefore necessary to rethink the overall value production chain, engaging platforms in this new model that, like the previous one, will have to be regulated by algorithms.

**On the basis of the shreds of evidence that WP1 and inDICEs partners are collecting on the state of the art, we see that there are criticisms, but there are also very interesting lines of both research and action, as explained in the next chapters, to prepare the ground for truly inclusive and democratic future methods of cultural participation.** Certainly, if we don't tackle this issue now, it will be difficult in the future to do so.

Today, there is a large interest from the main digital platforms to upscale, not only the activities of cultural participation but the environments for cultural participation, and this is also true for Heritage institutes[1], starting from a process of re-thinkig of the digital collections and the digitisation processes. In the current situation, we are taking for granted a very interesting starting point: the mutual role of producers of content and audience are blurring. **But does this really mean that everybody toggles seamlessly between the two aspects of producing and using content?** According to the WP1 researches, the questions can be further addressed below.

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[1] See i.e. www.bresciamusei.com/evento/open-doors-il-museo-partecipativo-oggi/

## 3.2 Main results from the analyses on the role of digital technologies in promoting and facilitating cultural participation

**The preliminary results that inDICEs gathered** had the aim of:

assessing what is the role of digital technologies in promoting and facilitating cultural participation, by applying a computational social science approach; understanding which is the behaviour of a huge amount of users in certain digital platforms (Wikipedia, TikTok, Twitter, IMDb, Facebook, Instagram, etc.); start understanding, beyond our immediate experience, what is the collective behaviour that is shaped and conveyed by each specific platform. For instance, the fact that somebody interacts with you does not mean that everybody interacts with you. So, how can we scale our own subjective perception to what is really happening at a very large scale?

We took two antithetical examples: one is **Wikipedia** and the other one is **TikTok**.

Wikipedia is an hyper-intellectual version of a digital platform, based on creating encyclopaedic and very technical knowledge. TikTok is the typical hands-down immediate no-brainer way of creation. In both, we can imagine the enormous extra amount of people participating in the content creation process. But apparently, the gap in terms of what happens within is huge. Indeed, what we observed is that W is a minority platform from the perspective of cultural participation: a very small number of users contributes to the content production. The same goes for what concerns the recurrence, which is extremely limited.  There is a small hardcore of contributors that actively create content and control and patrol the functions and knowledge production, even if the platform has potentially a real democratic infrastructure.

What about TikTok, the gen-Z platform? It looks from the statistical point of view completely similar to W, with a small minority of users that gather the most of the

attention and create the most of the "viral" contents, while most of the Tiktokers are lurkers (passive observers).

The analysis of **Twitter shows that it is** a social network platform biased by the fact that most of the participants have higher education, and are more socioeconomically affluent than the average, which could be ideally the perfect breeding-ground for participation, especially on sensitive thematics like the pandemic. **Again, WP1 saw that a small minority of people participated in the production and diffusion of content. The social online structure that emerged resulted to be based on a hierarchic pyramid of influencers that influences top-down different tiers**. It is possible to divide the entire conversation into sub-communities that are geographically, culturally and socially stratified, and not in communication with each other but revolving around the same original influencer. This can be considered a big potential but also a great problem, given that it helped the propagation of trolls and misinformation (Sacco et.al, 2021).

Moreover, analysing the interactive live streaming service platform **Twitch**, we have observed again an unevenness in revenues and therefore in views. In this case, since Twitch as a platform is way less reliant on recommendation and selection systems for the discoverability of new content, it seems that algorithms do not play a fundamental role; instead, we may see the influence of the usual human cognitive and mental biases, well known from behavioural psychology and economics, and from marketing. In fact, in Twitch the recommendation to watch a video works through word of mouth and internal networks, and it is evident how successful the elements linked to the ability to attract attention with the content of strong interest are. They lead to the creation of the "club effect", for which more access is reserved for a select few and participation is more active. Considering this, the idea of openness and accessibility that should characterise the digital platforms of creative content production and sharing, against the logic of the attention economy and for a path toward a more democratic web, is completely overturned.

We also explored the two most widely used and demographically heterogeneous social platforms **Facebook and Instagram,** by building a case-study list per each of the following Cultural or Creative Sector:

- European National Libraries sector
- European Archival Institutes sector
- Most Visited European Museums
- Museums that employ the Virtual Tour tool
- European Fashion GLAMs
- European National Theatres
- European Archeological Sites

The main goal was to detect the trends regarding the levels of digital cultural participation of the users of the different sectors' institutions. This analysis has been conducted with a specific focus on a temporal window that can help make a comparison of the relationship between users and CHIs' digital platforms before, during and after the Covid-19 pandemic.

In all of the Cultural and Creative Sectors analysed, we can observe how the 3 lockdown periods (spring 2020, fall 2020, spring 2021) correspond to 3 peaks of interaction, and this correlation can be meaningful if we think about the impact of the Covid-19's forced digitalisation of both content production and access: the IG and Facebook followers of e.g. European Archives, Libraries, Fashion GLAMs and Museums accounts grew tremendously, **but the Interaction Rate decreased**. So, we can observe how, spurred by the necessities of coping with the COVID-19 crisis, many institutions have accelerated the digital transformation of their collections. However, this is not always embedded in an overarching strategy or, if it is, the digitization workflow lacks a participatory strategy that can really generate positive impacts, as described below. Even if the web 2.0 digital space creates space for interaction and active participation, CHIs' digital platforms users behave more like a traditional, passive audience than like prosumers/co-creators.

The results of the **analyses converge on the same point: there is still a huge participation gap. The fact that the open platforms enable people to participate doesn't immediately translate into actual participation.**

Since inDICEs theoretical Framework "3.0 Culture" (see D1.1) considers the classical metrics of digital participation measurement - such as clicks and views - as a passive typology of participation, typical of the 2.0 Culture model, and not 3.0, the aim of the present document is to shift the focus toward new criteria for measuring participation, as explained in the following chapters.

## 3.3 Interpretation of the results in the context of digital cultural heritage

The main conditions that have to be considered for making use of the digital arena as a CHI or as a cultural practitioner or policy maker in view of maximising impact, are:

- The dynamics of the attention economy
- The open platforms community engagement mechanisms
- The role of social skills and capabilities for creating platforms of collective intelligence

### 3.3.1. The dynamics of the attention economy

All the analyses we conducted are inscribed in the contemporary dynamics that characterise the relational and consumption sphere of digital content, called the economy of attention. According to the data analysed that we conducted on the main open platforms and social networks, CHIs are perfectly embedded in the typical dynamic of the digital space, namely **the economy of attention[2],**

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[2] The wealth of information consumes the attention of its recipients creating poverty of attention. To be sold, attention needs to be "marketized", which in turn demands to quantify and standardize "attention." As in all advertisement systems, buyers are not interested in attention in

constituting the logic of the mass media in contemporary social life, focusing on very few creative producers as the key manifestation of the accumulation of attention capital - a predatory dynamic that characterised social media, whose companies commonly design platforms in a way that renders them addictive.

In order to differ from the business model of the economy of attention, a possible change of directions concerns the push from below of marginal contents such as those of CHIs in the web ecosystem in order to return to enrich the value of the common digital space. Such an ambitious proposal is hardly feasible at the moment, precisely because of the low profitability of such content. For this reason, a different business model featured by digital taxation linked to a digital cultural welfare could be an answer to the problem.

The dynamics of the economy of attention influenced largely digital tools' development and also revolutionised every organisation's communication strategy. The Digital transformation, defined as a transformation 'concerned with the changes digital technologies can bring about in a business model, products or organisational structures' (Hess et al, 2016), completely changed the status quo. We went from a physical person-to-person communication plan to an online presence that first aimed at being a data repository that then evolved into a place where all different stakeholders interact, where the community has an active and central role.

### 3.3.2. The open platforms community engagement mechanisms

Digital Social Platforms became spaces for collaboration and co-creation, reaching a wider community and marginalised groups of stakeholders. Adopting open innovation tools in the cultural sector led to several positive benefits, including improved awareness of social problems, more effective practice-based projects on

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general, but in attention to specific matters. Social platforms rely on the merchandising of a click-and-share engagement that in principle requires little to no active participation at all. (Venturini, 2019). We can say that it is typicl of the 2.0 regime of cultural production model, while inDICEs project has, among others, the scope of fostering the shift toward the 3.0 Culture regime, characterized by collective and active participation in (digital) cultural and creative contents.

broad citizen experience, and increased trust between private/public organisations and citizens. Digital social platforms have the great capacity to engage cultural practitioners and participants in the knowledge sharing process in a faster and smoother way. A good online strategy should support the key needs of discovery, filtering, learning, experiencing and sharing.

**The digital shift has expanded the opportunity for cultural institutions to create a more accessible and inclusive culture by offering a multitude of new ways to engage with people**. How can cultural organisations surf the wave and create an online ethical engagement strategy to be part of it? The digital world entirely shaped how communities engage with culture: the more technology advances, the less passively we "receive" culture. Indeed, users expect instant access, users want to interact and give feedback; technology allows cultural experiences and participation to be more accessible than ever. With digital content, cultural organisations are able to reach and engage more people than could ever have physical access to culture through visits.

Digital technology provides a chance to turn up the dial on community engagement, enabling cultural organisations to engage more people and to succeed in building new communities. It can also allow for a more meaningful or deeper relationship with communities, including more interactivity, with users able to curate their own experiences and generate their own content. Nowadays for Cultural organisations it is not enough to be "digitally present". In order to have a sustained community relationship one has to develop specific content and a good online strategy.

As people have access to more information, they show a greater desire to exercise more control over various parts of their lives. The report on Digital Audience issued by the voices of Culture (June 2022) speaks of crowdsourcing as " a practice that encourages multiple individual interpretations of digital cultural content and facilitates a unique connection between the collections and a network of individuals who are diffusing cultural content across the Web"[3]. People then become

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[3] See: www.digitalmeetsculture.net/article/voices-of-culture-report-on-digital-audiences-management/

contributors (people contribute with data to a project), collaborators (the organisation leads the project while the individuales filter and analyse the data) or co-creators ( the community and the organisation have equal roles in the project).

It is indeed clear that the community plays a central role in maximising impact. **For CHIs, understanding which type of community they are talking to is key when reflecting on how to develop an online engagement strategy in an active and effective way.** It is fundamental to target a specific community by profiling people, understanding who they are and how they behave, and most of all what they are interested in: it is important to remember that it is the community with which CHIs are in contact that holds the power to decide what is important/meaningful.

CHIs should consider their interlocutors, for example their age, where they come from and which language they speak, which is their cultural and religious background, what are their interests and how they interact with social media, what are the platforms preferred: **in a nutshell, CHIs should let them define themselves, and self-determine.** With these insights, CHIs can develop an editorial strategy and select the content they want to publish and that, hopefully, people will engage with.

Apart from clarity on the profiles, CHIs also have to be able to understand where they connect or interact and what attracts their interests. Identifying a certain type of community requires as well a deep research on where this specific crowd connects or interacts and what are the valuable contents/insight that attracts them. To be able to identify and connect with your community, understand how they make decisions will also prevent losing resources and time.

But how open and social platforms should a cultural institution or professional use? First of all, since indeed we are talking about 'social' platforms, it is important to actively participate as a CHI. This means a constant interaction with your community through comments or any other types of contributions, but preferably a co-created type of activity. By tailoring the content to each platform, a CHI can

provide experiences that are in line with its community's reason for being there. All social networks are different and a bit of trial and error is required to understand the community on a particular social network. The golden rule for any platform is building value for the community and with the community.

### 3.3.3 The role of social skills and capabilities for creating platforms of collective intelligence

Despite the endless possibilities that social open platforms give in terms of digital relations between CHIs and communities, there are still huge **limits**, as indicated in the previous section. The fact that open platforms enable people to participate doesn't immediately translate into actual participation. In this sense, social skills and capabilities play a fundamental role in creating effective interrelations, real impacts and in creating platforms of collective intelligence. There are two interrelated types of barriers that might make active participation difficult: **digital skills barriers** and **social skills barriers**.

In this sense, it is clear in the present day how there are hierarchies of influences or hierarchies of status that in many cases prevent people from actually participating.

Exposing oneself to other people can be frightening for many reasons - social consideration and social consensus deals with identity issues and various complexities. Moreover, it is necessary to consider the **social capability dimension**: that is the area of social functioning, underpinned by social skills, identified within the theory of deep democracy associated with healthy living.

Social capabilities are indispensable for creating interesting content that grabs the attention of others and for deciphering the social dimension of online interaction. They not only concern the ability to live to the end of a complete human life, as far as possible (Amartya Sen, 1988), but also regard the ability to imagine, to engage in critical reflection, to feel positive and functional feelings: the capability to choose, to form goals, commitments, values, to create healthy relations and to participate in

the community, to participate politically and be capable of social and environmental justice but also to laugh, to play, to enjoy recreational and cultural activities.

The development and strengthening of capabilities has many sources, and literature (as we will see in the following chapter) shows us that culture and cultural active participation is one of the most powerful means. It is generally easier when you are socially well-integrated, but what happens when you are online, in a digital environment that prevents the physical relationship? It is needed to have more complex conditions for creating communities, and these conditions are provided not only by digital skills but also by social skills and capabilities for creating platforms of collective intelligence.

Given that actual digital open platforms can leverage upon a large amount of distributed intelligence and skills, such as the ones that regard cultural and artistic creation, a **great challenge for CHIs on the digital platform must be supporting the development of these capabilities.** This can happen through the management of "synchronisation", of active participation of groups and communities, the orchestration of their genuine creativity and imagination, around the same creative project. In this way, it is possible to intervene on the same notion of aesthetic, shifting it from a single authorship to a collective and co-creative perspective, removing the deeply seeded psychological barriers typical of the historical Western vertical structure of cultural production and participation, related to the fact that there is still a sort of monopoly (as seen above) in creative content production due to the superior capacity and capabilities of a statistically small group that lead the conversation and concentrate the attention, in a process of erosion of the digital commons intended as a public space of collective power, expression and accessibility.

The most important fact is that cultural institutions need to consider the necessity of creating the conditions for truly inclusive **active participation**, based on the evidence provided by the impacts that these processes generate not only face-to-face but also online.

In this sense, it would be useful for the cultural sector to start considering digital communities as real communities, given that they are communities of scope, built around and kept alive by a digital cultural asset. This opens the possibility of including them within the sphere of interest of the Faro Convention[4], whether they are considered as **Digital Heritage Communities**.

The recently published Commission's recommendation on a common European data space for cultural heritage (2021)[5] creates space for a wider discussion on Europe's digital heritage strategy, but its main focus and objectives regards digitization and reuse, and not on the relevant role of the digital community in the discourse. It seems that there is a gap in the process that should be filled by the CHIs by assuming the 3.0 Culture perspective and the role of orchestrators of the digitization processes that is fundamental to empower the possibilities given by the collective intelligence, by entitling the actual communities in participating in the decisional phases of the digitization (cataloguing, curating according to their perspective), such as real Digital Heritage Communities.

Cultural heritage institutions can tackle these challenges with a new role, by **basing their value chains on their public mission** and acting like empowering structures for collective creativity of orchestration and not of monetization. This would unleash the potential of digital platforms, helping the digital environment to erase the barriers that are needed for creating powerless communities/customers, in which the competitive dynamics of the attention economy deplete the possible value produced by the collective active participation.

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[4] See CETS 199–Value of Cultural Heritage for Society, 27.X.2005

[5] see: https://digital-strategy.ec.europa.eu/en/news/commission-proposes-common-european-data-space-cultural-heritage

# 4. Impact Areas and best practices regarding the maximisation of the impact of digitisation of cultural heritage

The main focus of this chapter is the maximisation of the impact of digitisation of cultural heritage through a collection of literature and practices of active participation. **Active digital cultural participation could, indeed, generate several positive impacts** and this chapter focuses especially on 8 areas of impact.

## 4.1 The importance of Digital Cultural Active Participation

This chapter provides a wide literature collection that identifies the fundamental steps that CHIs should undertake in order to become democratic and community-driven cultural heritage institutions. The main scope is to inform inDICEs stakeholders of the possibility for a radical psycho-social change that their activities can trigger, if they take on a new role.

Culture can provide fresh approaches and insights to tackle social challenges, and the digital world, in this regard, can be a great amplifier, which allows participation while overcoming constraints of physical presence and simultaneous access. But the implementation of this powerful perspective can be very challenging for Cultural Institutions and Industries: without taking into account the necessity of improving the quality of the type of participation processes that are promoted by their digital programs and the related impacts, it is unlikely to ensure lasting, transformational social impact and to contribute to the actual progress of civil society, seizing a real generational opportunity to pursue a new, different development scenario.

As declared in the D1.1 Deliverable "Methodology and definition of the InDICEs analytical toolbox", inDICEs consider participation in the dynamics of cultural production in the 3.0 Culture perspective, which is the theoretical standpoint that we have assumed for analysing the state of the digital cultural participation. Here,
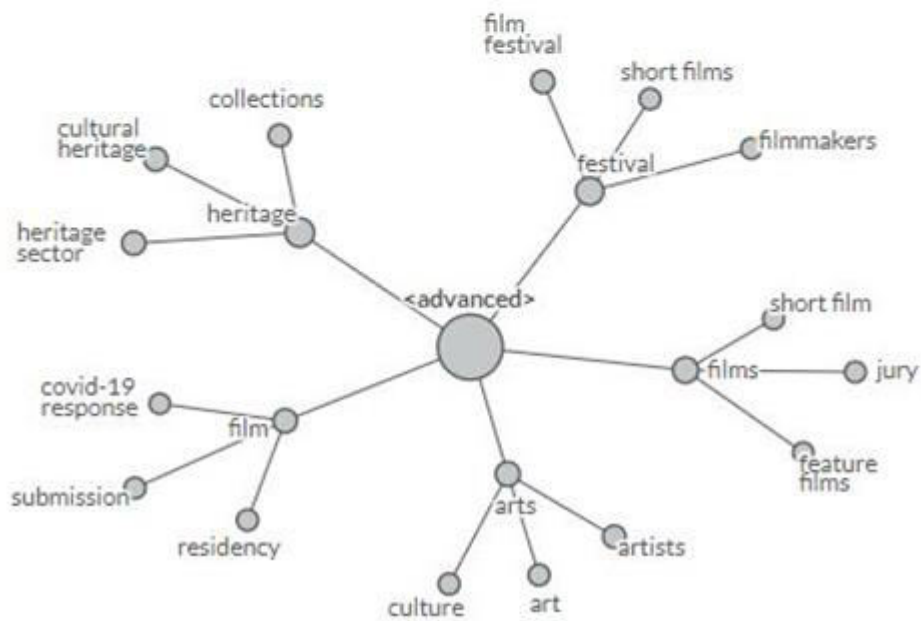
cultural participation in its ultimate expression is considered in the light of its catalyst power, that originates from pluralistic epistemological processes of collective knowledge creation.

In general, we can affirm that digital media are important instruments of increasing participation and diversity in arts and culture. But again, while the results we have collected confirm that digital media provide an important means of engaging with new communities, they also show that the engagement with museums and galleries both on- and off-line remains deeply unequal and passive (as shown above): rather than helping increase the diversity of communities, online access seems to reproduce, if not enlarge, existing inequalities.

This is true because the concept of participation changes over time and according to the ways in which it is implemented and for which scope. The most relevant literature (Arnstein, 1965; Cornwall, 2008) describes the different kind of participation in a ladder pattern, each rung corresponding to the extent of citizen power: from non-participation (manipulation, therapy), through diverse degrees of tokenism (information, consultation, placation) and finally, to degrees of shared power with the citizens (partnership, delegated decision-making power, citizen control).

In the current scenario of cultural production and participation in the digital sphere, different regimes coexist and overlap. The inDICEs project, aimed at framing this scenario and at producing useful policy recommendations for CCS, allows consortium partners to monitor the impact of various issues and trends in the digital sphere thanks to an impact visualisation tool called Visual Analytics Dashboard (VAD), the versatile content exploration tool for Web intelligence applications provided by inDICEs. Figure 1(a,b) shows three visualisation schemes that cluster or list the words most frequently associated with the group of words "digital cultural participation". The association graphs display a list of keywords associated with the context filter, in light of the selected sources, namely news and websites and Twitter, and time interval, which goes from the 15th of November 2020 to the 15th of November 2021.

africa aggregators aotearoa art artists arts athens basel collections collective conference coventry culture curator curators deadline digitisation employees entrepreneurs entries europeana exhibition exhibitions expo faculty fairs fashion fellows festival film filmmakers films guide handbook heritage humanities italy jury labs leuven libraries library literacy māori metadata museums pavilion plumbing poets preservation printmaking programme research residencies residency scholarship sociologist students submission survey symposium transformation vocation wisdom workforce youth

film festival
short films
collections
cultural heritage
filmmakers
festival
heritage
heritage sector
<advanced>
short film
covid-19 response
films
jury
film
feature films
submission
arts
residency
artists
culture
art

powered by webLyzard technology

1a

| ASSOCIATIONS | |
|---|---|
| ☐ heritage | 362 |
| ☐ festival | 238 |
| ☐ films | 165 |
| ☐ arts | 349 |
| ☐ film | 297 |
| ☐ art | 472 |
| ☐ heritage sector | 41 |
| ☐ collections | 200 |
| ☐ cultural heritage | 224 |
| ☐ library | 246 |
| ☐ artists | 309 |

1b

*Figure 1a, 1b. Association graphs for the group of lemmas "digital cultural participation" (see in the graph the node <advanced>)*

What is evident is the close relationship between the theme and the clusters of words regarding traditional heritage and core cultural sectors, such as the film industry, typical of the 2.0 model of cultural production which requires a general audience and massive dissemination of multiple products. In this industrial regime, culture corresponds with entertainment, and has the main goal of generating economic value, which is accounted for mainly on box office takings, on the number of tickets sold and on the mere visitors numbers. If even today the trends and literature reveal that digital cultural participation is no longer limited to the sphere of entertainment, it is clear that still participation is still widely experienced as passive reception, while if the concept (through its practices) shifts towards an idea of role play in which there are responsibilities, consequences and contribution to the creation of impacts, real forms of activity may be triggered. In this sense, web 2.0 platforms have the potential to take interaction to a higher level, whether or not the positive impacts that can be generated are well-known and fully understood.

In the last decade, researchers, artists and cultural practitioners engaged critically with how the digital sphere opens up new avenues to develop participatory practices that examine space and identity, communities and intimacy, production, consumption and co-creation. As observed by Casemajor et al. (2021), the first steps taken toward an evolution in broadening the notion of cultural participation, often limited to the concept of engagement, regarded embedding amateur, volunteer, and philanthropic practices as as well as popular culture practices (Donnat 2009; Flichy 2010; Hennion, et al., 2000, Burgess et al., 2006); it also regarded the complexification of the notion by raising the challenge, at a policy-making level, of acting at the intersection of civic, commercial, and industrial logics in a context of rapid and uncertain change within the conditions imposed by the digital revolution.

The evolution of digital cultural participation has been approached by Rutten (2018) who focused on how digitisation changed cultural production, reception and participation and what this implies for traditional mediators of culture: stating that the notion of participation in the arts is inevitably influenced by the increasing ubiquity of digital culture in which participation is a central feature. Next to the exploration of digital platforms as spaces for artistic and cultural reflection, the issue has been increasingly addressed from the perspective of social impact. Among others, Panarese & Azzarita, (2020) observed how the growing usage of digital technologies is reshaping the way individuals interact with culture, increasing the volume, accessibility and diversity of cultural participation, often reproducing existing inequalities characteristic of offline cultural participation, a phenomenon that has been enhanced by the pandemic.

So, why is it so important for cultural institutions to invest in an active participation Strategy (Ismael Peña-López, 2017; Mihelj, S., Leguina, A., & Downey, J. 2019; Tarsie, 2021)? How do cultural and aesthetic collective practices impact social and economic development? And, at the same time, why should private and public

investors invest in cultural activities - which are mostly not attractive due to the high risk related to the "cash flow"?

To understand why active cultural participation, typical of Culture 3.0, can generate not only social but also economic value, it is necessary to focus on an important economic element: the external factors, positive or negative, namely the induced/indirect economic effects that an artistic-cultural project is capable of generating. We suggest that **the economic value generated by a cultural project/activity** need no longer be **identified** with incremental revenues, but rather **with the induced effects generated** by the project. Various contributions of economic theory have proved to be an added value (see our 8 areas of impact). While several studies have extensively analysed in qualitative terms the indirect positive effects it generates from the realisation of cultural products, spillovers refer to additional benefits capable of generating an increase in economic value not already appropriately "accounted for" in the classic formula (Sacco, Ferilli & Tavano Blessi, 2012; Sacco & Teti, 2017).

In this sense, given that high levels of active cultural participation can change perceptions and behaviours or influence them toward more pro-social lifestyles, this dynamic can provide economic benefits at the national level. Positive externalities generated by partaking actively to cultural activities, in person and online, **could help the Public Sector to save public money** which can then be re-allocated for funding cultural institutions and projects. For instance, since cultural active participation can make elderly people feel better, they are more likely to take fewer medicines, or to avoid stays in hospital, and consequently financial savings can be made by public health authorities; similarly, since cultural active participation may raise awareness about having a prosocial attitude toward our environment, it triggers more sustainable lifestyles and helps to save money from recycling industries funding accordingly; since it also helps to understand and appreciate the otherness and to overcome stereotypes, by fostering social cohesion, cultural active participation can help to save money from social welfare/inclusion programmes;

same goes for security programmes (from small ones to military expenses if levels of perception of living in a safe area decrease).

## 4.2 The 8 Impact Areas of Digital Active Participation

For framing theoretically and for supporting scientifically this perspective, elaborating on already developed methodological frameworks (with specific reference to the 2021 publication "La trasformazione digitale della cultura", Sacco P.L. & Calveri C.) , we have defined a specific conceptual map called "the 8 Impact Areas of digital cultural participation" that, thanks to a wide collection of literature and on the base of existing best cases, can demonstrate how high levels of cultural participation can be related to the generation of positive externalities in terms of:

- innovation and knowledge
- welfare and wellbeing
- sustainability and environment
- social cohesion
- new forms of entrepreneurship
- learning society
- collective identity
- soft power

The matrix that WP1 proposes is addressed to Cultural Practitioners, Policy-makers and CHIs that are willing to implement the "inDICEs Policy Brief" indications that focus on their innovative role of communities' orchestration and on the need of implementing strategies of digital active participation toward the fulfilling of the Public Mission; it is equally important for orienting the cultural activity, from the early stages of the planning, to the assessment part.

In terms of features, the matrix should be considered: inspirational - it can help public or private users like CHIs to focus on generating impacts; hyperdimensional - different areas have different weights and sizes, it has to be red as an asymmetric geometry ;interpretable - to eventually assess the impacts and the changing generated by them, each user can make its own indicator; open to collective enrichment - there are infinite possibilities of best practices and new cases that can help developing the matrix; flexible - all the areas are strongly interdependent, there is no well-defined limit between them and the same impact can cover different areas.

But the implementation of this powerful perspective can be very challenging for Cultural Institutions and practitioners: without taking into account the necessity of improving the quality of the type of participation processes that are promoted by their digital programs and the related impacts, it is unlikely to ensure lasting, transformational social impact and to contribute to the actual progress of civil society, seizing a real generational opportunity to pursue a new, different development scenario.
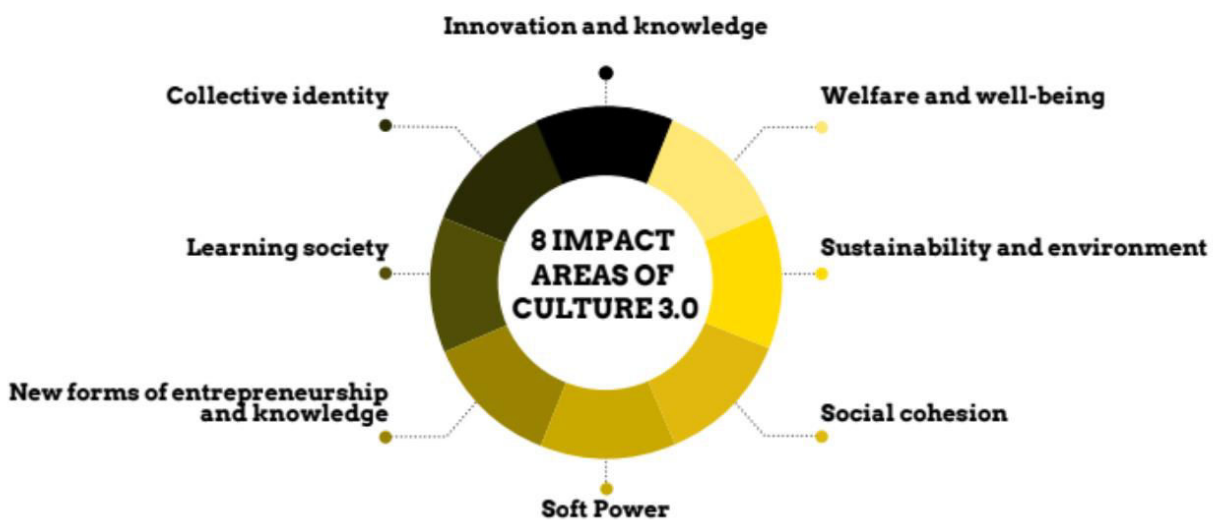
## 4.2.1 Innovation and knowledge

From the existing literature, but also the direct observation of the relations that occur daily online thanks to the huge amount of creative material created, shared and remixed, we can say that cooperative learning and open collaborative processes generated by active cultural participation, generate innovation and new forms of knowledge.

But, when we think about how cultural participation in the digital sphere can influence innovation and increase knowledge, we are not referring only to the same CCS, but also to the phenomenon of innovation as a whole. Innovation is not one simple consequence of investments in research and development, but it has to do with the creation of a social environment that facilitates the generation and dissemination of new ideas and new processes, through the action and the cooperation of a huge amount of social actors involved.

The effects that actively participating with digital cultural heritage can produce in terms of creating a social environment that leads to innovation, may exceed the tangible and direct economic impact of the cultural project itself, generating repercussions on the entire economic and social system. In particular, with cultural participation, the more it is linked to the production and dissemination of content and not only to their passive use, the more it accustoms and enables people to become familiar with the "otherness", because it promotes a "cognitive-motivational gymnastics'' that predisposes people to innovation. This intuition is reflected indeed in the evident and strong correlation between the rates of active cultural participation and the innovative performance of some specific countries. It is no coincidence that the countries at the top of the European cultural participation ranking, such as Sweden, Denmark or Netherland, are those in which there is the greatest propensity of innovative companies to invest in cultural projects and even to integrate cultural and creative professionals within its human resources and own internal processes (Sacco&Teti, 2017).

Moreover, cultural participation in arts and the creative sector teach "proactivity", a fundamental element of social innovation, that has to do with collaboration and the co-creation of creative content. This can be effectively considered a bottom-up capacity building process, and today, this process is boosted by the digital possibilities that the online open platforms provide to anyone.

Today, there is an increasing demand for new digital innovation-driven business models, and co-creative and participative trends hold great promise for the future business development of cultural and creative production: that is increasingly clear to economic sectors that forms of culture-related entrepreneurship could be important in addressing the new societal challenges.

Best cases and examples of generation of innovation and knowledge impact in the cultural sector:

- Homo Faber is a digital platform of fine craftsmanship in Europe, that allows intergenerational sharing of knowledge. The Guide features the talented artisans who have exhibited in Venice at Homo Faber: Crafting a more human future and many more, as well as ateliers, manufacturers, museums and experiences. Connect with the continent's crafting excellence, organise to meet artisans, participate in masterclasses or guided tours of workshops, find unique handcrafted objects, and be inspired by the creativity that lies just around the corner: https://www.homofaber.com/en/guide
- Co-creative practices on tiktok became a research topic for artists: https://www.qgazette.com/articles/infinite-duets-co-creating-on-tiktok/
- Better Together An Inquiry into Collective Art Practice, STUDIO (2007): https://drive.google.com/file/d/112dsx2k7qVFin5caPOrk6aTxcQBNJk26/view?usp=sharing

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- New ideas generation processes for business: Gruenfeld E., 2010. "Thinking Creatively is Thinking Critically" New Directions for Youth Development, 125, pp. 71-83.

- Innovative and cooperative processes activation between different economic and social actors: Carlsson B., Jacobsson S., Holmén M., Rickne A., 2002. "Innovation Systems: Analytical and Methodological Issues", Research Policy, 31(2), pp. 233-45.

- Proactivity as an element of social innovation through arts and creativity: Tremblay, D. G., & Pilati, T. (2013). Social innovation through arts and creativity. The international handbook on social innovation: Collective action, social learning and transdisciplinary research, 67-79.

- Digital platforms foster knowledge sharing among the different actors involved in a cultural project and boost participation and collaboration: Baioni, M., Ceschel, F., Demartini, P., Marchegiani, L., Marchiori, M., & Marucci, F. (2021). Spread the Voice! Digital Social Platforms as Conveyors of Innovation of Cultural Heritage in Europe. Sustainability, 13(22), 12455.

- Participatory practices of cultural co-creation for capacity building: Turșie, C. Participatory Practices in European Capitals of Culture. In Innovative Instruments for Community Development in Communication and Education (pp. 195-211). Trivent Publishing.

- Preliminary evidence that innovation efficiency is affected by sociality and collaboration: Muthukrishna M, Henrich J. 2016 Innovation in the collective brain. Phil. Trans. R. Soc. B 371: 20150192. http://dx.doi.org/10.1098/rstb.2015.0192

- The Collective Brain theory explains why collaboration offers the largest potential for empowering innovation, within the 'cultural evolvability': Schimmelpfennig R, Razek L, Schnell E, Muthukrishna M. 2021 Paradox of

diversity in the collective brain. Phil. Trans. R. Soc. B 377: 20200316.https://doi.org/10.1098/rstb.2020.0316

- Empirical research results on the Collective Intelligence capacity level confirm that open, dynamic,and flexible systems empower groups to solve problems that are difficult to deal with for single individuals or organisations. The analysis of dynamics of participants/group element results in the identification of the following aspects influencing online collaboration:virtual accessibility, independence, quality of generated content, critical mass of the group, self-organisation, transparency and trust, motivation and task: Mačiulienė, M., & Skaržauskienė, A. (2016). Emergence of collective intelligence in online communities. Journal of Business Research, 69(5), 1718-1724.

### 4.2.2 Welfare and well-being

A second area in which culture has an evident positive impact is in the area of "well-being", understood as a global psychophysical perception of mental, emotional and body state, and experiencing these types of collective processes also in the digital sphere helps develop personal and collective psycho-physical benefits. There is now very ample evidence of the (strongly) positive relationship between active cultural participation and life expectancy, between participation and subjective psychological well-being, and even between participation and probability and speed of recovery from certain pathologies, especially in the case of the elderly and / or seriously sick people, as well as for women (only in the absence of serious chronic diseases, of course). For public policymakers, supporting paths of active cultural participation addressed to these subjects can generate a great economic value if we relate it to a possible decrease in public health expenditure.

A significant effect of active cultural participation in the digital sphere has also to do with preventing isolation, and its psychological consequences on mental health, especially for younger generations.  In different forms of online social networks

(Marlowe et al., 2017), such as digital communities built around a cult film, a tv series, or a cultural trend or a creative hobby, several members feel that they belong to a group of people with similar interests and characteristics: that positive social media-based relationships can lead to positive as well as meaningful connections with other users (Miño-Puigcercós et al., 2019); these positive relationships are built on a foundation of content that makes young people feel like they are heard and understood and work as an antidote to social isolation and helplessness.

Best cases and examples of generation of welfare and wellbeing impact in the cultural sector:

- Virtual visits for a better accessibility: https://www.museumnext.com/article/museum-uses-virtual-reality-to-allow-blind-people-to-see-famous-sculptures/
- Fondazione Medicina a Misura di Donna Onlus, medical humanities and cultural welfare: http://www.ilgiornaledellefondazioni.com/content/una-sistematica-alleanza-tra-cultura-e-salute-la-cura-delle-pazienti-al-sant%E2%80%99anna-di-torino
- Cultural active participation in ECoC 2019 generated psychological wellbeing in participants: https://www.matera-basilicata2019.it/it/report-2019/studi-valutativi-su-matera-2019/co-creare-matera.html

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- The Impact of Culture on the Individual Subjective Well-being: Grossi E., Sacco P.L., Tavano Blessi G., Cerutti R., 2011.«The Impact of Culture on the

Individual Subjective Well-being of the Italian Population: An Exploratory Study», Applied

- On elderly and ill people: Grossi E., Tavano Blessi G., Sacco P.L., Buscema M., 2012. «The Interaction Between Culture, Health and Psychological Well-being: Data Mining from the Italian Culture and Wellbeing Project», Journal of Happiness Studies, 13(1), pp. 129-48.

- Creative cultural activities or active cultural participation online during the pandemic generated positive feelings and wellbeing: https://art-wellbeing.eu/research-covid-19-pandemic/

- Health and well-being impacts of community-based and participatory art: Billington, J., Davis, P., & Farrington, G. (2013). Reading as participatory art: an alternative mental health therapy. Journal of Arts & Communities, 5(1), 25-40.

- Music therapy: Pauwels, E. K., Volterrani, D., Mariani, G., & Kostkiewics, M. (2014). Mozart, music and medicine. Medical Principles and Practice, 23(5), 403-412.

- Collective and social meaningful participation, such as cultural representations, can foster brain processes: Turner, R., & Whitehead, C. (2008). How collective representations can change the structure of the brain. Journal of Consciousness Studies, 15(10-11), 43-57.

- Visual Art elicits positive brain's emotional responses: Cheung M-C, Law D, Yip J and Wong CWY (2019) Emotional Responses to Visual Art and Commercial Stimuli: Implications for Creativity and Aesthetics. Front. Psychol. 10:14. doi: 10.3389/fpsyg.2019.00014

- Johansson, V., Islind, A. S., Lindroth, T., Angenete, E., & Gellerstedt, M. (2021). Online communities as a driver for patient empowerment: systematic review. Journal of medical Internet research, 23(2)

## 4.2.3 Sustainability and environment

Regarding the burning issue of ecological sustainability, what we know is that culture has the power to change behaviours into pro-social behaviours, and this can impact on a more sustainable lifestyle.

As literature has shown, (Arrighi and Walker, 2014; Chandler et al., 2014; Dal Farra 2014) the world of art and culture has played an increasingly important role in raising global awareness and participation around the environment and sustainability issues, such as the climate change, and demonstrated notable advantages over other forms of communication. Cultural Heritage digital collections and digital cultural activities on the issue of climate change, supported by the power of visual imagery and with the same value of digital activism, are fundamental for stimulating discussion and changing people's behaviour toward a more active participation to contribute to a solution. Artists and environmental campaigners can use the commonalities of the artworks in this cluster in their own creative work and contribute to our understanding of the impact of activist art. (Sommer & Klöckner, 2021) Indeed, art allows people to visualise and focus on climate change extreme consequences as well as solutions and future panoramas, providing an increasingly public understanding of the matter and fostering policy-makers and researchers in implementing creative solutions (Roosen et al., 2017). Once again, the effectiveness of these well-recognized positive impacts can be amplified by the digital possibilities, and online cultural participation can have a fundamental role in fostering social mobilisation and awareness of the social consequences of individual behaviours linked to environmentally critical resources. Indeed, according to the last edition of the "Agenda21 for Culture", sustainability is a new area of cultural policy action with potentially significant macroeconomic effects that can reveal new opportunities for cultural professionals and guide the re-conceptualization of the traditional linear value chain of the creative and cultural industries; this shift, which has been embodied in the notion of the creative ecosystem, has been largely influenced by the new imperatives of the green transition and of socio-environmental sustainability models translated into small actions and large international activists movements mainly thanks to the media

coverage of the virtual communities of Instagram, Facebook and Tiktok (Bernárdez Rodal et al., 2019; Stanley, 2020; Lehbrink, 2020; Hautea et al., 2021). This can reflect the growing emphasis on the social dimensions of sustainability and spark a reflection on the question of whether socially transmitted behaviours, habits and customs can influence the effectiveness of energy resource saving programs. This huge revolutionary and rapid psycho-social process, that is occurring in - and thanks to the digital sphere, is leading cultural policymakers and creative and cultural professionals to reconsider creative processes in a holistic perspective, giving way to manifold processes and activities of creation, distribution, exchange, archiving of content in the creative industries ecology, and to enhance digital cultural participation and pro-social behaviours and actions (in particular, feeling responsible to commit to environmental enhancement goals).

Best cases and examples of generation of sustainability related impact in the cultural sector:


- Open access collection of digitised artworks about Climate Change: Close to 1500 artists from 95 countries, visual works on climate change, with a focus on hope and solutions. All the works in The Climate Collection are free to use and adapt non-commercially to anyone, anywhere in the world, communicating on climate. https://artistsforclimate.org/
- Digital book club about Climate Change: The Brooklyn Public Library and advocacy group Writers Rebel NYC have launched Climate Reads, a yearlong, online book club and discussion series open to readers anywhere in the world https://hyperallergic.com/589738/climate-reads-book-club-brooklyn-public-library/


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- Culture generates pro-social behaviours: Schmidt L., Gil Nave J., Guerra J., 2006. «Who's Afraid of Local Agenda 21? Top-down and Bottom-Up Perspectives on Local Sustainability», International Journal of Environment and Sustainable Development, 5(2), pp. 181-98

- Culture elicits recycling: Crociata A., Agovino M., Sacco P.L., 2015. «Recycling Waste: Does Culture Matter?», Journal of Behavioural and Experimental Economics, 55, pp. 40-47.

- Roosen L.J., Klöckner CA, Swim JK (2017): Visual art as a way to communicate climate change: a psychological perspective on climate change–related art, World Art, DOI: 10.1080/21500894.2017.1375002

- Sommer, L. K., & Klöckner, C. A. (2021). Does activist art have the capacity to raise awareness in audiences?—A study on climate change art at the ArtCOP21 event in Paris. Psychology of Aesthetics, Creativity, and the Arts, 15(1), 60–75. https://doi.org/10.1037/aca0000247

- Online communities and climate change activism: Bernárdez Rodal, A., Padilla Castillo, G., & Sosa Sánchez, R. P. (2019). From Action Art to Artivism on Instagram: Relocation and instantaneity for a new geography of protest. Catalan journal of communication & cultural studies, 11(1), 23-37. ; Stanley, P. (2020). Unlikely hikers? Activism, Instagram, and the queer mobilities of fat hikers, women hiking alone, and hikers of colour. Mobilities, 15(2), 241-256.; Lehbrink, M. (2020). Being green on Instagram: A qualitative study on how green influencers are composing their messages and arguments of sustainability in their Instagram posts (Bachelor's thesis, University of Twente).; Hautea, S., Parks, P., Takahashi, B., & Zeng, J. (2021). Showing They Care (Or Don't): Affective Publics and Ambivalent Climate Activism on TikTok. Social Media+ Society, 7(2), 20563051211012344.

## 4.2.4 Social cohesion

The sphere of social cohesion is one of the most relevant of course: as well-expressed in the UNESCO document "The Convention on the Protection and Promotion of the Diversity of Cultural Expressions"[6] The cultural and creative industries have become essential for inclusive economic growth in a continent in which diversity is an intrinsic feature such as Europe. The Convention provides a new framework for informed, transparent and participatory systems of governance for culture, and it is clear how active participation in cultural content creation and sharing can lead to meaningful connections with other users. In this process, digital open access and platforms widely expand possibilities.

Empirical evidence shows, for instance, that investment in some cultural projects that facilitate cultural active participation of young people at risk of social deviance, has a significant impact in terms of reducing or preventing juvenile delinquency, as an effective tool for vocational guidance, or as a useful factor in resolving inter-ethnic tensions. Indeed, digital cultural heritage activities give the chance for partaking in groups of different people, that may come for all over the world as now happens online; these types of opportunities provide individuals and groups with new skills to conceptualise and understand diversity, and to shift their behaviour toward an open-minded curiosity, overcoming negative social stereotypes, often linked to ethnicity, beliefs, gender, body shape, and amatonormativity. It generates a new sense of belonging to an intersectional global community (Deindl et al., 2016; Anderson et al., 2017). The proactive aspect of participation (for example playing an instrument and not just listening to music) has a strong positive differential impact here. It's not only a matter of discovering new possibilities for personal development but also experiencing a new sense of belonging to an intersectional global community, an impact that can be ground-breaking in terms of social cohesion and collective identity (Deindl et al., 2016; Anderson et al., 2017).

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[6] See en.unesco.org/creativity/convention

Best cases and examples of generation of social cohesion related impact in the cultural sector:


- Social Street is a form of neighbourhood communities managed collectively online and implemented offline, whose purpose is to «promote socialisation between neighbours in the same street in order to build relationships, to interchange needs, to share expertise and knowledges, to implement common interest projects, with common benefits from a closer social interaction […] It is a no-profit activity with social purpose. Social Street is not pursuing any political, religious, ideological view. It brings people together with the sole criterion of the proximity between area residents: http://www.socialstreet.it/


- best practice of participative street art project where local citizens are involved in the decisional phases in order to collectively reason around their district's identity: www.orticamemoria.com


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- Vocational guidance for socially at risk, resolution of conflict situations: Buendìa F.C., 2010. «More Carrots than Sticks: Antanas Mockus's Civic Culture Policy in Bogotà», New Directions for Youth Development, 125, pp. 19-32.

- Facilitation of intercultural dialogue and enhancement of social diversity: Amin A., 2002. «Ethnicity and the Multicultural City: Living with Diversity», Environment and Planning A, 34(6), pp. 959-80; Madon S., Jussim L., Keiper S., Eccles J., Smith A., Palumbo P., 1998. «The Accuracy and Power of Sex, Social Class, and Ethnic Stereotypes: A Naturalistic Study in Person Perception», Personality and Social Psychology Bulletin, 24, pp. 1304-18.

- How active participation through community-based art projects can foster social cohesion: Tartari, M., Pedrini, S., & Sacco, P. L. (2021). Urban 'beautification'and its discontents: the erosion of urban commons in Milan. European Planning Studies, 1-20.

- The contribution of cultural capital to social cohesion and sustainable communities: Jeannotte, M. S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. The International Journal of Cultural Policy, 9(1), 35-49.

- Developing new media and digital literacy skills is one of the approaches to empower youth to use their knowledge to reach out to people for promoting peace and a nonviolent society in the milieu: Roy, S., & Kundu, D. V. (2017). Promoting youth participation for peace and intercultural dialogue through new media and digital literacy. Research Expo International Multidisciplinary Research Journal, VII, 48-55.

- The contribution of cultural capital to social cohesion and sustainable communities: Jeannotte, M. S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. The International Journal of Cultural Policy, 9(1), 35-49.

- Forum Theater actively involve in the process of writing, acting and expressing ideas. This experiential teaching techniques provide opportunities for students to be aware, see things critically, find solutions to moral conflicts and develop as prospective citizens who are proactive and have a positive moral attitude: Thambu, N., & Rahman, M. H. A. (2017). Forum Theatre as a behavior change strategy: Qualitative findings from Moral Education class.

SEARCH: The Journal of the South East Asia Research Centre for Communications and Humanities, 9(1), 25-46.

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- Collective (cultural) activities can create heart rhythm synchronisation that correlates with increased prosocial behaviours: McCraty R (2017) New Frontiers in Heart Rate Variability and Social Coherence Research: Techniques, Technologies, and Implications for Improving Group Dynamics and Outcomes. Front. Public Health 5:267. doi: 10.3389/fpubh.2017.00267; Valdesolo, P., Ouyang, J., & DeSteno, D. (2010). The rhythm of joint action: Synchrony promotes cooperative ability. Journal of experimental social psychology, 46(4), 693-695.

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- What is the role of culture facing in the digital revolution? What opportunities and threats are created for the enhancement and preservation of culture and

creativity?: Lazzeretti, L. (2020). What is the role of culture facing the digital revolution challenge? Some reflections for a research agenda. European Planning Studies, 1-21.

- Miño-Puigcercós R., Rivera-Vargas P., Cobo Romaní C. (2019) Virtual Communities as Safe Spaces Created by Young Feminists: Identity, Mobility and Sense of Belonging

- In this work we revealed how user-community loyalty manifests in the structural properties of user-user interactions, and we showed that future user loyalty can be predicted from users' first contributions. Our results suggest that some users are intrinsically loyal from the very beginning and that community maintainers could use this information to identify and understand the types of users who are most likely to become faithful contributors. Hamilton, W., Zhang, J., Danescu-Niculescu-Mizil, C., Jurafsky, D., & Leskovec, J. (2017, May). Loyalty in online communities. In Proceedings of the International AAAI Conference on Web and Social Media (Vol. 11, No. 1, pp. 540-543).

## 4.2.5 New forms of entrepreneurship

In the post-copyright digital era, in line with the increasingly open-source ethics debate (Fraser et al., 2021) and with the apparent dismantling of the binary creator/public, the users' active participation in product-related content creation is strategic in the restructuring of digitally-driven content industries. This new entrepreneurial culture, has indeed a strong generational identification: the Millennials, the Generation Z and C as digital users are naturally familiar with co-creation practices and there is great demand for new digital innovation-driven business models. New technologies can be an ultimate form of empowerment when, in dialogue with the most traditional forms of cultural access, pave the way for innovative crossovers: we can see how, for instance, new job positions are flourishing, such as augmented-reality makeup artists that create face filters for

social media, and how the increase in reading books, during and after the pandemic, has been directly related with the increase in listening to tales and stories via audio-books and podcasts. Moreover in the Digital Fashion Technology sector, digital users are often involved in product co-creation by providing their perspectives about their own body-shape fit and product design preferences. Furthermore an increasing trend regards the case of co-auteurism the tv or web-series writing: the role of the writer and the viewer has become not only blurry but overlapping, giving rise to a  structured negotiation between the producers and the fan-base involved in the production, releasing and broadcasting of audio-visual materials. In light of these trends, how can the digital dimension of CHIs become an effective powerful channel of access and participation inculture for their community of users? We are not only referring to websites but also to participative platforms which become the most important social networks and may be a sounding board for CHIs' cultural activities, to engage and stimulate the active participation of their users, whether the CHIs management reflects the 3.0 model of co-creation and co-authorship of the digital heritage re-use and production. In this sense, the power of cultural participation in digital cultural production can really give the chance for the CHIs to be a powerful incubator for new forms of entrepreneurship.

Best cases and examples of generation of new forms of entrepreneurship in the cultural sector:

- Artists and arts organisations joined the Discord platform, initially populated by gamers, in order to capitalise on Discord's potential for creation and play and for community building: https://hyperallergic.com/632565/how-artists-used-the-discord-app-to-build-community-during-covid-19/
- Creation of new jobs related to digital platforms such as Tiktok and Instagram ( GIF creator, Digital makeup artist for Instagram filters, etc.)
- League of their own: an art and lifestyle collective that seeks to educate and encourage young collectors and creators to share their collections with

others: https://www.artsy.net/article/artsy-editorial-collective-instagram-youtube-demystify-art-collecting

- As more artists and arts organisations join the platform initially populated by gamers, they have capitalised on Discord's potential for creation and play (crossover target/platform) https://hyperallergic.com/632565/how-artists-used-the-discord-app-to-build-community-during-covid-19/

- high-impact sharing of cultural content such as "SMARTIFY", the world's most downloaded museum app for remixing images, a dedicated space for inspiration and discovery that connects collections and communities; or "VanGo Yourself", an online site that allows to recreate classic scenes from the world's most famous painter Van Gogh and then share it with friends; or "One Minute", an app that uses image recognition to identify artworks and offer visitors short, bite-size reflections about them.

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- Digital Fashion Technology: Ross, F. (2020). Co-creation via digital fashion technology in new business models for premium product innovation: Case-studies in menswear and womenswear adaptation. In Sustainable Business: Concepts, Methodologies, Tools, and Applications (pp. 1147-1172). IGI Global.

## 4.2.6 Learning society

Lifelong learning and the development of a "knowledge society" is an area that, in some ways, is complementary to that of new business models. Several analyses prove the deep relationship between cultural participation and propensity for continuous learning, with the consequent development of a better adaptive intelligence to the environmental context. Active cultural participation, supported by the digital possibilities, can itself be understood as a training tool, leading to higher levels of not only knowledge, but also economic efficiency, productivity, and problem solving skills; so we can say that investing in lifelong learning cultural activities is also a good investment from a financial point of view. Digital active participation in the cultural sphere keeps learning alive far beyond school, and generates intergenerational connections and knowledge interchange: indeed, art and digital can change behaviours and foster collective practices inside institutes but also outside, in everyday life. Open, user friendly and collective digital contexts support inheriting or re-inventing old practices, enabling paths of collective cultural memory enrichment and mantainment for future generations. CHIs and Cultural organisations have an important role to play in facilitating lifelong learning: many children and young people globally do not have access to adequate educational resources and digital cultural heritage can help to alleviate this issue. This is also true in terms of creative, cultural and intellectual activity: indeed, lifelong learning, museums and digital technologies share many of the same attributes, with emphasis on learning from objects (rather than about objects) and on strategies for discovering information (rather than the information itself). From the major national museums, to heritage organisations and other institutions, we can see several different approaches, from encyclopaedias to games, that actively encourage participation in knowledge creation (Hawkey, 2004).

Best cases and examples of generation of learning related impact in the cultural sector:

- Fondation Hermes and Manufacto project https://www.fondationentreprisehermes.org/en/project/manufacto-2020-2021
- Google Arts & Culture itself, is a non-profit initiative: in collaboration with cultural institutions and artists around the world, their mission is to preserve and bring the world's art and culture online so it's accessible to anyone, anywhere.

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### 4.2.7 Collective identity

This area of impact regards the ways in which digital can foster the gathering of a group around a cultural asset and can provide space and tools for its maintenance and sustainment, giving life to what we can call Digital Heritage Communities. As we have already seen, a significant effect of active cultural participation in the digital sphere has to do with social cohesion, and this is true also for the digital communities and their important internal relations, which is of special relevance in terms of human development. When it comes to culture, online participation that is based on a virtual aggregation of people, that is built and that lives for feeding and enriching a specific digital heritage or asset (such as a movie, an event, or a specific

issue such as feminism or social justice in the creative industry), deserves to be considered and protected in the light of the guidelines promulgated by the Faro Convention. The Faro Convention indeed, introduced an innovative concept, consistent with the New European Agenda for Culture, which promotes a broader understanding of heritage, placing people and communities at the centre, and involving them in making decisions about heritage valorisation. The cultural heritage acquires the meaning of common good, which expresses collective identity and values shared by the heritage community, and of the process activated to enhance it. It is important to consider online cultural communities as digital heritage communities because it is fundamental to consider the powerful impact that this can have not only on empowering them through and toward their cultural mission, but also on entitling them to co-manage and co-curate their asset, the digital cultural common good. And this is especially effective when digital participation works as an ally of physical experience and interacts with community empowerment, as an antidote to social isolation and helplessness. Indeed, a culture-led rethinking of public spaces, can also be a key strategy for a collective re-purposing of meaningful urban spaces as suggested by the guidelines of the New European Bauhaus[7], supported by the power of the digital in creating communities and managing the commons, as demonstrated for instance by the "social streets" phenomenon and related programmes of community-based actions of space re-appropriations against neo-liberal shaping of cities as forms of social justice civic movements

Best cases and examples of generation of collective identity related impact in the cultural sector:

- Online art communities offer a sense of belonging that goes beyond simply being a mindless consumer: https://art.art/blog/online-communities-are-the-future-for-artists-heres-why

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[7]See: europa.eu/new-european-bauhaus/index_en

- AO3 A fan-created, fan-run, nonprofit, noncommercial archive for transformative fanworks, like fanfiction, fanart, fan videos, and podfic. Its communities live around the maintenance of virtual creative contents: https://archiveofourown.org/
- CHIs can be the physical venue for hosting online heritage communities such as the Cosplayiers' ones, who are created and fed by a DCH asset like Animes https://fanboyfactor.com/2017/05/museum-hosts-cosplay/
- Europeana Communities call themselves "Digital Heritage Communities": https://pro.europeana.eu/europeana-network-association/communities

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- Social media space presents an ideal opportunity for museums to build online communities of interest: Russo, A., Watkins, J., Kelly, L., & Chan, S. (2008). Participatory communication with social media. Curator: The Museum Journal, 51(1), 21-31.
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Exhibiting for the Pandemic: Participatory Virtual Art Practices During the COVID-19 Outbreak in China. Social Media + Society. July 2020. doi:10.1177/2056305120948232

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## 4.2.8 Soft power

Soft power is an area of impact of digital cultural participation whose degree of extension and branching is incredibly broad and connected, with positive interactions with all the other seven dimensions presented. This impact area regards, in general, the power of influence, that people can exercise through collective practices in the cultural and creative industries and sector, in spreading contents/identities/trends/behaviours "through attraction or persuasion rather than coercion" ; and the digital platforms are the most important contemporary sounding board for this, in particular when the rules of the economy of attention are understood, subverted and exploited in the best way for influencing from below.

A widespread participation in artistic and cultural production determines a strong impact in increasing visibility, appealing, credibility, reputation, authority of a company, country or any organisation or institution that promotes such practices. In macroeconomic terms, this is visible thinking about the enhancement at the "brand" level that a country obtains as a consequence of active cultural participation. The enhancement of perception of the "country brand" can produce positive externalities on the whole of national products, and this is also true for the bad reputation that a community can generate, especially online. This power that people have in their hands, boosted by the digital possibilities, contributes to the definition of a shared "Ethics of open sharing"[8]. For CHIs, cultural organisations and others, sharing digital cultural heritage alongside descriptive metadata might be offensive to an individual or a community (such as heritage objects obtained through violent actions, or catalogued through patriarchal or colonialist gaze) considering, for instance, the risk of potential algorithmic bias. By enacting a sort of social control

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[8] See "inDICEs Policy Briefing"

(and orientation of a collective ethics) against institutions, politics or industries that perpetuates injustice, discriminations or actions of cultural appropriations, digital communities can gain weight in negotiations. This should lead CHIs to reflect on the need of embracing ethical practices of curating, archiving and sharing digital collections.

Best cases and examples of generation of soft power impact in the cultural sector:

- Accidentally Wes Anderson, a bottom-up virtual community that collects venues with a Wes Anderson's mood, influencing mutually the artist world and empowering his own impact: https://www.instagram.com/accidentallywesanderson/ and https://www.bbc.com/culture/article/20201123-accidentally-wes-anderson-when-real-life-meets-film-fantasy
- Diet Prada, example of digital community that is strongly influencing the fashion world: https://www.ingentaconnect.com/content/intellect/cc/2019/00000006/00000001/art00006
- South Korean k-pop culture influence on Western creative industries: https://www.degruyter.com/document/doi/10.1525/9780520958944/pdf ; https://mochi.dance/

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- Some new ways of engaging communities across Europe: Tomka, G. (2013). Reconceptualizing cultural participation in Europe: Grey literature review. Cultural trends, 22(3-4), 259-264.

- The participatory artistic expression offers an alternative to the top-down government narratives, giving people access to the means of constructing and sharing narratives around their own experiences during the pandemic, enabling the public to understand the crisis differently than the perspective propagated by the state media: Feng, X. (2020). Curating and Exhibiting for the Pandemic: Participatory Virtual Art Practices During the COVID-19 Outbreak in China. Social Media + Society.

# 5. Highlights for building "inDICEs Policy Brief: Towards community-driven digital cultural heritage with a purpose"

This section summarises the reflections resulting from the insights in this document, and from the research conducted so far within the inDICEs project. A set of recommendations are made and **addressed to inDICEs targets and stakeholders,** and are aimed at supporting the definition of the "inDICEs Policy Brief".

For practitioners, before putting in place any of the measures, WP1 recommends an initial phase of learning and comparing, based on the understanding of the state-of-the-art of contemporary structural dynamics of the digital sphere and of how heritage organisations are involved; then, WP1 suggests a phase of implementation and measurement.

If the cultural sector is able to tackle the following challenges by acting like empowering structures for collective creativity orchestration and not monetization, it will unleash the potential of digital platforms, helping the digital environment erase the barriers that create powerless audiences/customers, in which the competitive dynamics of the attention concentration deplete the possible value produced by the collective active participation.

In order to maximise the impact of digital cultural heritage, the inDICEs project recommends to cultural heritage institutions the following measures:

1) *Learning and comparing:*
- CHIs should **be aware** of digital open platforms' contemporary structural **dynamics** of content production and participation, and be aware of the dynamics of the economy of attention, and understand how often CHIs' digital behaviour is embedded in these dynamics, relying on both inDICEs research results and the 3.0 Culture theory.

- CHIs should **be informed on** the highly **positive impacts** provided by the **active digital cultural participation**, according to the knowledge provided by the "8 Impact Areas of Digital Cultural Participation" framework; understanding and considering it especially in the design phase of cultural activities in the digital sphere, in order to embrace challenges and opportunities tied with digital transformation and the potential innovative role of CHIs, an to foster a mindset shift among CHI and cultural professionals.

*2) Implementation and measurement:*

- **Social impact-oriented value chain**: in order to face the predatory capitalization of the platforms of the economy of the attention and to try to avoid its mechanisms, it is useful to consider the cultural sector's mission in a community-focused and socially-engaged dimension, focusing on giving voice to marginal/minority content, on value chains that drive positive social impacts instead of towards economic gains, and on the inclusion of communities in the decisional early-phases of the project design.

- **New roles for new perspectives**: CHIs themselves, professionals and users should consider heritage and cultural Institutes as public spaces for the exercise of democratic practices and active citizenship, for the collective building of new knowledge and for the empowerment of competencies, skills and pro-social behaviours; they should not work as "gatekeepers" of culture, but as "gate-openers" through the implementation of innovative labs, such as participatory spaces where they foster and orchestrate processes of co-creation, of community of scope building, and where they empower (Digital) Heritage Communities around digitization processes with a non-paternalistic approach. The main scope is to subvert distribution of the weight of power to the hands of the communities to whom the heritage belongs, and not the institutions who are "safe-guarding" it.

- **Change Impact Assessment**: active participation, for being effective, takes time, needs planning and a change of perspectives. Cultural heritage

professionals should assume or create new evaluation metrics to measure and narrate their impact with a broader perspective oriented at generating positive societal impacts. To lean on the 8 areas framework can help to reflect on the typology of impacts that can be obtained and a meaningful assessment can prove the importance of insisting on cultural practices based on active participation.

Moreover, to assess their level of digitisation, the approach should introduce a qualitative sphere, not only based on digital performance and presence, but also on how much movement in terms of co-creation by its users they supported, welcomed and shared - both in general and creating synergies, and with their digitised material (re-use), thus pursuing their mission of public space both physically and digitally.

- **Responsible digital community engagement**: in order to give rise to positive, meaningful and sustainable relationship with communities that could generate real positive impacts through active participation, CHIs should be aware of the following tips about their "active audience" or "targeted community":

    a. Who CHIs should try to connect with? In this context: age group; Location: do they come from the same region/place?; Language they speak and culture/beliefs they have; Interests; Challenges; Stage of Life (student, parents, artist, …)

    b. Categorise them - Identify what your target community truly cares about.

    c. How do they want to receive information? Is it through text, images, video? Or are they looking for something more specific ? This will help you focus on producing the right content.

    d. Provide negotiated content, keeping in mind to avoid patriarchal/offensive gaze.

e. Where do they hang out? Meet your community there. Research which platforms are most used by your targeted community and focus on them.

f. Make it easy for your audience to find you. Engage with them, create an active participation and exciting interaction.

g. Be consistent: medium/long-time plans can ensure a better impact.

# 6. Next Steps

On the base of WP1's data analysis and literature collection, and on the reflections collected through the collective debates on the maximisation of the impact of digitisation of cultural heritage that have characterized the entire inDICEs path, the present document addressed the following issues:

An overall description of the ecosystem that charachterizes the most important digital open platforms, and the main trends in terms of digital creative production cultural participation both in general and in relation with the heritage and cultural institutes; conditions that have to be considered for navigating and relying on the digital realm as a CHI or as a cultural practitioner or policy maker, such as the dynamics of the economy of attention, the open platforms community engagement mechanisms, the role of social skills and capabilities for creating platforms of collective intelligence; a wide literature and best practices review on the importance of cultural active participation in the digital sphere and the 8 Impact Areas framework, regarding the maximisation of the impact of digitisation of cultural heritage; recommendations aimed at supporting the "inDICEs policy brief", where WP1 advises CHIs and their professionals of the importance of learning, implementing and measuring the knowledge and practices proposed.

According with the content presented within this document, with the aim of supporting inDICEs stakeholders in targeting the Impact Areas and implementing the impact measurement for demonstrating the value of participatory processes, and the changing of perspective proposed by the inDICEs Policy Brief, WP1 is going [M36] to propose an exemplary "Change Impact Assessment" model to guide the creation of simple and useful indicators that evaluate the impacts generated in the 8 areas of reference. The document, based on the collection of literature and best cases presented here, will be a further graphic tool of suggestion to measure the impact that will help to build new digital cultural participation projects from the design stage, helping planners to keep in mind the possible areas of impact, up to the assessment phase.

For practitioners, before putting in place any of the measures, WP1 recommends an initial phase of learning and comparing, based on the understanding of the state-of-the-art of contemporary structural dynamics of the digital sphere and of how heritage organisations are involved; then, WP1 suggests a phase of implementation and measurement. inDICEs provides appropriate tools and content for supporting this process: the website gives open access to the researches and deliverables to which this document refer; the Self-Assessment Tool will give the possibility to CHIs to evaluate their starting state before embracing the change; the Open Observatory gives free space and tools for implementing and developing collective cultural and creative activity for practising active participation.

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