Measuring the Impact of Digital Culture

inDICEs

Deliverable 5.7

Consultation workshops planning and outcomes report

D5.7: Consultation workshops planning and outcomes report

Version 1.0

13/12/2021

Author: **Aisha Villegas**

                                     Netherlands Institute for Sound and Vision

Contributing partners: **Frederik Truyen, KU Leuven**

                                     Kristina Petrasova, NISV

                                     Maria Tartari, FBK

                                     Alek Tarkowski, CC

                                     Sonsoles Pajares Rivas, KU Leuven

                                     Rasa Bočytė, NISV

Document History

- 10.12.2021 – Draft Version 0.1

- 13.12.2021 - Shared with Reviewers

Table of Contents

1 Executive Summary

This deliverable provides an overview and summary of the three Consultation Workshops organized during the first and second of the inDICEs project within WP5 Dissemination, Stakeholder engagement and Exploitation. The document gives a summary and outlines the key outcomes of each of the workshops that served to engage with a wider stakeholder community to gather insights and feedback to inform the direction of the project.

2 Introduction

The main goal of inDICEs has been to empower policy-makers and decision-makers in the Cultural Heritage Sector to fully understand the social and economic impact of digitisation in their sectors and address the need for innovative (re)use of cultural assets, by tracking policies in an open observatory and establishing policy priorities for successful digital transformation and future governance of cultural and creative content ecosystems.

To this end, inDICEs developed three consultation workshops to engage with a wider stakeholder community (formed by professionals, researchers and practitioners from the cultural heritage institutions) to gather insights and feedback to inform the direction of the project. As the name implies, the consultation workshops served as a two way channel: to interact and comprehend the current and future needs of the Cultural heritage Institutions and practitioners, and to facilitate the uptake of the Open Observatory platform and its components: The Participatory Space, The Self-assessment Tool and the Visual Analytics dashboard.

The three workshops were organized as part of task 5.4 on Consultation Workshops and Stakeholder Engagement, alongside work packages 1, 2, 3 and 4. All three events were translated to an online environment due to the COVID-19 pandemic. This present report will inform on the planning and outcomes of the three workshops.

3 Target audiences: stakeholder groups

As defined in the deliverable 5.1 Communication Plan, the inDICEs' key target audiences are those potential early adopters of inDICEs results. These we identified and divided as:

- *Researchers.* research groups involved in the Social sciences and the Humanities; Cultural Economics and IP Law. Those who have particular interest in accessing data to gather insights in the Cultural and Creative sector
- *Cultural Heritage Practitioners and Institutions.* In particular major European memory institutions holding cultural assets, those who are interested in learning more about IP licenses, copyright, open access and their readiness for the DSM. These can be GLAM community (Galleries, Libraries, Archives and Museums)

- *Policy makers.* Decision makers involved in the creating policies in regional, national and EU level

- *Artistic, cultural and creative communities.* Artists, designers, individual makers and creative studios

The workshops were organized with these audiences in mind. The aim was also for the target audiences to contribute to further the development of the project research and tools in the different sessions.

4 Organization

The workshops were organized by the inDICEs project, in close cooperation with selected consortium partners: ICCU (IT), KU Leuven (BE), Platoniq (ES), NEMO (GR), Cluj Cultural Centre (RO) and NISV (NL). All events were hosted online and with the use of the inDICEs Open Observatory platform[1], where the information of each session can be accessed directly.

4.1 Timeline

The table below outlines the timeline of the three workshops, involved target groups, and specific channels used to communicate and disseminate the event.

Month	Consultation Workshop	Target Audience	Channels
2020			
15-16 September	Consultation Workshop with the Cultural Heritage Sector. *Understanding our Digital Futures*	Researchers, CHI and practitioners, IPR professionals, GLAM community	inDICEs' channels, partners' communication channels, Europeana Foundation channels, personal invitations.
2021			
20-21	Digital transitions in the	Researchers, CHI and practitioners, IPR	Europeana Foundation channels, inDICEs social media channels

---

[1] https://participate.indices-culture.eu/

April	Cultural Heritage Sector. *Understanding the digital future of Cultural Heritage and Research*	professionals, GLAM community	
5, 12, 19 November	3rd Consultation Workshop with NEMO	Museum professionals from Europe, from different sizes/categories of museums, from NEMO network. To be selected by NEMO and InDICEsCHI	NEMO channels, inDICEs channels, Europeana Foundation channels. Personal invitations

5 The Three Consultation Workshops

The following section summarizes each workshop and the outcomes of each session.

5.1 Consultation Workshop with Cultural Heritage Sector - *Understanding Our Digital Futures*

The first consultation workshop took place on the 15 and 16 of September 2020, and was jointly organized by KU Leuven (CS Digital) and inDICEs. At the beginning of the project, the workshop was conceived as an in-person activity; however it was quickly adapted to online environments due to the COVID-19 pandemic.

The aim of the workshop was to meet representatives of the cultural Heritage sector, institutions, researchers, users and all the inDICEs community to better understand the needs and concerns of the sector in relation to the digitization, online access, the use and the potential re-use of their collections. New technologies have undoubtedly changed the cultural content-sharing scene impacting cultural heritage institutions in a considerable manner. Further uses of their collections, new modes of access to the cultural content and even new business models have arisen in the digital era. The relevance of these aspects have even been increased during this unprecedented time.

For these reasons, and in order to provide a legal and socioeconomic analysis of how these new ways of cultural content consumption are affecting the sector nowadays, the inDICEs project, considers it crucial to listen to the challenges that the cultural sector is facing.

To tackle the different target audiences and diverse topics, the workshop was structured into two days, each with a different theme:

Day 1: IPR Framework for Digital Transformation in the Cultural Heritage sector

The first day's debates focused on the intellectual property (IP) related challenges for the cultural Heritage sector. The workshop kicked off with an introduction to the inDICEs project to the participants, providing context of the goals of the project and the workshop. Then, fellow Horizon 2020 project, Recreating Europe joined to give an introduction about their work and future collaborations with inDICEs.

After the introductions, consortium partners KU Leuven from the Centre for IT & IP Law (CiTiP) presented the results of their research on the IP European legal framework. The main aspects of the legal framework affecting the sector were shared and the participants could give their opinion on specific IP-related matters. The participants were then divided into four groups where all of them had the opportunity to share their experiences and views around four topics related to IP: i) managing IP and best practices; ii) IP and your digitization strategy; iii) benefits of online access and iv) relationship with stakeholders and licensing.

From the discussions taken in the four groups, it seems clear that copyright is the most important IPR with regards to cultural institutions and the digital transformation. Yet, it seems that some institutions do create a certain 'brand' of the institution and commercialize their products or designs. Concerning copyright, most of the participants, as cultural institutions, are not the content owners nor the copyright owners of the works in their collections. Hence, there is a need for engaging in licenses with third parties and/or rights holders.

It has also been proved that the relationship with rights holders is not an easy task for the institutions. Cultural institutions often find themselves between, on the one hand, the will of providing a good service to the public when offering their content and, on the other hand, the need of respecting third parties' rights. On some occasions, they find that rights holders are not always eager to respond to their requests.

Also addressed during the conversations, was the increased need for online access to the CHIs collections due to the COVID-19 situation. However, some institutions feel a high pressure in this regard as there are (even) more expectations on them to share their content online as quickly as

possible. Yet, they are still facing the same legal restrictions on the one hand, and experiencing several cuts on their financial resources, on the other hand.

In the participants' views, clearer models for IP management, and even a high-scale body at EU level that could support them by providing accurate and up-to-date information on IP management and best practices would be really welcomed.

Finally, to continue the consultation process after these fruitful discussions, project partners encouraged all institutions and stakeholders to participate in the IP survey and to engage with the inDICEs community.

Day 2: Value Chains and Impact in the Cultural Heritage Sector

One of the goals of the inDICEs project is to understand how value is being created through the reuse of digital heritage resources. The project wants to advocate for policies that support the development of new services, initiatives and products that create added cultural, social and economic value. In order to do that, the project looks to demonstrate that reuse of digital heritage resources has an impact – and to understand how this impact happens.

On the second day of the consultation workshop, representatives of cultural heritage institutions and experts from the heritage sector were invited to share their experiences and views about the development of cultural value chains. In particular, the aim was to understand the perspective of institutions: the advantages that they perceive, and the challenges that they face.

The workshop was kicked off by Alek Tarkowski from the Centrum Cyfrowe Foundation, the Polish consortium member leading the policy work package. Tarkowski gave a talk about the role of digital cultural resources in modern societies. He talked about a changing vision of how heritage is made available and used, from a focus on individual collections of particular institutions to a global perspective based on a vision of the commons and the capacities of modern telecommunication technologies. He also underlined our changing understanding of the role of heritage – from a purely cultural to a view of heritage as a force with multiple forms of positive social impact.

Then, Jan Strycharz from Centrum Cyfrowe Foundation, gave a brief presentation on the value chain research undertaken in inDICEs. Talking about reuse, Strycharz introduced a series of good practices and examples such as the Rijksstudio project, based on the digitized collection of the Dutch RijksMuseum. In this example, the digital works of art are presented there. In fact, the "entire online

collection of Rijksmuseum images is available in pin-sharp clarity." But what is more important, is that a user can "use Rijksstudio to work with [one's] favourites or create beautiful prints of any detail [one] chooses." Thus, it is not merely a collection of digitized works of art placed on a website. The museum encourages reuse: the application of works from its collection in a product or service that has specific functions and functionalities valuable to the potential user.

While Rijksstudio has gained – much deserved – fame as a best case example of facilitating reuse of heritage, there are many other such cases, such as the Inkulinati project, a crowdsourced strategy game reusing medieval drawings of animals from illustrated manuscripts or the wew search and discovery engines, such as Creative Commons Search and Picryl provide new interfaces to heritage collections.

Also joining the session was the second keynote speaker: Merete Sanderhof from the Danish Statens Museum for Kunst, the Danish national gallery. In her talk, titled "Building New Creativity with Old Collections", Merete highlighted the multitude of projects conducted by SMK to support reuse of its resources. For over ten years, SMK has been implementing a strategic vision of being a catalyst of users' creativity. For the last five years, the "SMK Open" project has been developed with the aim of setting art free – and in the process, the gallery became one of the leading institutions embracing the Open GLAM model.

Breakout sessions

The core part of the workshop, conducted in breakout sessions, was devoted to in-depth conversations among workshop participants. The aim of the session was to tap into their collective knowledge and learn about their experiences with digital heritage and its impact. The project benefited from insights and experience of representatives of the UK National Lottery Heritage Fund, Cultural Intellectual Property consultancy, Polish National Film Archive – Audiovisual Institute (FINA) and Creative Commons, among many, many others.

Several key themes emerged in the conversations. Firstly, the context of the COVID-19 pandemic was often mentioned, and its massive impact on cultural heritage institutions (The NEMO surveys, as well as ICOM & UNESCO reports, are a valuable point of reference here). The pandemic and the shift to remote and digital that it required has given an immense boost to digitisation, but also blocked a lot of potential creativity. Online collections have often experienced visits many times greater than

average. But the sudden shift online has often stretched thin institutional resources and capacities of many teams. It is in this overarching context that we need to discuss reuse of cultural heritage.

Secondly, participants often pointed out copyright rules as a major barrier to access and reuse. Licensing mechanisms were pointed out as creating unnecessary barriers to access and reuse. And lack of accessible legal information translates into unnecessary costs that institutions face. As one participant mentioned, copyright rules will remain a challenge, so it has to be addressed and there's a need to search for possible scenarios allowing us to work on opening up our collections.

Thirdly, many voices made the argument that access is just a starting point – even if many institutions still deal with challenges of providing sufficient access to their collections. When taking a deeper look, it is impact – obtained through the use of digital cultural resources – that should be the key, strategic goal. Achieving impact requires broadly understood dialogue with audiences so that actions are tailored to the needs of users and different, particular target groups. A specific audience highlighted in the conversation were local communities, which can grow through processes initiated by cultural institutions. This theme was also highlighted by Merete in her talk.

5.1.1 Outcomes

The outcomes of the workshop can be summarised as follows:

- The COVID-19 pandemic brought a sudden shift to online environments, which has stretched thin institutional resources and capacities of many teams. This has brought the need to further discuss reuse of cultural heritage;
- First-hand accounts and information on the challenges and context of the cultural heritage sector. These challenges, addressed during the breakout rooms in the two sessions, include the issues related to managing IPR and copyright in their collections and for the reuse, digital transformation and the increased need for online access to the CHIs collections due to the COVID-19 situation, among others. These accounts served to feed into the research of the project;
- The workshop was a new opportunity to introduce inDICEs to a broader community, while creating awareness about the project research, collaborations and outcomes;
- First time introduction to the Open Observatory to the community;

● Launched an IP survey that served as additional information for upcoming deliverables of WP2

5.2 Digital Transitions in the Cultural Heritage Sector - *Understanding the Digital Future of Cultural Heritage and Research*

The second consultation workshop took place on the 20th and 21st of April 2021, and was jointly organized by the Cluj Cultural Centre and inDICEs. The workshop brought together cultural heritage professionals, researchers and the inDICEs community to discuss needs and concerns in relation to digitization, online access, the use and the potential re-use of collections, data needed for developing digital strategies and contents, future research competencies and change management. Similarly to the first workshop, the second workshop took place online and was organized into two sessions which are described below.

Day 1: Emergent forms of digital cultural production/re-production, participation and re-use of CHI contents in DSM

During the first day of the workshop, project partner Dr. Pier Luigi Sacco (FBK) chaired an engaging roundtable session with guest speakers Serena Tabacchi (TATE Modern), Maria Elena Colombo (Accademia delle belle arti di Brera), Gerfried Stocker (Ars Electronica) and Sabine Himmelsbach (HeK Basel). The conversation focused on the contemporary scenario of cultural production after the forced COVID-19 digitization.

Interesting views emerged during the session, agreeing with the need to embrace new awareness in terms of collaborative strategic policies to be developed in a dialogic perspective between the Cultural Heritage Institutions. Panellists also agreed that Cultural Institutions need to cooperate in order to establish a new social contract made available by the digital tools, transgressing the borders of institutional spaces and changing their perspective from gatekeepers to "gate openers".

In the last year, the common recurrent behaviour that can be observed regarding online dimensions of museums reveals a deep change in communication and a blurry understanding of the world "public/audience", which traditional definition related to the material realm can not be taken for granted anymore. Given that the digitization's increasing impact has been predicted since the 2008's crisis, the current economic logic that underpins the massive cultural content creation online reflects the classic maximization of capital, and digital platforms are mainly focused on stimulating users with "egocasting" (merely imitating classic mainstream media), while true forms of the digital revolution are rather channels of "digital space invasion" that can support collaborative forms of creation.

In this perspective, CHIs need firstly to be supported to embrace the change in the smartest way at a national and European level, in order to fill their gaps in terms of lack of digital and interdisciplinary skills and human resources. Moreover, the role of social facilitators has to be recognized widely by all the public and policymakers, going beyond a meagre audience engagement toward a radical program of capability building and online cultural producers' entitlement as CHIs' environment active "citizens".

Closed session: Discussing the inDICEs Open Observatory: A hub for cultural heritage Institutions Digitization

The second part of the first day of the workshop was a closed session, attended only by invited researchers and artists interested in using the Open Observatory platform for cultural analysis. During the session, we introduced the inDICEs Open Observatory and broke into smaller groups to discuss the specific needs of cultural heritage professionals, policymakers and researchers, related both to the data they would like to access, and to the trends that they would like to investigate in relation to the digitisation and digital transformation aspects in the cultural heritage sector. In total, 23 participants across 8 European countries took part in the discussions.

The background of the participants was mainly composed of two main areas: researchers from universities and public institutions and artists who collaborate in projects in which research on cultural practices is central. Within these two areas of activity, it was possible to identify three fields of study: 1) the first one regarding the study of cultural audiences and their attitudes; 2) the impact of the digitalization of culture and the specificities of the digital cultural heritage compared to the traditional ones, and 3) the field regarding the impact that digital culture can have on citizens, institutions and sectors of the cultural industry.

As regards to the data used by this group of participants and their specific needs, two specificities emerged: 1) the harmonization of different datasets and data sources in a single platform and 2) the impossibility of having granular data regarding small cultural realities or photographs of digital culture regarding a single sector or country. For this reason, participating researchers said they use a diversity of datasets and sources for the purpose of implementing their research designs. For example, the following sources were cited: Eurostat; EU open consultations; Culturaldata.ro; Egmus; Enumerate surveys; own data, collected through interviews, traditional surveys and digital methods (web mapping).

Finally, regarding the expectations on the platform and the inDICEs project, these can be summarized in three requests made by the group of participants: 1) the first and most important is the accessibility and transparency with respect to datasets and collection processes that must truly reflect open data protocols; 2) the second is to give the tools to analyze these data so that they can be pre-processed by the visualization platform itself; finally, 3) to have granularity and horizontality such as to allow comparison on various national and regional levels and between cities and cultural institutions. The comments and suggestions are being considered as key feedback and will be considered for the next steps in the development of the Open Observatory and its components.

Day 2: Sharing collections sustainably and meaningfully: A brief introduction to rights management in cultural organizations

This session aimed to gather information and best practices from cultural institutions on how their cultural content is shared online: from their relationship with right holders to their relationship with users through the uses of their cultural resources.

During the second day, the keynote speech was given by Ryan King, the [Smithsonian Open Access](#) initiative representative, on 'Facilitating content reuse: A boost for online engagement and reach of the CHIs'. King elaborated on the open access policies applied within the Smithsonian Institution and the challenges the institution faces, especially with relation to data interoperability and lack of data and information on the collections.

This was followed by Saskia Scheltjens (Rijksmuseum) who gave a presentation on 'Sustainability of open access models' following the Rijksmuseum's [ten-year experience with open access](#). After sharing how the open access models are used with the audience, she highlighted the need to

"extend 'open' as a paradigm becoming too limited to describe the complexities that cultural heritage institutions will be confronted with in the future". Data has to be findable, accessible, interoperable, and reusable. Therefore, a more complex view on sharing is necessary: "fair data principles as best practices help to keep digital heritage data aligned with the ambitions of the open web" (Saskia Schektjens, Rijksmuseum)

The last speaker, Karin Glassemann, (the Swedish National Museums) addressed 'Tools to indicate the re-use possibilities of digital cultural heritage'. In her presentation, she noted the importance of not only bringing people to the museum facilities but also keeping them connected with their collections, regardless of the actual place they access them from. The impact of open access is most visible when measuring virtual visits from different sources: Wikipedia, Wikimedia, social media through sharing, museum website, search for images or information, the country of residence, or the rest of the world.

The second part of the workshop was devoted to the process of clearing rights and managing intellectual property rights. Maarten Zeinstra (vice-chairman of the Dutch Open Nederland) presented the issue of 'Making a public domain determination'. He pointed to the problem of the lack of full harmonisation of the rules for calculating the duration of copyright protection in the individual Member States. Because of this, it is not possible to apply a simple scheme to answer the question of whether a given work is already in the public domain in all countries of the European Union.

The second panellist, Annabelle Shaw (British Film Institute), talked about 'Relying on licenses and exceptions', in the practice of making collections available by cultural institutions in the digital environment. Due to the lack of appropriate regulations enabling cultural institutions to easily share their collections online, it is necessary to directly find the individual owners of the copyright. Institutions must also decide at their own risk what level of certainty in obtaining rights is sufficient for them. However, making materials available online by cultural institutions will always be associated with some legal and financial risk that must be addressed per occurrence.

The last of the panellists was Jerker Rydén (Senior Legal Adviser at the National Library of Sweden). He presented 'The use of Extended Collective Licensing' (ECL) in Sweden. ECL is a type of license granted by collective management organisations (CMOs) that are allowed to give licenses on behalf of authors whose materials are not in their repertoires. This model is based on voluntary agreements between CMOs and individual institutions interested in sharing materials. The license

fees are based on estimations of how much content is protected by copyright and how much, for example, is in the public domain, given that it is not possible to precisely indicate the copyright status of all objects.

5.2.1 Outcomes

Key insights and outcomes from this two-day workshop can be summarised as follows:

- One of the main insights that we can draw from this workshop is that cultural heritage institutions find themselves in an increasingly complex position of working with high risks of copyright breaches and protecting rights holders' interests. It distracts from their public mission of preserving and disseminating cultural heritage, as a means for achieving educational goals, supporting democratic processes, and fostering creativity and entrepreneurial skills;

- CHIs are increasingly employing risk assessments to make the use of in-copyright materials in their collections possible;

- Open access models are only attainable when CHIs have a solid digitisation strategy in place. The open access models include certain challenges on data access, data interoperability, etc. Yet, they bring high benefits for both the users and the CHIs since they permit further interaction between the users and within their collections;

- The workshop served as a new opportunity to introduce the Open Observatory to a new selected group of researchers from universities and public institutions and artists who collaborate in projects in which research on cultural practices is central. This provided first-hand feedback on the online environment. These comments and suggestions were considered as key feedback for the next steps in the development of the Open Observatory and its components.

- Continue to increase the dissemination and awareness of inDICEs with peers and networks.

- Gather insights on the current need to have access to data and tools to analyze this information. This feedback was considered for the creation of the Visual Analytic Dashboard and the Self Assessment Tool (components of the open Observatory).

5.3 Monitoring & Self-assessing the Digital Performance in Museums

The third consultation workshop was jointly organized by NEMO and inDICEs. Unlike the previous sessions, this online workshop was structured in three sessions of 2 hours each, taking place on the 5th, 12th and 19th of November 2021. The event aimed to target museum professionals from Europe, from different sizes and categories of museums, starting with the NEMO network and the GLAM community.

The workshop attracted around 20 participants with very interesting profiles such as communication and social media managers, audience developers, curators, digitization managers, from inside and outside the NEMO network. There were also ICOM representatives.

The workshop had a very active participation, in particular on the inDICEs participatory space, where the participants defines valuable user profiles, that can be used to refine the Self Assessment Tool development: https://participate.indices-culture.eu/processes/consultationworkshop/f/85/

5.3.1 Programme

The programme of the three day workshop is described below:

Session 1: November 5th, 10:00-12:00 CET: Organizational capacity and strategy

We delve deeper in the nature of our museum, try to understand how the digital fits in and/or affects our core mission, and get some clues on how to develop an encompassing, realistic digital strategy. Tools used: inDICEs Participatory space, Mentimeter. The presentation slides for this session can be found in the Annex II.

Homework
This session included homework as part of the activities. Participants had to prepare the following for the following session:

➔ Contribute *persona* to the page https://participate.indices-culture.eu/processes/consultationworkshop/f/85/

➔ Make sure they register for a (free) Miro account: https://miro.com/

➔ Try out this webform (inDICEs Self-Assessment Tool onboarding survey): https://docs.google.com/forms/d/1-lIgPTywfdx-0EjGxR2CIAR7LCHWvn5mUxK-cUvbNfA/. Participants were encouraged to discuss this webform with colleagues at their office.

Instructions for the Persona card

- Make sure you are signed up and signed in on the Participatory platform

- Click on the link above

- Click on "New Proposal"

- Describe a realistic profile known to you (can be you) of a role in the museum.

  ○ Give it a fictional name

  ○ Mention the kind of organisation (I presume museum)

  ○ Role or Job in the organisation

  ○ Main goals at work

  ○ Who does this role collaborate with? (within/outside the organisation)

  ○ concerns/wishes on Digital Strategy

    ■ How would the move to digital affect their work?

- There are already filled in examples; review them and you can endorse them if you recognize the profile; you can also suggest improvements of the role description.

Session 2: 12 November, 10:00-12:00 CET: Digitization workflow

Reflection on the goal of digitization efforts, thinking about identification and selection criteria for digital collections, data management and how it reflects on the supporting workflows. This session addressed issues of capability, skills and capacity.

Tools used: inDICEs Participatory space, Miro Board. The presentation slides for this session can be found in the Annex II.

Homework: review/add mitigation strategies to the Miro Board:

https://miro.com/app/board/o9J_llspG70=/?invite_link_id=959193964316

And to read a few texts:

> Sacco, Pier Luigi, Guido Ferilli, and Giorgio Tavano Blessi. 'From Culture 1.0 to Culture 3.0: Three Socio-Technical Regimes of Social and Economic Value Creation through Culture, and Their Impact on European Cohesion Policies'. *Sustainability* 10, no. 11 (November 2018): 3923. https://doi.org/10.3390/su10113923. (in attach)

> Drabczyk, Maria, Janus, Aleksandra, Strycharz, Jan, Tarkowsk, Alek, & Cetera, Natalia. (2021). Policy Analysis of Value Chains for CHIs in the Digital Single Market (Version 2). Zenodo. https://doi.org/10.5281/zenodo.5541874

Optional reading:

Truyen, Fred, & Bočytė, Rasa. (2021). Deliverable 3.2: Guidelines for CHIs Digital Transformation (V.1). Zenodo. https://doi.org/10.5281/zenodo.5666910

Davies, Robert. (2020). Crowdsourcing in cultural heritage (Final). Zenodo. https://doi.org/10.5281/zenodo.5244792

Session 3: 19 November 10:00-12:00 CET: Digital participation

Exploring the potential of digital user engagement, social media, and online community management. How does this fit in an overall digital-proof environment?

Tools used: QANDR. The presentation slides for this session can be found in the Annex II.

5.3.2 Outcomes

The outcomes of the workshop can be summarised as follows:

- Users external to the project using the participatory space, which gave us new insights in usability and requirements;

- Important check if the underlying concepts from inDICEs that drive the Self-Assessment tool development (focus on participation and innovation, need to stimulate self-monitoring, social media use) are valid;

- Give inDICEs feedback about usability of results and processes of the Self-assessment tool and Open Observatory,

- increased the group of flowchart users to generate more relevant data that will feed into the Self-assessment tool (value of flowchart grows with growing number of users)

- Strengthen the ties to the NEMO network, which will be key for the project sustainability;

- Create a larger network of CHI to engage with inDICEs and increase the visibility of the project.

Annex I - Workshops programme

Consultation Workshop with the Cultural Heritage Sector: *Understanding our digital Futures* - Find the workshop programme [here](#)

Consultation Workshop 2: *Digital transitions in the Cultural Heritage Sector: Understanding the digital future of Cultural Heritage and Research* - Find the workshop programme [here](#)

Annex II - Presentations

Workshop 3, Day 1: NEMO workshop Part I: Organizational capacity and Strategy - Access the slides [here](#)

Workshop 3, Day 2: NEMO workshop Part II: Digitization Workflow - Access the slides [here](#)

Workshop 3, Day 3: NEMO workshop Part III: Participation - Access the slides [here](#)