



CULTURAL
HERITAGE

FUTURE SCENARIO BOOK

bespoke *Manyone*

Authors

Kirsten van Dam (Bespoke Manyone, Copenhagen)
Georgina Norris (Bespoke Manyone, Copenhagen)
Ema Nicolas (Bespoke Manyone, Copenhagen)
Julie Reindl (Bespoke Manyone, Copenhagen)

Editors

Kirsten van Dam (Bespoke Manyone, Copenhagen)
Georgina Norris (Bespoke Manyone, Copenhagen)
Maria Lusiani (Ca' Foscari University of Venice)
Daniela Pavan (Ca' Foscari University of Venice)
Déspina Kortésidou (University Industry Innovation Network; UIIN)
Fleur Schellekens (University Industry Innovation Network; UIIN)
Con Bartels (Momentum [Educate + Innovate])
Allison O'Reilly (University of Vienna)
Madeleine Harbich (University of Vienna)
Marie Roloff (University of Copenhagen)
Tanja Alexandra Junge (University of Copenhagen)

Copyright

This publication falls under a Creative Commons Attribution-NonCommercial-ShareAlike licence.

Citation

van Dam, K., Norris, G., Nicolas, E., & Reindl, J. (2022). FUTURE SCENARIO BOOK. Cultural Heritage Project 2.0: Business Model Evolution. Retrieved from <https://culture2point0.eu/result-1-future-of-cultural-heritage-sector-scenarios/>

Note

This book is part of the first deliverables and outcomes (Project Results 1; PR1) of Cultural Heritage Project 2.0: Business Model Evolution, an Erasmus+ project (2021-1-IT02-KA220-HED-000032050), next to a 1. "Cultural Heritage Challenges and Needs" Status Quo Report, 2. Good Practice Cases Collection, and 3. Competencies Gap Map. They can all be accessed on the project's website. This project is designed to support Higher Education Institutions (HEIs) to effectively assist the regeneration of the European cultural heritage sector in a highly digitised (post-Covid) world. The project aims to provide HEI academic staff and educators with the knowledge, skills and resources that are relevant in the future. This scenario book is intended to inspire the sector as well as serve as a conceptual foundation for creating open educational resources and learning journeys to support educators develop and deliver successful student consultancy projects (PR2), as well as for implementing and pilot-testing the Cultural Heritage 2.0 Digital Student Consultancy Approach results (PR3).

Definition: Cultural Heritage sector can be divided into:

1. Tangible cultural heritage (such as buildings, monuments, landscapes, books, works of art, and artefacts)
2. Intangible cultural heritage (such as folklore, traditions, language, and knowledge)
3. Digital cultural heritage (such as software, digital documents, digital arts, and digitised physical cultural assets)


Lastly, we will use the following abbreviations throughout the report:

CH = Cultural Heritage

CHO = Cultural Heritage Organizations

Table Of Content.

- Chapter 1.** Introduction
- Chapter 2.** Process & Methodology
- Chapter 3.** What Did We See & What Can We Learn?
- Chapter 4.** The Scenarios
- Chapter 5.** Strategic Recommendations



Chapter 1
Introduction

1. Introduction.

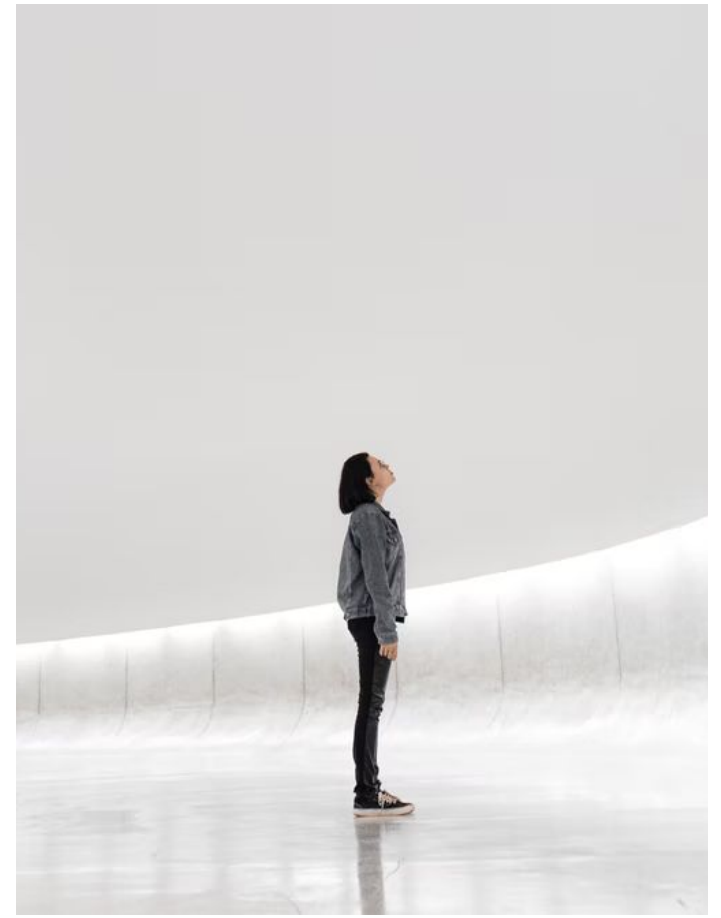
What the world and the European Cultural sector might look like in 2035? The Covid-19 pandemic has impacted creative and cultural industries. Especially cultural heritage organisations, such as museums, felt this impact. Cultural heritage organisations, museums, sites were challenged by the pandemic to innovate and adapt to the new reality, often through digitalisation. Looking forward, we expect the world not to become less uncertain or volatile. The contrary. Therefore it will be crucial for all organisations, cultural organisations included, to anticipate new realities that might happen in the future and stay resilient.

This book highlights the outcomes of an intensive collaborative futures study. It examines emerging forces, drivers of change and the possible impacts that may reshape the cultural sector in the coming decade. Using a collaborative Futures Design approach as a guiding structure, intensive and extensive research was designed to explore this future, through desktop research, horizon scanning and conducting interviews with Cultural Heritage Organisation leaders and experts as well as Tech and Social trends experts. Through engagement and collaboration with over 300 participants, such as sector experts and their stakeholders, leaders in museums, trend



experts in business innovation and technology and academia, four distinctive scenarios have been developed and validated. These scenarios can inspire you to rethink and rehearse and (re) imagine what might lay ahead for the European Cultural Heritage Sector. In the end, the most preferable scenario was chosen that can inspire cultural heritage organisations to evolve their business models.

In complex and uncertain hectic times like these, it is important that Cultural Heritage Organisations can imagine alternative futures. In order to see new opportunities, one should have the capacity to be open to other possibilities and to do things differently.



The background is a complex, abstract pattern of various colored rectangles and shapes in shades of purple, teal, yellow, and black, some with white circular or curved details. The shapes are scattered across the frame, creating a textured, collage-like effect.

Chapter 2

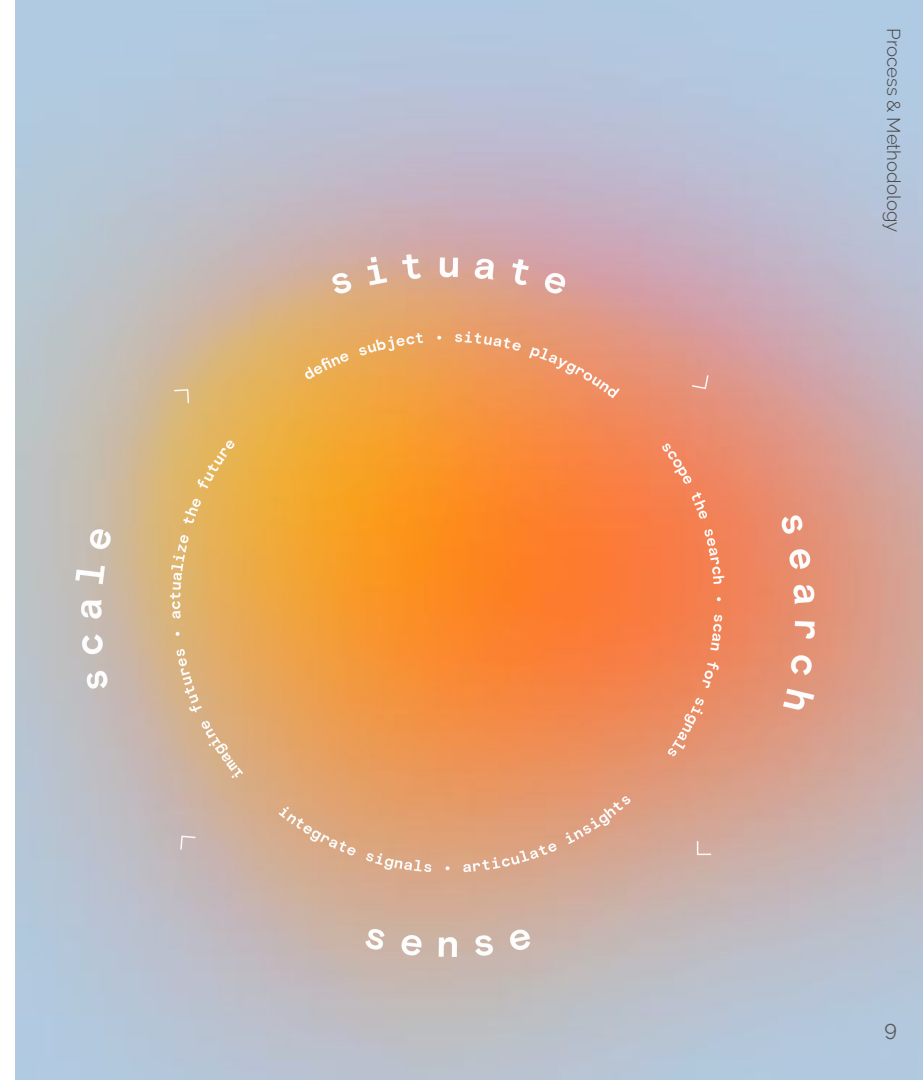
Process & Methodology

2. Process & Methodology.

The research and overall process was informed and guided by Bespoke's Futures Design Framework. This Futures Design methodology integrates tools, methods and mindsets from the design process and theoretical frameworks from the strategic foresight practice. It is a collaborative approach to understanding the changes and forces emerging in the present; new areas can be identified that are shaping a given landscape or sector.

Therefore it was essential to do this together by inviting a wide range of perspectives and voices into the process. Starting with the research phase, to sensemaking up to creating and validating scenarios. Through engagement and collaboration with over 300 participants, such as sector experts and their stakeholders, leaders in museums, trend experts in business innovation and technology and academia, four distinctive scenarios have been developed and validated to better understand and explore the possible impact on the European Cultural Heritage Sector.

Meaningful participation can be difficult to do, but when done right, futures are democratised and offer cultural heritage organisations more agency to shape and design better futures for all.



01 Researching and scanning the changes and forces emerging in the present

Firstly, a desktop research and horizon scanning were conducted to identify a diverse range of signals of change within the European Cultural Heritage landscape. The world is full of early signs of change, and scanning the horizon will lead to relevant future directions, developments, new behaviours, new business models, technology, values, and audiences happening in arts and culture and cultural heritage globally.

Through a collaborative sense-making workshop, 16 insights (trends) were articulated, clustered around five emerging domains of change. These domains emerged whilst researching, highlighting areas of interest when looking at the Future Of Cultural Heritage:

Emerging Domains of Change:

I. The Why: Institutional Values Innovation: the belief and value system that the sector aims to preserve and protect

II. The How: Business Models & Finance: the suggested approaches and processes for the sectoral transformation;

III. The With Whom: Partnerships & Collabs: the collaboration and partnerships potential within the CH sector and beyond;

IV. The Who: Social Behaviour: the proposed changes in behaviour, habits and routines that will ease transformation;

V. The What: Creation & Creativity: the forms and types of CH that can facilitate the sector's transformation.

The insights (trends) can inspire the Cultural Heritage Sector, generate actionable points of departure, but also serve as a strategic foundation for scenario work and inform the framework for the development of the Future scenarios for the Cultural Heritage Sector.

We have complemented that scenario framework with key drivers, where we define a key driver as a “factor that is considered to have a determining influence over the direction the future will take” and therefore the future state of the cultural sector will be a composite of the various drivers identified and can have different influence on the existing insights and trends, accelerating some or creating others that are altogether new.

02 Explore multiple possible distinctive future projections

After this, we continued with a scenario process. The scenario process that we followed is in line with Reibnitz (1988, 1992), Schwab, Cerutti, von Reibnitz (2003). The scenario approach involved extrapolating the impacts of those drivers through several steps, and describing future situations (scenarios), where several

Scenario Skeleton - Cultural Heritage				
Number	Keyfactor	Future Projection A	Future projection B	Future projection C
1	Migration	Integration and celebration of ref.	Exclusion/otherness is negative	2 class society - empowered by te
2	Demographics	Younger gen takes over	Bridge the gap	The rise of the elderly
3	Identity	Agile	Traditional	"Wandlungs trage" - slow to chan
4	Neocolonialism	Colonialism is acknowledged and fought	Colonialism is denied	Business as usual. Data regulatio
5	Data Regulation	Data protection	Data liberalism	locks behind innovation and economical interest
6	Process Organisation	Collaborative Co-creation	Centralised	
7	Funding & Business model	Community driven funding and open businessmodel	Extreme privatisation starbucks of CH Closed & exclusive partnerships	Publicly funded
8	Public Health Crises	Culture seen as solution/treatment	Culture seen as waste of money/ unnecessary	
9	Sustainability Climate Crises	Resilience & Climate adaptati	Climate Disruption/Crisis status	
10	Infrastructure	Localised (urban &/ rural)	Globalised (urban&/rural)	
11	Digitalisation	Digital but IRL is valued	Digital everything	
12	AI Development	AI as its own agent	AI as a human tool	AI as being misued

Scenario Skeleton - Cultural Heritage				
Number	Keyfactor	Future Projection A	Future projection B	Future projection C
1	Migration	Integration and celebration of ref.	Exclusion/otherness is negative	2 class society - empowered by te
2	Demographics	Younger gen takes over	Bridge the gap	The rise of the elderly
3	Identity	Agile	Traditional	"Wandlungs trage" - slow to chan
4	Neocolonialism	Colonialism is acknowledged and fought	Colonialism is denied	Business as usual. Data regulatio
5	Data Regulation	Data protection	Data liberalism	locks behind innovation and economical interest
6	Process Organisation	Collaborative Co-creation	Centralised	
7	Funding & Business model	Community driven funding and open businessmodel	Extreme privatisation starbucks of CH Closed & exclusive partnerships	Publicly funded
8	Public Health Crises	Culture seen as solution/treatment	Culture seen as waste of money/ unnecessary	
9	Sustainability Climate Crises	Resilience & Climate adaptati	Climate Disruption/Crisis status	
10	Infrastructure	Localised (urban &/ rural)	Globalised (urban&/rural)	
11	Digitalisation	Digital but IRL is valued	Digital everything	
12	AI Development	AI as its own agent	AI as a human tool	AI as being misued

Image: Process of developing scenario skeleton.

key impacts combine and describing the path from any given present to these future situations.

These future situations cover the "edges" of the scenario funnel. For our process, we used the insights as well as the twelve selected key-drivers that we used to project into the future. In the end, ten scenario skeletons were developed, based on different future projections of which four scenario narratives were selected to explore and develop, based on consistency, plausibility and distinctiveness to represent the future.

03 Synthesise and strategize implications and future opportunities for Cultural Heritage Organisations

In a participatory way to include different perspectives, Future Dialogues Workshops were hosted in three European countries, to collect the opinions and reflections of cultural heritage stakeholders, educators and experts in technology and business and collaboratively enriched and explored the scenarios and discussed impact and what this would mean for future competencies. In the end, Bespoke analysed the reflections and

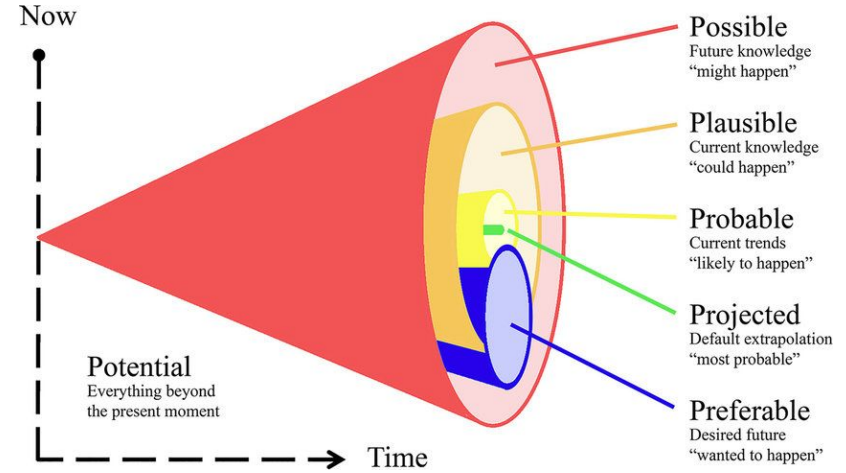



Image: 'Futures cone' model used to portray alternative futures by Hancock and Bezold (1994)


impacts mapped in the responses, their relationships and outcomes, and developed four final scenarios from these inputs. The scenario narratives represent the collective opinion and dominant views of the group as a whole. These scenarios aim to inspire and rehearse and (re) imagine what might lay ahead for the European Cultural Heritage Sector.




Image: ' Futures Dialogue sessions were organized in Austria, Denmark and Italy to collect input, validate and enrich the scenarios and understand the collective opinion.



INVITATION
Dialogues on
FUTURES
OF
CULTURAL
HERITAGE

 **CULTURALO
HERITAGEN**

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein 2021-1-1702-KA220-HE0-000032050

Co-funded by the
Erasmus+ Programme
of the European Union 

Full guidelines are available on <https://www.erasmusplus.org.uk/1281/download>

SCENARIO SKELETON

KEYFACTOR	KEYFACTOR DESCRIPTION	FUTURE PROJECTION A	FUTURE PROJECTION B	FUTURE PROJECTION C
1 Migration SOCIAL	Migration is a challenge with potentially serious implications on Cultural Heritage. This factor displays the development of migration in the future and how it might impact CH in aspects such as cultural identity, workforce and the co-production of culture.	Embracing the integration of migrants and refugees , their culture and heritage, as well as their skills.	Exclusion and rejection of migrants and refugees and otherness, xenophobia, prevails.	Acceptance of refugees and migrants without in-depth state-led integration into society. Labour and technological skills of refugees determine their value.
2 Demographics SOCIAL	Due to declining fertility rates and increased life expectancy, the world's population is ageing. With this change in demographics, the number and proportion of seniors are increasing, creating new opportunities and challenges for Cultural Heritage.	Cultural heritage is dominated by younger generations , as both creators and consumers. Their values and technological skills determine the state of the art within Cultural Heritage.	A gap between younger and older generations in technological skill and value sets is bridged. Cultural Heritage becomes an opportunity for bringing generations together through inclusive co-creation.	A drastic change in demographics puts the older generation in the spotlight of Cultural Heritage. Involvement, decision power and values are instigated by the elderly.
3 Identity SOCIAL	Describes the potential changes in the attitudes of cultural heritage organisations in relation to their openness to change.	Agile - Cultural Heritage organisations have become "Agile", able to adapt and react quickly to changing circumstances, trends and changing values. They embrace a complex and unpredictable environment by being customer-centric and adapting to fast decision cycles.	Traditional - Cultural Heritage organisations operate with reluctance to change in regard to changing societal values and changing circumstances.	Cultural Heritage Organisations have integrated the precautionary principle into their treatment of change, making change processes into time-consuming procedures . While change is welcomed, it is analysed cautiously before measures are implemented
4 (Neo)colonialism POLITICAL	Describes the potential development of the acknowledgement of colonialism within Cultural Heritage organisations, the active engagement in reparations and the rejection of ongoing neocolonialism, green colonialism, cultural colonialism.	Past colonialism is recognised , reparations are made, and active engagement in fighting neocolonialism is demonstrated.	Ignorance or even denial of colonialism and dismissal of it as a past phenomenon without impact in the present.	

(CONTINUED)

KEYFACTOR	KEYFACTOR DESCRIPTION	FUTURE PROJECTION A	FUTURE PROJECTION B	FUTURE PROJECTION C
5 Data Regulation POLITICAL	Developments in the Data privacy environment. Future of privacy legislation and protection of personal user data.	Privacy and data protection legislation has become more robust than ever and is now benefiting individuals rather than corporations.	It is now common for organisations to exploit personal data in order to gain a competitive advantage without experiencing legislative consequences or backlash.	Business as usual. While data regulation efforts have been made, it continues to lag behind innovation and economic interest.
6 Process Organisation SOCIAL	Describes possible developments in the organisation of creation and decision making processes. Such as the citizen involvement in exhibition making and program creation.	Cultural Heritage programming, initiatives and decision-making is guided though a collaborative process in which a diverse set of stakeholders such as citizens are to guide the design process. Participants with different roles align and offer diverse insights into the process.	Hierarchical decision-making , with executive power held by the senior management. Responsibility for decisions and action initiatives is bundled in the management team, innovations and impulses come from above, rather than involving a broader circle of stakeholders.	
7 Funding & Business model ECONOMIC	Describes the developments in the funding structure of Cultural Heritage organisations & emerging changes in business models	The funding is community-driven , crowd-sourced, open, and involves a wide range of stakeholders.	Cultural Heritage organisations have been privatised . With growth at its heart, CH initiatives need to be replicable and scaleable to create profit for its stakeholders. This also includes a closed ecosystem and exclusive partnerships.	Cultural Heritage organisations are funded by the public sector . Treasury funds are raised through public taxes for the benefit of the public.
8 Perception & Value of Culture SOCIAL	Future projections of perceptions and values associated with culture and culture production in society.	Culture is seen as as contributing to a solution & treatment to a public health crises. Culture as a driver of behavioural change, social impact, and designing cultural policies to address societal challenges like mental health crises. Culture has tangible benefits that can be quantified.	Culture is considered an unnecessary waste of public funds that should be reinvested in more pressing issues.	

(CONTINUED)

KEYFACTOR	KEYFACTOR DESCRIPTION	FUTURE PROJECTION A	FUTURE PROJECTION B	FUTURE PROJECTION C
<p>9 Sustainability/ Climate Crises</p> <p>ECOLOGY</p>	<p>Projections of Cultural Heritage response to climate change and disruptive extreme weather events in the future.</p>	<p>Cultural Heritage organisations are Climate resilient and are actively engaged in climate change adaptation efforts & sustainability. There is a use of foresight and aim to reduce climate change vulnerability and include considerations of climate justice and equity. Practical implementations include climate-resilient infrastructure, agriculture, and development.</p>	<p>Due to increased climate disruption and a lack of foresight, the state and Cultural Heritage organisations struggle to preserve & activate culture. As a result of a constant crisis status, cultural activities are limited in terms of resources.</p>	
<p>10 Infrastructure</p> <p>ECOLOGY</p>	<p>Development of the distribution and use of Cultural heritage production and sites.</p>	<p>Cultural Heritage exist as a localised organisations making use of and amplifying local culture, infrastructures, communities and local biodiversity. CH organisation are anchored and driven by local communities.</p>	<p>Globalised Cultural Heritage contributes to the exchange of cultural values of different countries, and the convergence of traditions. Cultural globalisation converges business and consumer culture between the different countries of the world and boosts the expansion of international communication.</p>	
<p>11 Digitalisation</p> <p>TECH</p>	<p>Potential evolution of the intensity and societal value of digitalisation and its role in Cultural Heritage.</p>	<p>Against the backdrop of an omnipresent digitalised world, Cultural Heritage is putting effort into creating real-life experiences, amplifying human connections and reevaluating the materiality of objects and bodies.</p>	<p>Cultural Heritage is putting its main focus on digitalisation. Cultural heritage activities, processes, experiences, and artefacts are being converted into digital formats, making them available to the global</p>	
<p>12 AI Development</p> <p>TECH</p>	<p>Projections of the development and implementation of Artificial Intelligence within Cultural Heritage</p>	<p>AI is becoming an active agent in creative and decision processes, redefining its role in cultural and creative expression, practices and organisation.</p>	<p>Human Centric AI: AI is increasingly being used by CH employees, artists, and cultural practitioners to organise their processes, take advantage of big data, and redefine their creative processes.</p>	<p>An increase in flawed data sets creates biased AI systems that work against the favour of its users. As a result of unregulated AI, a variety of issues arise, such as the introduction of program bias in decision-making, the discrimination of minorities,</p>



Chapter 3

**What Did We See &
What Can We Learn?**

3. What Did We See & What Did We Learn?

In the following section we will share the 17 trends we have identified through our research, followed with key signals that support them. When looking at the future of Cultural Heritage Organisations, five domains of change emerged whilst researching, highlighting areas of interest when looking at the Future Of Cultural Heritage:

While these themes by no means represent the whole picture, they help focus our thinking.

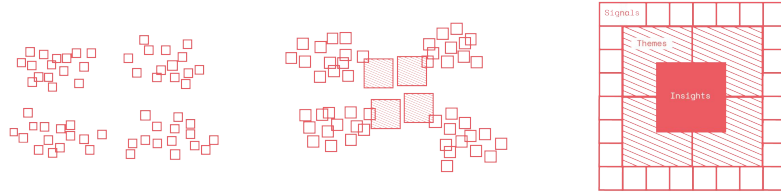


Image: Overview of Bespoke's sensemaking process - to find patterns and connections between the different signals of change in order to articulate insights.

I. The Why: Institutional Values Innovation: the belief and value system that the sector aims to preserve and protect ;

II. The How: Business Models & Finance: the suggested approaches and processes for the sectoral transformation;

III. The With Whom: Partnerships & Collabs: the collaboration and partnerships potential within the CH sector and beyond;

IV. The Who: Social Behaviour: the proposed changes in behaviour, habits and routines that will ease transformation;

V. The What: Creation & Creativity: the forms and types of CH that can facilitate the sector's transformation.

The Why. Institutional Values Innovation.

The belief and value system that the sector aims to preserve and protect.

With changing priorities, external shifts, pressure and an overall growing uncertain environment, institutions are driven to redefine their role in society and with that reconsider the skills and competencies needed. Driven by the next generation, emerging values around climate justice, inclusivity, diversity, equity, privacy and ownership amongst others are challenged. All of these will be driving the innovation of institutions, and their relevance to their local context, purpose and impact.

TREND 1

Museum as Mediators for Local Challenges.

WHAT WE SEE

Global business around tourism allows hidden cultural sites to come out to the public and be appreciated by a wider audience. Yet, the pandemic has demonstrated that in case of disruption, these sites that were sustained through tourism could create an economic crisis in the country, manifesting the reliance that a city or country could have on tourism could create turmoil.

Through the realisation of the pandemic, local communities, such as in the case of Venice, acted to take power back their cultural sites. Locals are realising the value that these cultural sites have on their own identity, and are working to take back the ownership of their own culture.

Ultimately, this shift from a global to a local audience would allow the Cultural Heritage Organizations to take a greater part in their community and take a stand in local identity. Museums and leaders will represent the communities they represent and organizations more embedded in communities.



Photo by: @chagosheritage

VALES ORGANISATIONAL CAPABILITIES | IOM INTERNATIONAL CHAGOS

How Chagos Islanders are fighting to keep their culture alive in exile

In the absence of tangible cultural heritage, intangible cultural heritage processes can prove crucial in maintaining the connection to one's cultural background

When the UK government decolonized the Chagos archipelago in the late 1950s and early 1970s, they created the British Indian Ocean Territory, about 1,500 people were forcibly displaced to Mauritius or Seychelles. Because they could take only very few belongings with them, the community has lost – or rather, has been denied access to – the land of objects, monuments, buildings and sites that often connect people to places. Today, however, only one third, roughly, of the exiled islanders, are still alive. Given that they alone retain that cultural knowledge, the wider Chagossian community is rightly concerned that it will be lost as they pass away.

Between 2017 and 2018, in collaboration with the Chagos Refugee Group and other partners in Mauritius and the UK, the University of Edinburgh organized a community engagement project to address the injustice. The idea was to support displaced Chagossians to valorise and preserve their intangible cultural heritage. For Chagossians, their colonial-based cuisine, their Creole language and their Sega tambour music are this life.

Relevance

Chagos people were concerned less about the “authenticity” of cultural objects than about their ability as hosts for transmitting valued heritage. Criss across the world, and in places with big groups of displaced populations, can be the hubs of the creation to “root” tangible cultural heritage, to keep the spark of intangible cultural alive.

Created by Daniela Rothblat on May 09th, 2022
Source: How Chagos Islanders are fighting to keep their culture alive in exile

TRENDS CMO

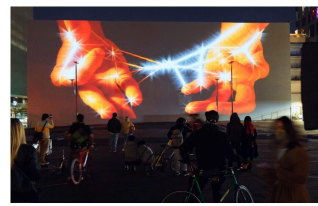


Photo by: @parallel.life

IOM USER EXPERIENCE | NETHERLANDS

Parallel Life Performance

Imagine what it's like to be someone else and accidentally run into yourself on the street.

Have you ever wondered what it would be like to be someone else? To wake up in their skin, to see the world through their eyes? What it would be like to have lived their childhood, to have experienced sorrows and joys as they have, to dream as they do? Parallel Life is an interactive live performance that is played for and by individual spectators through their mobile phones in public space. It is theatrical in its where narrative layers are projected onto the daily reality of city life, and mixed with direct performance elements.

The performance is constructed especially for each individual audience member on the basis of their input. Through conversation with what might be a bot or a person, a profile is compiled for each participant. These profiles are then swapped and each spectator follows the rest of the performance in the skin of someone else, someone quite different from them. Someone who might be of just arm's length away and possible to bump into at any moment.

Relevance

With the help of a smartphone, the telegram chat app and internet, Waag's Future Heritage Lab, creates a user orientated, self-reflective performance, where the participants are not limited to artists and cultural heritage staff only, but everyone, making culture and an approachable.

Created by Daniela Rothblat on May 09th, 2022
Source: Parallel Life Performance | Parallel Life | Waag

TRENDS CMO



Photo by: @glimpses.venice

VALES RESPONSE | ITALY

Giving cultural heritage back to the locals

Venice Glimpses a Future With Fewer Tourists, and Likes What It Sees

Days before Italy lifted their covid restrictions, hundreds of people had come to purchase a new show that would bring boatloads of tourists through one of Venice's last hidden neighbourhoods, but also to meet a one-of-a-kind opportunity to show that another, less touristy Venice was viable.

The coronavirus has laid bare the underlying weaknesses of the countries it has hit, including economic or racial inequality, an over-dependence on global production chains, or flaky health care systems. In Italy, all these problems have emerged, but the viral has also revealed that a country blessed with a stunning artistic patrimony has developed an addiction to tourism that has priced many residents out of historic centres and crowded out creativity, entrepreneurship and authentic Italian life.

Relevance

Tourism helps a city or location to flourish. However, economy solely based on tourism has shown that it is not sustainable when crisis such as the pandemic hits. In addition, tourism makes it that the locals do not have access to these beautiful sites anymore.

- How can we balance tourism and life for locals?

Created by Stephanie Teem on April 29th, 2022
Source: Venice Glimpses a Future With Fewer Tourists, and Likes What It Sees | The New York Times

TRENDS CMO

TREND 2

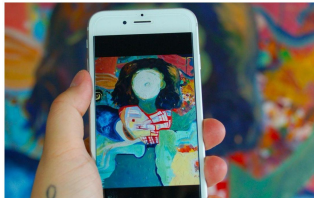
Decentralize Cultural Heritage through Tech.

WHAT WE SEE

Thanks to the continuous development of new technologies, we witness a wide variety of possible typologies of artwork. As of now, the artwork might even evolve and develop while the viewer experiences it.

In the meantime, the decentralisation of the Arts is offering a platform to a wider audience than ever, while fighting and lowering the barriers to entry. These phenomena are pushing Cultural Heritage Organizations and society itself to rethink their position in society and what the roles of artists, viewers, and artwork will be in the future.

As the artwork evolves based on how the viewer behaves, can we talk about a new type of ownership? It raises the question: "In a decentralised scenario, how can larger and slower players find their value?"



GLOBAL NEW TECHNOLOGIES


Distributed Art
The decentralisation of Art through distribution among people on a smartphone application

TeamLab is exploring the concept of Distributed Art.
If you touch the interactive 3D6 Smartphone application and approach this artwork, the flames will ignite and you can take the artwork home with you. When you bring that flame close to another person's smartphone, a flame will ignite. As you connect the flames, and they connect that flame with someone else, the flame will spread all over the world. The flames that are ignited are displayed on the Map of the World.

Relevance
Distributed Art duplicates itself, or a part of an artwork is distributed among people. Then, once in the hands of the people, the artwork is further actively distributed, and also makes copies of itself. The artwork will be distributed and exist on people's networks and become decentralized. When the artwork exists on the network, it continues to exist even if the original disappears.

Created by Peter Hoffmann on the 20th, 2012
Source: Creative Commons Attribution 3.0 license
Source: Distributed art - TeamLab

TREND 2/04



GENERAL OPEN CONTENT CREATIVE COMMONS

High quality and free of charge prints
Art museum commits to an open content policy


"As the first art museum in Austria, the Belvedere is committed to an Open Content Policy for images of art works no longer protected by copyright. These images are made available in print quality and free of charge on the Belvedere website. The possibility to download high-quality images is intended to increase the collector's intentional visibility and to facilitate scholarly publishing."

Belvedere museum makes about half of its collection accessible online, expanding their offer on free of charge, print-quality content online. The content is licensed under the Attribution-Share Alike 4.0 International License (CC BY-SA 4.0). It allows free usage of images as well as editing or manipulation. The license even allows commercial use.

Relevance
Open content, creative commons and museums

Created by Theodor Hertz on Jan. 1st, 2012
Source: Open Content / Belvedere museum Vienna

TREND 2/04



NEW GANNA STRUCTURES

Ghana's copyright law for folklore hampers cultural growth
Ghana's legislation appears to tip towards protection at the expense of accessing national cultural heritage

Ghana has a rich folklore tradition that includes Adinkra symbols, Kente cloth, traditional festivals, music and storytelling. Perhaps one of Ghana's best known folk characters is Anansi, the spider god and trickster, after whom the Ghanaian storytelling tradition Anansesem is named.

Ghana also has some of the world's most restrictive laws on the use of its folklore. The 1985 Act only restricted use of Ghana's folklore by foreigners. The 2005 Act extended this to Ghanaian nationals. In principle, this means that a Ghanaian artist wishing to use intangible cultural heritage elements must first seek approval from the National Folklore Board and pay a contribution fee. Though Ghana's present regime may appear draconian, these laws aim to protect the exploitation of the Ghanaian City by international marketers with the beneficial market financing aimed to the state or to the originating community. On the other side, the laws may pose a threat to the creative industries and the future development of Ghana's living heritage if the country's artists moved away from their cultural [...]

Relevance
There is clearly a balance to be struck between safeguarding and access when it comes to the protection of a state's cultural heritage. However, it is important to acknowledge that while Ghana's legislation appears to tip towards protection at the expense of access, it restricts growth in the creative industries by discouraging artists from engaging with their national cultural heritage.

Created by Daniela Kozlovic on May, 9th, 2012
Source: Ghana Copyright law for folklore hampers cultural growth

TREND 2/04

TREND 3

Giving Back To Whom It Belongs.

WHAT WE SEE

Driven by a shift to acknowledge new perspectives and world views, museums have been undergoing a critical ethical review. What used to be the standard on what was considered arts and cultural heritage and to whose it is to begin with. Like with all change, we also see that this goes hand in hand with intense discussions and opposition. However, we see that the genie is out of the bottle and that arts and cultural heritage are drifting away from male and Western-centered works of art and pushing it into new corners, changing both the definition of artworks and business models.

Now that awareness is there, arts and cultural heritage organizations may attract new funders who are eager to back new works for broader audiences, helping to fuel experimentation and new business models.




Photo by: https://www.shutterstock.com/image-vector/1844989

VALUES STRUCTURES **USER** INTERMEDIATION

PATH: Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation
A design, monitoring and valuation toolkit for Peace and Resilience for CHOs

PATH – Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation aims to inform the design, monitoring and evaluation of heritage recovery and rehabilitation projects in conflict contexts. It draws on concepts and tools such as Risk, Management and Conflict Analysis that are widely used in humanitarian and development aid. The guiding questions and exercises in the self-assessment Tool help the users to identify the attitudes and behaviours of those involved, as well as the conditions of vulnerability in a given conflict context, which may impede heritage recovery and rehabilitation, leading to deeper analysis and the backing of the conflict. The Tool consists of four interrelated steps that build an understanding of how the protection and enhancement of cultural heritage can contribute to peacebuilding, and deliver conflict resolution. It also helps users to identify the stakeholders who may have an interest and necessary influence, as well as capabilities to help recover heritage and promote sustainable peace.

Relevance
Based on the premise that cultural heritage is an open-ended concept, which is evenly poised between peace and conflict, **PATH** aims to assist heritage practitioners and supporting organizations in spreading the philosophy of ‘do no harm’ while maximising opportunities for peacebuilding through heritage recovery and rehabilitation.

Created by: Ingrida Korkutova on May 04, 2022
Source: www.unic.org

TREND 3-04



Photo by: https://www.gettyimages.com/detail/stock-photo/10737022

VALUES **USER** **USER BEHAVIOUR** **KEYTA**

Decolonisation of Africa through cultural heritage
Aspiration 5 of Africa Agenda 2063, which is related to cultural identity, common heritage, values and ethics, provides a continental framework for a discourse on restitution Africa's heritage currently held in Europe and the United States, and a shared vision of culture and belonging.

In 2022, Kenya will host a Decolonisation and Cultural Heritage symposium, organised by Tusavata Communications in partnership with the British Council, as culture in its various formations is key to the process of decolonisation. Encouraging the long-awaited Kenya National Culture Policy, the Film Policy and the Music Policy to address the implementation of indigenous knowledge and cultural expressions legislation for a significant capacity development around intellectual property and copyrights, undertaken through partnerships with civil society and think tanks. But still more needs to be done.

Whether in the pan-African movement or in the struggle for independence against colonialism, the topic has popped up necessarily. It will not go away and is currently growing into a continental movement for Europe and the USA to do what is morally right: return that which was taken from Africa through slavery and colonialism. Africa has a right to its cultural heritage so that it can learn and tell its stories. [...]

Relevance
As a response to African countries' decolonisation agendas, European cultural heritage organisations (ECHO) need to ask: How did they create narratives about their collections, tourism industry, university libraries and cultural centres through products harvested from the European colonies, and a consequence, traced Africa off of cultural heritage and history, but also what can be done to heal the damage done?

Created by: Ingrida Korkutova on May 04, 2022
Source: Decolonisation of Africa through cultural heritage | heritag

TREND 3-04




Photo by: https://www.gettyimages.com/detail/stock-photo/10737022

VALUES **RESPONSE** **UX**

Investigating the future of museums
The Empty Museum to learn the colonial past of museums

The history of museums and their development is deeply rooted in navigation, action and colonialism. The Empty British Museum is a speculative project taking place in 2033. In this future scenario, selected museums internalize the criticism raised against them and decide to compensate for their colonialist past. The project aims to create an illustration of a museum that has undergone a deep decolonisation process.

Although this project is a pilot project to raise awareness on the colonisation of museum artifacts, it is still important to visual and think about alternative ways to understand how we could transform museums to be more of an inclusive place.

Relevance
The project touches on the deepest questions of identity, otherness, culture and belonging. Perhaps it will accelerate conversation and restoration processes that have already begun, and perhaps more museums will do self-criticism, in pursuit of a better and more just future.

“Could we come up with alternatives to a museum based on materials found during colonisation?”

Created by: Respoke Team on May 04, 2022
Source: H&M | Empty

TREND 3-04

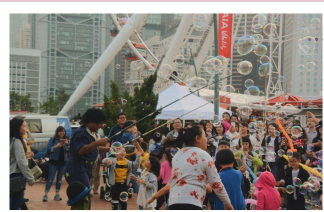
TREND 4

Healing Through Heritage.

WHAT WE SEE

Worldwide, a record 80 million people have been forced from their homes by wars, natural disasters and other events. Digital tools can help to preserve culture and stories. With a growing awareness around social justices and acceleration of activist movements, we see that Cultural Heritage Organizations are also challenged not only to speak up but also act. By stepping up and supporting refugees by offering safe (digital) space for belonging and tools to celebrate their art and creativity.

Cultural Heritage Organizations can take a stand and offer a platform to communities to take ownership of their stories and how these are documented and represented. Digital tools can preserve their stories and strengthen mental health and wellbeing. Ultimately, experiencing arts and celebrating and preserving one's cultural identity and heritage can offer people a sense of belonging.



GLOBAL, VALUES, ORGANIZATIONAL CAPABILITIES, LEAD

T-Serai: a portable palace for transcultural futures

"Textile Systems for Engagement and Research in Alternative Impact" is an exhibition assessing the potential of art and architecture to address conflicts by connecting people across cultural and disciplinary borders

The exhibition title alludes to the name of the standardized T-Shirts in Jordanian refugee camps that are made of recycled plastic, it also references histories of textile architecture of the Middle region, especially the Ottoman portable palaces and the living tradition of the khayamiya. The T-Serai operates a culturally sensitive approach to humanitarian interventions.

The T-Serai takes the form of a tent made of modular specialties using recycled clothes sewn in a reverse applique technique. Through the up-cycling of discarded clothes, the T-Serai explores how the surplus of global textile industry could become a resource to support threatened communities. The specialties can be used for promotion, dignity, and insulate the standardized refugee shelters, facilitating storage and vertical gardening for a population on the move. They can also be used to set up tents for displaying and other social gatherings animated through multi-sensory experiences. Through the design of motifs, creators can record their genuine issues to preserve their cultural memory.

Relevance

Dissonance from social movements is a challenge to be addressed by the cultural heritage sector. Cultural heritage is a perfect vehicle and tool to understand the past and mediate conflict regarding articulating identities and meanings, such as the refugee crisis.

Created by Deepika Aradhana, ICAE, 2022
Source: The T-Serai, a new project by Anja Albers and Fabrice Herguez, Lab, on - Art, Culture, and Technology (ACT)

TREND 026



VALUES, LEAD, ORGANIZATIONAL, RESEARCH

Young Iraqis trained to document and preserve intangible heritage

Preserving Iraq's diverse cultural heritage – a unique collaboration between CREO/IDS and the Universities of Mosul and Duhok

Our Oral History Under Threat is a unique project which is working with young people to document and preserve this intangible heritage of Iraq. Working closely with faculty at the University of Duhok and the University of Mosul in northern Iraq, CREO has trained over 100 young people from diverse ethnic and religious backgrounds over the past 18 months. Combining traditional research methods such as oral histories and long interviews with modern documentation techniques, such as using video, the project has created and produced over 4,000 heritage items, including photos, blogs, personal testimonies and videos.

Key activities and/or interventions include: I) understanding traditional craftspeople; II) documenting the veneration and symbolism of the black serpent by Yazidis; III unique celebrations of traditional religious holidays, such as Easter and Ramadan; IV) film-making and writing about the traditional medicines and healing practices; V) documenting how traditional stone ovens have been used for making L...

Relevance

Decades of conflict and political upheaval in Iraq has left many of its historic buildings and cultural monuments in ruins, and communities broken up and displaced. Historic buildings are being rebuilt and cultural artefacts are being recovered. CHCO across the world, can raise awareness on such initiatives and help-engaging them.

Created by Deepika Aradhana, ICAE, 2022
Source: Preserving Iraq's diverse cultural heritage – a unique collaboration between CREO/IDS and the Universities of Mosul and Duhok - CREO
Source: Interview with author: Deepika Aradhana on the capacity of the youth to capture their heritage under threat - CREO

TREND 026



RESEARCH, COLLABORATION, ORGANISATION

Activism in Museum

Arbeitsdienst teaches how to voice your opinion through activist exhibitions

Studies show that 57% of the Danes have participated in some kind of activism in the past year. Arbeitsdienst opens a museum exhibition examining the history as well as current activism that has been going on in the country

As well as the exhibition and the latest research, the Workers' Museum is launching a programme of ACTIVE! courses and a radio-on workshop where children and young people can learn their democratic skills and reflect on the options they have to act on their beliefs.

Relevance

Making a museum an interactive place where people can learn is becoming more prevalent. Through these workshops that not only address children and young people but also adults could bring create a community space where people from different age and background that share an common interest can come together to learn.

Created by Deepika Aradhana, ICAE, 2022
Source: Arbeitsdienst - Copenhagen, Denmark
Source: Arbeitsdienst - Copenhagen, Denmark - Arbeitsdienst

TREND 026

TREND 5

Upskilling the Workforce.

WHAT WE SEE

If you want to see a change in the world, you have to start with yourself. This goes the same for Cultural Heritage Organisations: if they want their exhibits to inspire change, they also have to upskill their workforce from within as well.

Cultural Heritage Organisations are now challenged to fight over the inequality that exists in the pay gap that they have over other industries. To combat this inequality that exists and to exemplify the importance of starting change from the inside, museum workers are sharing their wages to discuss the lack of resources received. Upskilling the workforce is also done through giving further education and collaboration within the organisation.



Photo by: Shutterstock.com/sergeykravtsov

STRUCTURES | SWAGE | AUSTRIA

Fair Pay for Cultural Initiatives
CHOs: Getting a fair share of the cake

Fair remuneration in the cultural sector, away from the large institutions, is one of the many issues for the preservation of cultural heritage in the form of small initiatives. Above all, new initiatives fight to be preserved. Museum standards for fair payment for work in culture, salary, and fee guidelines are a step towards allowing small cultural initiatives to gain a foothold.

The interest group "IS culture!" in Austria has initiated a campaign for fair pay for cultural work. The goals are a salary scheme for employees and a fee index for freelancers, as well as political lobbying to create the right frameworks and engage the social situation.

Relevance

Making CHOs financially sustainable through setting standards for fair payment.

Created by: Facebook Austria on May 25th, 2022
Source: Fair Pay 100k.de

TREND SCAN



Photo by: Flickr.com/panoskalafatzis

ORGANISATIONAL CAPABILITIES | SWM | NETHERLANDS

MuseumCamp by Waag's Future Heritage Lab

A two-day pressure cooker in which a group of passionate and talented CHOs professionals work, explore and present together

MuseumCamp migrates between museums. The first edition was organised in 2016 at the Alfred Perout Museum, with interactive technology at its core. In the summer edition of 2018 we work, and we will do so again at the NEMO Science Center, with the Museum as Laboratorium as the central theme. In the autumn of 2018, a MuseumCamp will take place in the Badisches Landesmuseum in Karlsruhe (Germany).

The focus is on a practical approach to contemporary museum issues (a 'maker mindset') in which participants learn by making and sharing their findings. The approach opens to curiosity and gives ownership to those who are going to make / explore and guarantees an actionable perspective for the people involved. The acquired self-confidence offers great opportunities for implementation of new practices in the museum domain.

Relevance

MuseumCamp invites CHD professionals to explore how can museums in the 21st century respond to social developments and how can digital innovations play a role in the ambition.

Created by: Daphne Hermelen on May 25th, 2022
Source: MuseumCamp Waag

TREND SCAN



Photo by: Flickr.com/sergeykravtsov

JOURNALS | VAGNER | SWITZERLAND

Bottom-up transparency revolution in CHO

A global salary spreadsheet to record and compare the salaries of different workers in art galleries and museums

In a sign of increasing demand for transparency at art institutions across the world, museum workers have begun making public their salary rates via a Google Spreadsheet document. Titled "No Museum Salary Transparency 2019", the document allows users to add information about the terms of their employment and their rates of pay at some of the biggest museums in the world.

Michelle Hiller Fisher, an assistant curator of European decorative arts and design at PMA and previously a staffer at MOMA, the Met, and the Guggenheim, created the document and posted it to her Instagram page, where she wrote: "A few years ago, thinking about transparency and the multi-tiered gaps in pay, I started sharing my salaries for each job I've had, from nanny to curating, every time I give a career talk... Please contribute if you can."

Relevance

Fisher, who recently wrote an essay about parenting and working in the art world, said her fellow museum workers have typically been shrewd about sharing their salaries for fear of retribution. But she said she believes making such information accessible can enable museum workers to band together.

Created by: Reprints Team on Oct 7th, 2020
Source: No Muses to Watch at All / Getty Images / Shutterstock / Museum Workers' Salaries - ARTnews.com

TREND SCAN

The How. Business Models & Finance.

*The suggested approaches and processes
for the sectoral transformation*

Long before the Covid-19 crisis, cultural institutions and companies were challenged to become more versatile and proactive in the way they can financially sustain themselves. New ways of financing institutions and artists are popping up, replacing traditional structures with alternative, participatory, crowdfunded platforms, and hybrid business models are being tested and explored. Furthermore, in the future, institutions will be expected to innovate even more than today. It will lead Cultural Heritage Organizations to focus on 'entrepreneurial' approaches and need to be agile and self-reliant.

TREND 6

Alternative financing models to involve visitors.

WHAT WE SEE

Crowdfunding - defined as the use of small amounts of capital from a large number of individuals - is becoming a tangible option to access funding for some Cultural Heritage Organizations. Indeed, the practice of crowdfunding might allow organisations to tell their own story and own the narrative.

The increasing success that such practice is encountering seems to be linked to participation culture: the role of visitors is wildly evolving in all fields, highlighted by the success of initiatives playing with immersive designs and experiences. Crowdfunding offers visitors insights into what needs to be taken care of; knowledge then translates into a sense of ownership. Visitors seem to appreciate the feeling of having an impact in supporting their favourite Cultural Heritage Organizations.



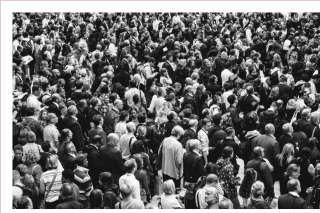
GLOBAL OF USER BEHAVIOUR

Museum Crowdsourcing transform visitors in content creators
Thanks to the Web and its social affordances, the visitor has become a strategic agent in the contemporary museum economy in ways that seemed unlikely only a few years ago

Navigating the visitor has a growing negotiating power in the development and the aftermath of an exhibit, ranging from the full power of presence, through its role as informal consultant in the case of cultural sensitive material, to a fundamental PR and advertising role through social media and reviews. The general assumption in the process of crowdsourcing is that it benefits benefits to both: the museum that obtains potentially valuable information about its collections and the user's interest in them, supporting both curatorial and public goals; crowdsourcers, who gain a recognition of added value to their museum experience, and produce information that will benefit them in the form of better labeled, significant information (Dennis & Gawer, 2014; Romeo & Slater, 2011; Hodge, 2011).

Relevance
A strong example is probably the Brooklyn Museum's 'CICA: A Crowd-Curated' Exhibition, which involved an open call for people to submit photographs, an online audience evaluation of those images, and then finally an exhibition in 2008 of the crowd-curated photographs.

Created by Daniela Pozzan on Apr. 19th, 2022
Source: "Museum Crowdsourcing in the Cultural Sector"
Source: "Crowdsourcing in the Art Museum: A Case Study"
TREND 6/4



STRUCTURES ORGANISATIONAL CAPABILITIES VENI NETHERLANDS

How to design a crowdfunding campaign on your own terms – and break world records along the way

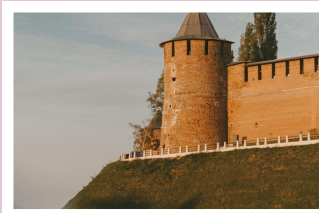
Crowdfunding 51.7 million in 30 days to get De Correspondent, Dutch newspaper, off the ground.

Honkai, an Amsterdam design agency, teamed up with a group of idealistic Dutch journalists in 2013 to crowdfund a very different type of journalism platform: one that would be your antidote to the daily news grind. They raised \$1.7 million in 30 days to get De Correspondent off the ground – a crowdfunding world record – and it has since become the fastest growing member-funded journalism platform in Europe. Honkai decided to repeat the endeavor and during one month in 2018, one team working across two continents ran a second record-breaking crowdfunding campaign, raising 12.6 million from 45,888 backers for their English-language "breaking news" platform, The Correspondent.

Throughout the crowdfunding process, Honkai learned some (field transcendent) crucial lessons about crowdfunding in journalism: 1. Build a movement; 2. Don't be afraid to market – but remember you are trying to inspire people to action, not buy a product; 3. Stand for the highest quality; 4. Prioritize thoughtful design and pacing; 5. Share gratitude, always!

Relevance
Honkai built their own crowdfunding platform in 2013 and 2018. This allows them to tell and have control over their own story. With the financial challenges that many CHOs face, successful crowdfunding initiative can give them more financial freedom to pursue their mission.

Created by Stephen Kordachuk on May, 3rd, 2022
Source: How to Design a Crowdfunding Campaign on your own terms – and break world records along the way | by Honkai | Diverse | Medium
TREND 6/4



OF USER BEHAVIOUR SPAIN

Crowdfunding To Support Cultural Heritage Sites
Santa Maria del Pi in Barcelona is managed by means of 'crowdfunding'

'Crowdfunding, as a micro-sponsorship initiative, allows visitors to become collaborators. They can be made aware of the site's conservation needs, the work that has to be carried out and the support each of them can offer, feeling that together they can make the difference. This kind of initiative aims to provide a new experience that creates links to the site visited, making tourists into potential sponsors.

With the Taurine Experience Crowdfunding donation (2014), the first crowdfunding for cultural heritage sites was launched. Through it, which visitors paid for euros and others 33 euros, to support the works on the Santa Maria del Pi Cathedral, in Barcelona. They could follow the progress of the construction work they have sponsored for free.

Relevance
The first construction work to be carried out in this new stage was a visit to the "Catedral Vella Watchtower" bellry, which has never been open to the public before. Apart from the bellry's restoration and conservation, the second phase included the renovation of the battlements covered walkway, and the third phase was the restoration of the church roof.

Created by Daniela Pozzan on Apr. 19th, 2022
Source: "Museum Crowdfunding in the Cultural Sector"
TREND 6/4

TREND 7

Experimentation Of Pricing Models.

WHAT WE SEE

The area of pricing models has been an area previous ignored by researchers and cultural heritage organisations but is a great opportunity to create future value. However, the increasing uncertainty in Europe and commercial pressures, inspire companies, but also Cultural Heritage organizations to innovate and experiment with new pricing models.

Unprecedented incidents such as the pandemic and wars have urged the need for strategies that are already adapted when these incidents occur. From experimentation with new pricing models and charging visitors for their visit, to opportunities to attract new visitors and innovative models to increase satisfaction and engagement are popping up. Using technology to rethink pricing models to fit a personal visit, through subscription, new membership models, loyalty models and hybrid business models.

Reshaping the 'good old' pay-per-use pricing model could open up opportunities for future resilience. In the future, new pricing models and updated models for consuming art could improve the overall experience, convenience and empathy.

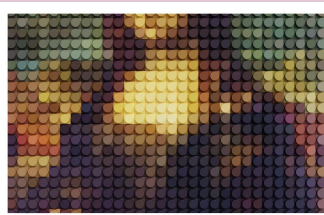


Photo by: Steve Gammal/Unsplash/Contrasto

STRUCTURES PRESERVATION EDUCATION CANADA

Digitizing Intangible Cultural Heritage : A How-To Guide

Prepared by the Museum Association of Newfoundland and Labrador for the Canadian Heritage Information Network

A guide to assist museums, archives and independent researchers. This manual assists museums, archives and independent researchers in digitizing their existing collections of intangible heritage-related material, aside from providing step-by-step digital transferring instructions, it also offers definitions for heritage-related terminology, as well as a significant number of technological terminologies. While this digitization guide aims to be user-friendly, familiarity with basic audio/visual equipment and media software is a prerequisite. Digitization instructions are provided for both Windows and Mac operating systems.

Relevance

As we have already identified intangible cultural heritage as an important part of CH, this trend aims to safeguard our living heritage by collecting ICH and digitizing it. This manual aims to guide museums, individuals or organizations in digitizing their existing collections, thereby helping to meet goals around ICH safeguarding.

Created by: CH-ENH in April 2016, 2022
Source: Digitizing Intangible Cultural Heritage - A How-To Guide - Canada

TREND SCAN



Photo by: Steve Gammal/Unsplash/Contrasto

RESOURCES COLLABORATIONS USA

Subscription based Theater
Super Secret Arts

Super Secret Arts was built on the theater industry's first ever all-year-round membership model, like Netflix for live performance. We did this so that we could give artists fairly, take chances on risky work, and provide a ton of value to our audiences for only twenty five dollars a month.

Relevance

- Could subscription help artists as well as hosts to create a more accessible for to cultural heritage?
- What are the ways that we could democratize access to culture?

Created by: Super Secret Arts in April 2016, 2022
Source: Super Secret Arts

TREND SCAN



Photo by: David Pichler on Unsplash

GLOBAL USER EXPERIENCE HERITAGE

German Museum Experiments With Novel Approach to Charging Its Visitors

In Bremen, the Weserburg Museum of Modern Art, which was founded in 1991, decided to take a new approach to the way it would charge visitors. In an experimental move that has been followed by many museum professionals in the central European country, the authorities decided to move to a pay-as-you-stay model of charging over.

After having continued with a traditional model of charging people who attend the Weserburg Museum for years, the Management team there decided to alter their visitor fees for the 2020 Christmas period.

According to some of the visitors who took part in the experimental charging regime at the museum, the fact that their entry fee would go up according to the length of time they spent there did not mean that they felt rushed. Another finding of the study was also that the payment model has increased the perception of price fairness among visitors (on average +5.5 points). Nearly 75 per cent of respondents said that they found the price they needed to pay to be reasonable given their experience of the gallery. Despite the enthusiasm and augmented visitor numbers, the Weserburg Museum generated three per cent less revenue than it had done in the comparable period the previous year, but the overall level of income during the experiment was favourable when compared to Christmas time revenues over the course of the last five years. [...]

Relevance

After museum visitor numbers have been hit hard by the Covid-19 pandemic, museums are looking into different strategies to rebuild their audiences and grow their audiences beyond those who traditionally visited pay-per-visit. A different charging model than the traditional fee to be tested, on whether it can help attract more people to the museums and cultural heritage sites.

The With Whom. Partnerships & Collabs.

*the collaboration and partnerships potential
within the Cultural Heritage sector and
beyond*

Enabling collaboration, relationships and partnerships to foster innovation will be key to survival. Collectivism becomes a fundamental principle of the future, motivating people to create their systems and find community. How can Cultural Heritage Organizations engage in these new collaborations and partnerships?

TREND 8

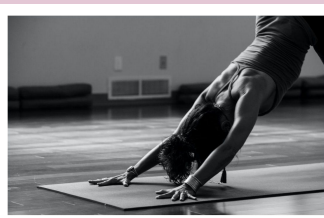
Museum as Part of The Local Space.

WHAT WE SEE

Besides their main offering of showing artworks, Cultural Heritage Organizations are used as a site for hosting events. These events, however, have been quite exclusive in their content, restricting the general public from participation.

The role of the museum is shifting, becoming a space to connect visitors as well as local communities. They become a place for dialogue between the two, requiring the environment to have the flexibility to be able to adjust itself.

What if events organised on Cultural Heritage sites become more dominant than their collection? How should Cultural Heritage Organizations balance the artwork and the events they organise?



UNIQUE COLLABORATIONS: ARTISTS

Art meets Yoga
Combining your weekly yogasession with a visit at the museum
"Combine a dynamic and powerful Vinyasa Flow yoga class in the ALBERTINA Museum's hall of the Musee with a visit to the current exhibitions." — The Albertina Museum in Vienna is an art museum in the inner city. Among other things, it houses one of the most important graphic collections in the world. The museum is also offering weekly yoga sessions in combination with a visit to the museum.
During the lockdowns due to Covid-19, when it had to close its doors for the public, the museum followed even more unconventional paths. It offered its weekly meditation and yoga class in the exhibition "Hovel to House: The Balthus Collection" via on-line program. The relaxation exercises were guided in front of paintings from the exhibition. The teacher, Sabine Harbich, has been successfully conducting yoga classes in the relaxing Stone Rooms of the Albertina and online for a long time.

Relevance
Collaborations with sport activities can attract new target groups.

Created by: Madeline Hordich on May, 19th, 2022. Source: Yoga at the ALBERTINA Museum in Vienna | The Albertina Museum Vienna

TREND 8/24



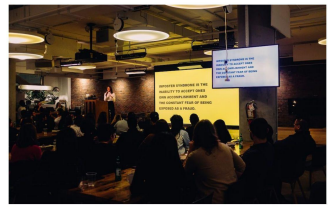
STRUCTURED RESPONSE: US

Demonstrating graduates projects to the public
The Saatchi Museum collaborate with Art schools to showcase student work
The Saatchi museum collaborates with London's Leading Art Programmes to dedicate a major exhibition to their graduates.
The major exhibition presents a survey of London's emerging art scene, with new works selected, spanning moving image, assemblage, installation, performance, painting, sculpture, photography, and drawing. Curators have selected artworks focusing on themes including environmentalism, gender identity, post-pandemic reflections, UK racial politics as well as explorations of the human psyche.

Relevance
- How can we display the works by students to a wider audience?
- How can we help the students with their first step to the workforce or as an artist using cultural heritage sites as a location?

Created by: Beatrix Tuck on May, 20th, 2022. Source: London Shows News 21 | Exhibition | Saatchi Gallery

TREND 8/24



OF: USER-BEHAVIOUR: GLOBAL

Museum Meetups Become Common
From cultural salons to spaces to meet new people, museums and galleries can promote social gatherings
The gallery or top floor is more than just an exhibit experience. It becomes an egalitarian place for people to gather, chat and engage with other visitors.

Relevance
Here are some museums that are raising space for informal and collaborative community experiences — The Commons at ICA Chicago, ArtBrk at the Australian Center of Moving Images in Australia and Wonderlab at the Science Museum, London.

Created by: Daniela Pavesi on May, 2nd, 2022. Source: Top 10 Museum Trends You Should Know | The Museum Experience | Post Data Report | Museum

TREND 8/24

TREND 9

One Plus One Makes Three.

WHAT WE SEE

Innovation is all about thinking outside the traditional box. Instead of connecting with the ones you know, how about you connect with an unusual partner. Besides that addressing and facing future complex and interconnected challenges will only be done successfully when we can build radical partnerships, hooking up with unusual partners can shift one's perspective, its purpose, fuel inspiration and create a stronger value proposition for the future.

For that, Cultural Heritage Organizations need to bridge the various gaps between their habits, perspectives, break silos and engage with people and communicate with a variety of disciplines to see what happens. It will need to rethink the structures – from cross-organisational sharing to collaboration outside the ecosystem of Cultural Heritage. That said, collaboration is a superpower for humans. How will Cultural Heritage Organisations use this?



GLOBAL | OF USER BOOKHOOD | Photo by: iStockphoto.com/Stephan

FOODIES INVADE THE MUSEUM
 Visitors expect food choices that match their lifestyle
 Visitors expect food choices that match their lifestyle and smart museum professionals are stepping up to the trend.
 "Our guests are eating lighter and more conscientiously and that means offering menu items that include vegetables and gluten-free options," said郝露露, foodservices manager at Mission Cafe at the Brandywine River Museum of Art in Chadds Ford, PA.
Relevance
 Restaurants and bars within museums need to follow eating behaviors of visitors to be sustainable.

Created by Sparkle Research on May 2022
 Source: The 10 Modern Trends That Don't Know No One | Kasey Hope Appelman | Fox Data Report | Boston



GLOBAL | OF USER BOOKHOOD | Photo by: iStockphoto.com/Stephan

ARE MUSEUM HOTELS THE WAY FORWARD?
 This means guests can spend a night, a weekend, or even longer, immersing themselves in their favourite collections or exhibitions.
 Every museum wants its visitors to enjoy and connect to its exhibits, but by giving guests greater time to admire and contemplate their surroundings, museums that provide accommodation can help to foster a much deeper connection in many ways. Since many people find the traditional experience to be engaging enough, especially when confronted with a beautiful work of art or an ancient architectural marvel, there's no doubt that there is a place for this prototype, immersive format.
Relevance
 Museum hotels make the visitor an integral part of the exhibit – at least, for the duration of their stay. They can live with works of art for longer than a few fleeting minutes, get some sense of what it was like to live in a particular period in history, or spend time becoming engrossed in a region's heritage, all the while enjoying the safety and comfort of a hotel. [...]

Created by Sparkle Research on May 2022
 Source: Future Hotels for 'Bookable' in a Museum takes the way forward? | Museology



GLOBAL | OF USER BOOKHOOD | Photo by: iStockphoto.com/Stephan

PARTNER WITH POP CULTURE
 Evaluate where people are spending their time and what pop culture means in this moment, and then take stock of your museum's own resources.
 People are spending less of time in front of screens recently.
 Museums are starting to lean into this by engaging "visits" where they are. The Brooklyn Museum, for example, created an entire exhibit using costumes from both "The Queen's Gambit" and "The Crown." The result was a virtual exhibit that attracted viewers of the popular shows, allowing fans to experience all of it on the very same screen they enjoy the shows.
Relevance
 It doesn't have to be a world-class permanent exhibit. Everything is ephemeral now. Instead, by being clever you will be able to remain relevant as we enter the new order when museums are open again and become fixtures on travel itineraries. [...]

Created by Sparkle Research on May 2022
 Source: Museum Marketing: Engaging Visitors by Thinking Outside the Box | ICD

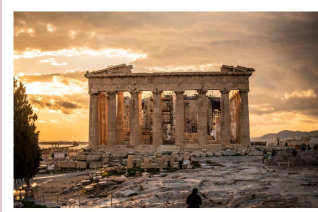
Blending Tech With CHO's.

WHAT WE SEE

As humans, non-humans and things are getting more hyper connected, so will the collaborations between the companies and organizations behind it.

More and more technological advancements are being established, slowly shifting cultural experiences from reality enhancement to life in parallel virtual worlds, enabled by AI, VR, and AR to name a few. We witness that visual and physical worlds merge, resulting in sophisticated digital experiences. All of this opens up the innovation playground for new collaborations to happen.

As stated before, collaboration is becoming the standard as more industries merge. And, to work together, it will require learning the new lingo, building trust and understanding new ways of working will help you to build better collaborations for the future superpower for humans. How will Cultural Heritage Organisations use this?



HERITAGE ORGANISATION ARTIFICIAL INTELLIGENCE

Experience Ancient Olympia as it stood 2,000 years ago

Digitally preserving and restoring Ancient Olympia as it stood over 2,000 years ago

Today, 27 major monuments and many minor ones still stand in Ancient Olympia. Among them, the original Olympic Stadium, the Temple of Zeus and here, the workshop of the renowned sculptor Pheidias. These monuments survived thousands of years of weather, war, earthquakes, and modernisation. They are meticulously conserved and restored by the Hellenic Ministry of Culture and Sports. But they are in need of digital preservation as well, to ensure that all the evidence of the rich history and civilisation ground values that the site was built upon is handed over to future generations.

That's why the Hellenic Ministry of Culture and Sports is collaborating with Microsoft to create Common Grounds, a digital revival project that aims to preserve and restore valuable pieces of our past and empower global audiences to embrace the idea of finding common ground through our shared history.

Now, with help from AI technology, visitors can explore Ancient Olympia as it stood in its glory more than [...]

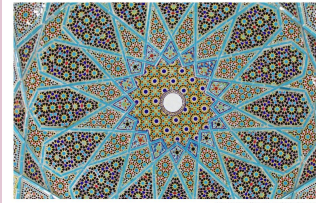
Relevance

The project to digitally revive Ancient Olympia is a stunning achievement in cultural heritage, bringing together humanity and cutting-edge technology to benefit the world and empower coming generations with new ways to explore our past.

[...]

Created by Celia Barlett on Jul 16, 2022
Source: See Ancient Olympia brought to life - Microsoft in Culture

TREND 10



HERITAGE ARTIFICIAL INTELLIGENCE VISUAL TOURISM

INTERWOVEN

GLOBAL CONNECTIONS TO SOUTH ASIAN TEXTILES

The Museum of Art and Photography (MAP) is a new museum of South Asian visual culture that will open in the global city of technology, Bengaluru, in the second half of 2022.

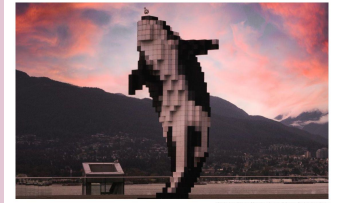
INTERWOVEN was developed in collaboration with Microsoft – using AI and machine learning. It brings together textile collections from across the world to reveal connections between artworks from different cultures and mediums. It represents these visually and mutually, encouraging further exploration and discovery.

Relevance

Woven with exploration and experimental, this technology-led approach, combined with more human-centric storytelling, can inspire new ways of engaging with art history and visual culture.

Created by Celia Barlett on Jul 16, 2022
Source: INTERWOVEN - bringing AI and machine learning

TREND 10



HERITAGE COLLABORATIONS TECHNOLOGIES GLOBAL PARTICIPATION

The living exhibit

'Bringing the past to life'

The living exhibit is a collaboration between The British Museum in London and Google Creative Labs in Sydney who experimented with digital technology to tell the story of an ancient artwork. The museum focuses on an ornate slab of ancient limestone – over 2000 years old – which was formerly a part of a Buddhist shrine.

The carved figures, the dramatic lions and the decorated domes are all clearly visible, but an inscription was faded and illegible to museum visitors. After historians translated the inscription into English they found it was a piece commissioned by a female disciple of the Buddhist monk Xuanzang – a woman whose name is lost to history.

Rather than simply hanging the English translation next to the piece, the Lab has been far more creative, bringing to life the discipline in question, to tell her story in a more engaging way. In the piece of art [...]

Relevance

This trend is highlighting the shift towards more engagement with users in Ch organisations. Making visitors active participants instead of passive onlookers. The requirement to use our phones connects technology we already have and are aware of with technology we are still discovering.

Created by Celia Barlett on Jul 16, 2022
Source: Digital experiments tell the story of cultural heritage - Google
Source: British Museum tries to breathe interactive display with AI - The Guardian

TREND 10

The Who. Social Behavior.

The proposed changes in behaviour, habits and routines that will ease transformation.

A generation raised in a highly digital world brings new values, more data-driven routines and expectations to be treated as equals. Participatory will be a default, through crowdsourcing, co-producing (digital) or owning content instead of 'just' consuming it. It will be those emerging (social) behaviours and new tastes, that can be stepping stones for new open ways of engaging and activating audiences to experience a collection. Lastly, with new channels and audiences, digital heritage and culture may be consumed as something more populist, diverse, and even mundane as it blends with media, entertainment and other forms of culture.

The Museum Memefied.

WHAT WE SEE

Geared up with their digital devices, the younger generation visit Cultural Heritage places, ready to capture, post and share their visits to their Social Media account. We can see more playful engagement which also enables more frequent casual interactions with art and culture outside traditional settings.

New generations use Social Media as their second language of communication, validation and appreciation and with that, Cultural Heritage Organizations are adjusting either their content (to make it easier to share the content) by creating meme-based posts on their accounts, or creating easy-and-shareable content to attract new people through the followers of the audience.

This means that Cultural Heritage Organizations need to step up and not only create exhibitions that fit the virtual worlds of their visitors as well as the IRL experience, but also develop content that triggers the audience to share with their friends and the world.

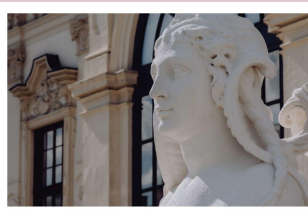


Photo by: Carola Brizzani on Unsplash.com

UNsplash: CAROLA BRIZZANI

Vienna Museums use Only Fans to show nudity

To avoid censorship on social media the Vienna Tourism Board chose a service mainly associated with sex workers and porn

Artistic expression of nudity is not welcomed on many social media platforms. The Albertina, a famous museum in Vienna, was suspended from TikTok after displaying art from a current exhibition that included nudity. This is not the first time something like this has happened. Even the Venice of Biennale, a 2022 year old figure was deemed pornographic by Facebook and therefore censored.

As a result of this the Vienna Tourism Board has started an OnlyFans Account to enable the display of art including nudity, but also raise awareness to the problem. This platform is mainly associated with porn as many researchers choose this platform. As a result this step caused a huge media coverage world-wide.

Relevance

Technology and platforms are of importance when it comes to the display and advertisement of art. But the platforms have all the rights as to what they will allow or not. This is imposing a threat to artistic freedom as well as censoring the use of promotional material on social media. Some of the greatest pieces of art on display in museums cannot be used in the promotional material as the museums risk being [...]

Created by Wilson Ribeiro on May 16, 2022
Source: Vienna had ban on tiktok, - newsradio
Image: Vienna tourism board approach, - reddit.com/r/1451114-the-guardian

TREND 11.XI

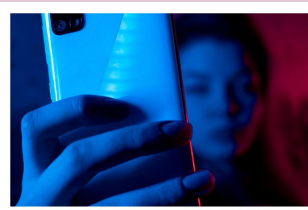


Photo by: https://imgflip.com/photos/2/2v8w3/0001

Instagram: @museumbwlmuk

TikTok Museum

How the Black Country Living Museum became a TikTok sensation

The Black Country Living Museum (BCLM) in the UK was shut down due to covid and had to furlough or let go most of their staff to avoid financial issues. In normal times the BCLM was well known for having live actor actors portraying characters and people from the past. The element of engagement was completely stifled due to covid, until they decided to move the live action to TikTok and continue making content during the pandemic. One volunteer actor at the museum amassed more than 20k views worldwide.

The BCLM, although closed to physical visitors, became the most followed museum in the world on TikTok, outpacing more famous galleries, such as the Uffizi in Florence.

Relevance

This example shows how CH organizations can adapt to social media to attract new customers and get a new generation of younger people interested in culture and heritage. Although the pandemic has affected, CH organizations can still follow the example of BCLM and continue promoting their exhibitions using social media, especially through creative means such as TikTok videos.

Created by Cori Sanders on May 24th, 2022
Source: How can IRL? How the Black Country Living Museum became a TikTok sensation | Museums | The Guardian
Image: Black Country Living Museum | Facebook.com/blackcountrylivingmuseum | Twitter: @blackcountrylivingmuseum | TikTok: @blackcountrylivingmuseum

TREND 11.XI



Photo by: https://imgflip.com/photos/2/2v8w3/0001

Instagram: @bibliothekensigt

Local library successfully 'goes meme' on Instagram

Library in central-north Copenhagen has become the most popular Instagram profile for libraries in Denmark by using memes to convey literature information in a fun, young and modern way

Employees at Bibliotekensigt (Bibliotekensigt) library posts 10 memes every Friday involving fun, satirical, humorous or ironic references to the staff. At the public library employee and meme creator, Caroline Engblom (@engblom) posts 4-5 memes every 7-10 days at the library themselves which are directed at the memes, instead her hope is that it will awaken their curiosity and subsequently make them come to the library to get the book. She hopes that, by speaking a modern language that addresses younger people, it will keep the conversation going - also on small, narrow devices which can be difficult to keep alive via traditional methods.

A central point to memes is that they are more visual (hence the use of Instagram) and relying on the 'factious' speak louder than words' approach and it is easier to quickly convey a certain feeling and catch the interest of users. They were first having roughly 1500 followers before starting to do memes to having 12,000 followers after they started doing memes (November 2021). This number has now increased to [...]

Relevance

The fact that an institution such as the library - not exactly known for being 'sexy' and 'young' but more so 'study' and 'old' - successfully adopts a language that is so directly targeted at the younger audience, hints that CHOs can benefit from really focusing on communication form. The library makes use of a 'corporate influencer' in order to reach a wider audience, and this gives [...]

Created by Cori Sanders on May 16th, 2022
Source: @engblom on Instagram: Memes to make your library more popular | Instagram
Image: @engblom on Instagram: Memes to make your library more popular | Instagram

TREND 11.XI

Audience become Artists.

WHAT WE SEE

With more people creating, rather than consuming content we also see a rising expectations of people to be stakeholders, creators, makers and owners of brands, companies and organizations. Production can be done more in a community-run and crowdsourced, with open software and democratization of tools.

Alongside this, we also see a continuous rise in sophistication and professionalisation of people making art. When audience not only participates in building a collection, or interacts with its environment, but co-produces or becomes the artist themselves.

Lastly, we see that entrepreneurship is in the blood of the new generations, just next to the drive for purpose and fairness. How will this impact future collections and creations? How will the perception of value shift when the audience becomes the artist.




Photo by: Philipp Weiss on Unsplash.com

JESSIE | PERSPECTIVES | SOCIETY | WHITE

Corona Collection

Collecting digital and physical objects in a participative project

"How will future generations know what the Corona cross meant for Vienna? Digital formats come and go - objects remain."

During the first lockdown in Austria, the Wien Museum started to collect digital references (digital photos as a first step) to objects that correspond with the change in private or professional lives during the Covid-19 pandemic. Some thousands of entries were collected by the museum and led to a selection of 235 photos showcased online.

The second phase of the project started right after the end of the first lockdown in June 2020. Selected objects with concrete relevance to Vienna and the Corona crisis were also physically transferred to the collection of the City of Vienna. Every object has a documented story and relation to its owner and is stored in the museum's depot for future exhibitions, publications and research.

Relevance

Combining both worlds: digital and physical objects in a participative project

Created by: Maddalen Hultsch on Apr. 10, 2022
Source: Corona Collection Project | Wien Museum

TREND 12/24



Photo by: John Vesica on Unsplash

JESSIE | WHITE | SOCIETY | PERSPECTIVES

Unique gold treasure found by amateur archaeologist sheds new light on national history

1 kg of solid gold from around year 500 shows close ties with European continent and a center of power previously unknown

One of the largest, richest and most well kept treasures consisting of almost 1 kg solid gold was found in Vindeby (Denmark) by an amateur metal detector enthusiast, where it had been lying in the Danish soil for more than 1500 years. The finding place is located around 8 km away from one of the largest archaeological sites in Denmark, but is around 400 years older. The enormous amount of gold signifies that the finding place has been a center of power in the late iron age. Part of the treasure consists of roman coins, which have been converted into jewelry created with a technique and combination yet unknown. Aside from making it unique, it also demonstrates a European continent that was well connected by trade and sea. Archaeologists are still not completely sure why the treasure was put in the ground, but it needs points to be fair that it could have been an insurance from war or a sacrifice to the gods. Many of the largest gold findings in Scandinavia are dated to the middle of the 500s where an ash cloud from a large volcanic outbreak (536 AD) created a global climate catastrophe resulting in many years of unfavorable soil and hunger. [...]

Relevance

Private citizens use of metal detector technology helps shed light on previously unknown national history.

Created by: Tanya Luger on Jul 29th, 2022
Source: Metal Detector Enthusiast | Vindeby Treasure

TREND 12/24




Photo by: Maya Orsagova on Pexels.com

JESSIE | WHITE | SOCIETY | PERSPECTIVES

Contribute to Digital Exhibitions

Collection of personal memories that changed people's lives but also Austrian history at large

The House of Austrian History collects personal memories, such as pictures or firm material in their digital museum. Everyone can contribute to the museum by uploading their material. Everything contributed there is also shown on-site, at the museum on Heldenplatz, Vienna.

The section with the most contributions added is "More space for female heroes". It shows stories of women that encourage and inspire the contributors or are challenging stereotypes to them. Someone posted the **GRANDMIES AGAINST THE RIGHT-WING PARTIES** here, others their beloved grandmothers next to the first female mayor in Styria (a federal state in the south of Austria).

Another folder is offering the possibility to create a poster with stereotypes items of Austria. The postcards created there are also part of the exhibition on-site at the House of Austrian History.

Relevance

Influenced by participation: everybody's cultural heritage can find a room in the digital museum of the House of Austrian History.

Created by: Maddalen Hultsch on Apr. 10, 2022
Source: MemorySpace

TREND 12/24

Ladder of Participation.

WHAT WE SEE

In the last couple of years, we have seen a transition from museums experienced as 'galleries' to museums as 'public spaces', where people can come to participate and practice, to discover and discuss. Turns out, there are many steps on the "participation ladder": from just inviting people to contribute, to allowing visitors to take the initiative, to contributing to collections to the point where the audience is in control.

New digital technologies, an abundance of data and connectivity continues to change the way we interact with the world around us and how the world is interacting with us. It offers more possibilities to make and create together, developing our collective intelligence. More and more people expect that, when they visit a museum, their experience will be one that invites and enables participation.

By introducing more participation, the social role of museums will also increase, and knowledge access and transfer will become a collective process. What will this mean for competencies needed for Cultural Heritage Organizations in the future?

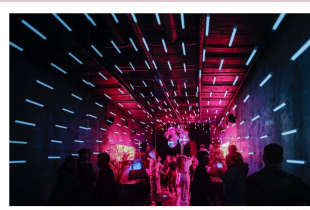


Photo by: Maria Christopoulou on Unsplash.com

Let's get physical: experimenting with human interaction
A sentient space installation (FrameLab 2019, Amsterdam)

How can digital technology stimulate human interaction in a social environment? Wim Lett got 'Physical', a sentient installation about attraction, Northern Light experiments with the most essential needs of human beings: movement & intimacy. The multi-sensory space debuted at FrameLab, a half-day event for designers, architects and innovative brands. The installation made grown men and women in smart clothing learning to co-mingle and casually bumping into each other.

Playfully connecting people, was possible with the use of lucid beams of light that welcomed visitors once they entered the installation, forming colorful and unpredictable rings around their horizontal, automatic connector and interaction, with a camera tracking the visitors' motions, posture and, an interactive soundstage reacting to new users entering, people spontaneously start to play around and discover the effects of their movements. The goal is to get people to stop overthinking and playfully connect with each other. Without explaining, people grasp the concept.

Relevance
Chatbots can offer new spatial experiences and work on creating spaces and installations that stimulate human interactions, combined with technology, entire new spatial experiences can be created.

Created by: Steffen Herberichs on May 26, 2022
Source: Spatial space re-orientation, Northlight at FrameLab 2019 - YouTube
Search: Chatbot, Museum, Participatory, Digital, Immersive, Experience, Technology

TREND 13/24



Photo by: Kaitlyn Peterson on Unsplash.com

Personalization is viewed as a factor in enabling museums to change from "talking to the visitor" to "talking with the visitors"
SEE for Me: The "Intelligent audio-guide" project

Digital and mobile technologies are becoming, viewed, a key factor to enhance visitors' experiences during a museum visit, e.g. creating interactive and personalized visits. The project 'See for Me' addressed the problem of creating a smart audio guide that adapts to the actions and interests of the visitor of a museum, understanding both the context of the visit and what the visitor is looking at. The 'See for Me' project is a prototype for a context-aware audio guide that, based on sensors (camera available in most devices) like microphone, camera and accelerometer, can identify the artwork that is being looked at, and if the visitor is paying attention (e.g. he is not walking, talking to other persons and stays in front of the artwork) provides the audio guide info.

Relevance
The goal of this work has been to implement a real-time computer vision system that can run on wearable devices to perform object classification and artwork recognition, to improve the experience of a museum visit through the automatic detection of the behavior of users.

Created by: Steffen Herberichs on May 26, 2022
Source: See for Me - The "Intelligent audio guide" project | Interact Europe - Sharing solutions for better policy, Research for the Digital

TREND 13/24

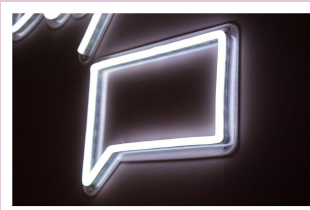


Photo by: Glenn Lewis on Unsplash.com

Museum Chatbots: is 24/7 museum service the way forward?
One of the most existing and controversial aspects of technological advancement is undoubtedly artificial intelligence.

There are many examples of chatbots being put to effective and imaginative use in museum spaces, and one of the earliest comes from the Cooper Hewitt Museum in New York. Considered to some to be a pioneer of chatbot technologies in cultural spaces, the Cooper Hewitt Museum created the Object Photo Bot in 2013. This was a service powered by Textio, a communication service specializing in SMS, video and voice technologies. As the name suggests, the Object Photo Bot allowed visitors to text or call to ask for more information on a museum object.

Relevance
In some cases, chatbots are combined with other innovative technologies to create a unique visitor experience. This was the case with the House Museums of Milan - a group of four historical homes in Milan, where the team created an itinerary to encourage people to visit all four homes, they decided to introduce gamification alongside it to attract a younger audience. [...]

Created by: Steffen Herberichs on May 26, 2022
Source: Museum Chatbot: Is 24/7 Museum Service the Way Forward? - HubSpot.com

TREND 13/24

TREND 14

Learning Through Gaming.

WHAT WE SEE

Powered up by connectivity, today's visitors are used to navigating in a world where they can get what they want, when they want, and where they want it. This is even more relevant for the young generation of visitors. Raised in a highly digital world, this new generation has new values, new skills and different motivations to see art or visit a museum than the previous ones. The new generation has new skills and competences enabled by their high digital literacy, gaming knowledge, and free and open attitude to technology.

They are challenging Cultural Heritage Organizations to rethink and redesign how to attract, engage and entertain this generation in order to remain attractive and relevant for them. And furthermore, raises the question if skills (such as gaming etc) become essential competencies in the future?

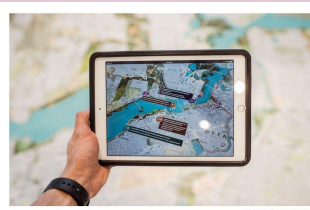


Photo by: Tobias van Logteren.com

05 **HOFFMEIER, G. | 2015**

The Keeper of Paintings and the Palette of Perception
The National Gallery launch AR app for children

The National Gallery has launched its first immersive augmented reality (AR) app created with the help of over 80 children in time for the Easter holidays.

The Keeper of Paintings and the Palette of Perception is a free mobile-based experience that uses AR technology to encourage children to explore the Gallery and learn about its paintings.

Young Gallery visitors are asked to help guide a fictitious Keeper of Paintings to find a lost 'Palette of Perception' – a magical object with special powers that gives them 'powers' – to engage with the paintings digitally. As they move through the Gallery, responding to the app's story, a free digital world is revealed where visitors can solve puzzles, find hidden secrets, and collect the gems connected to the paintings.

The 3D AR experience takes place in the National Gallery, London but also, through AR, a wider imagined world of Keepers where a group of magical beings help care for some of our world's most precious objects.

Relevance

How can CHQ make their display more interactive for the children?

Created by Bespoke Theatre on May 29th, 2022
Source: Keeper of Paintings | Website: National Gallery, London



Photo by: https://imgflip.com/gif/2478777

06 **ROSENBLUM, JENNY**

Video Games to connect younger generations to Opera
The case of A Life in Music – The first mobile game in the world produced by an opera house.

The idea of producing a free download game for smartphones and tablets based on music and Giuseppe Verdi comes from a desire to approach both a youthful and digital audience that have no particular ties to the world of opera and specific music. The potential of gaming to attract an international audience is enormous, and the goal was to use life in music to meet people of all ages, nationalities, and cultures, through the creation of an emotional bond that brings the Teatro Regio di Parma, music and Giuseppe Verdi, closer to each other.

A life in music began as a 2D side-scrolling narrative game which explores the friendship between a boy and girl in a universal story where music is the protagonist. The gameplay will be expanded from the story telling approach of the pilot phase and will evolve into a new story about choice, increasing gamer participation in order to create a closer link between the choices of the player and how the game progresses.

Relevance

Produced by the Teatro Regio di Parma, the game for smartphones and tablets will be available as a free download in both Italian and English through the App Store and Google Play Store. Commissioned by Festival Verdi to the international and multi-award winning leader in the gaming sector for cultural institutions, ToiPazzo, it has been developed in close collaboration with the Festival Verdi Scientific [...]

Created by Bespoke Theatre on July 6th, 2022
Source: A Life in Music | YouTube Channel of ToiPazzo

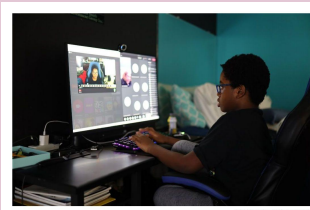


Photo by: Tobias van Logteren.com

07 **COLLAARD, JIMMIE | GERMANY | 2016**

Filmspielplatz
A digital playground for very young filmmakers

The free education platform Filmspielplatz.de is a joint project of OFF – Deutsches Filminstitut & Erlangen, Frankfurt am Main, and Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin. It offers a range of short films of different genres and instructional tutorials (some of them barrier-free and multiple languages) on how to make your own movies. The platform aims at children, daycare centers, schools and families. The playground wants to inspire the children to engage actively with what they have seen.

Relevance

Collaborative digital project that makes the cultural technique of filmmaking available to new generations.

Created by Bespoke Theatre on May 29th, 2022
Source: Informationskultur | Filmspielplatz

The What. Creation & Creativity.

*The forms and types of Cultural Heritage
that can facilitate the sector's transformation..*

A new wave of artists and creators, fuelled with passion and purpose, and with digital platforms at their fingertips, are likely to bring new forms of arts and cultures that represent new frames combining their world views and skill sets to develop alternatives to challenge the status quo. This may again stretch the definitions of what constitutes art and culture, with new forms and genres, new formats of “performing” and interacting with creative works, resonating with new audience interests and expectations.

Inclusivity and Accessibility within creations.

WHAT WE SEE

Inclusivity and accessibility are two sides of the same problem: to increase them, there is a need for a more welcoming environment for minority communities, either that may be for people with disabilities or with a lower income. Cultural Heritage Organizations are now challenged to rethink their business models as well as their infrastructure to understand who their audiences are and who are not able to be audiences, bridging the gap between them and creating an inclusive environment by facilitating its accessibility.

How can Cultural Heritage Organisations able to adapt themselves to create a welcoming environment for the group that were excluded before? How can they call back again previously strong audiences such as elderly?



Photo by: https://www.gettyimages.com/detail/stock-photo/1075174

01/2024 - 11/2025 - 100% - 1000 MEMBERS/USER

House of Memories by the National Museum of Liverpool

A museum-led dementia awareness programme which offers training, access to resources, and museum-based activities to enable carers to provide person-centred care for people living with dementia.

Museums are experts at recording and caring for people's memories. Using our experience in retrospective work, as well as access to museum objects, House of Memories' unique and innovative training and resources support carers to creatively share memories with the people living with dementia that they are caring for. The award-winning House of Memories dementia awareness programme was created by National Museums Liverpool.

Moreover, the HoM House of Memories app has pictures of objects from across the decades, which we brought to life with sound, music, and descriptions, and provides an easy-to-use way to help people living with dementia explore things that resonate with them. You can browse the objects, which include everyday things such as cinema tickets, a Singer sewing machine and a 10-shilling note. You can save your favourite objects to a digital memory tree, digital memory box or timeline.

Relevance

Museums should be committed to social inclusion, and the National Museum of Liverpool believes that museums have the power to change lives. House of Memories is an innovative programme of training, activities and resources that helps National Museums work towards being more inclusive within their communities.

Created by Sophie Archibald on 14th July, 2023
Source: House of Memories - National Museums Liverpool

TREND 15/24



Photo by: https://www.gettyimages.com/detail/stock-photo/1075174

01 - 10/2023/2024 - 100%

Technology & Accessibility in Theaters

Due to the prices of musical theater tickets, those in less affluent communities are unlikely to be able to afford the in-person experience.

The musical theater industry is contractually driven. The price of tickets has gone up quite substantially over the last ten years, way ahead of inflation (that's because those who can afford the in-theater experience continue to buy tickets. Although streaming promises musical theater access to a wider audience than an in-person production does, that doesn't necessarily mean that the musical theater industry will become more accessible.

As a profit-making business, musical producers will continue to have high ticket prices. This may lead to a less-than-optimal experience, where the more affluent are able to enjoy in-person theater and everyone else opts for streaming. The world of virtual reality is closer than people think. On Broadway, RealityVR have created the AT The Tony Awards VR Experience, where viewers are seated around the Tony Awards suite before watching scenes from the Best Broadway Musical in the comfort of their own homes.

Relevance

Musical theater, like much of the world post-pandemic, looks likely to be consumed in a hybrid way, with some audiences experiencing shows in-person and others online. And although the in-person experience may offer a superior sensory experience than streaming does, the world is rapidly evolving with technology.

Created by Daniela Ponce on 14th July, 2023
Source: What The Glass of House Theater Been Caut?

TREND 15/24



Photo by: https://www.gettyimages.com/detail/stock-photo/1075174

01/2024 - 11/2025 - 100%

Rijksmuseum and Dell Technologies collaborate to make art accessible for everyone

Through collaboration with Dell Technologies, the Rijksmuseum will further digitize its collection of 1.1 million works of arts and history objects

The Rijksmuseum (Amsterdam, the Netherlands) and Dell Technologies have found each other in their mission to make art and history accessible to everyone. During 2022-2023, they will work together on the further digitization, storage and accessibility of the Rijksmuseum collection. Dell Technologies is also providing the technology and facilities for data management and new working methods during and after the COVID-pandemic.

Since 2012, the Rijksmuseum has been one of the first museums in the world to make large parts of its collection digitally available to everyone via RijksStudio. With the aid of storage capabilities from Dell Technologies, the total collection of 1.1 million works of art and history objects, including the most extensive Rembrandt collection in the world, will be further digitized before 2025. The visual material will then be available via the RijksStudio and the accompanying app, so that anyone, anywhere in the world, can view, download and share the museum's entire digitised collection free of charge and in [...]

Relevance

Collaborations between arts institutions and technology firms enable large scale digitization projects, such as the digitization of 1.1 million works of art and history objects.

Created by Theo Schmitz on 14th July, 2023
Source: Rijksmuseum is VR Technology Partner based on groundbreaking user centered approach | DUNE | Digital

TREND 15/24

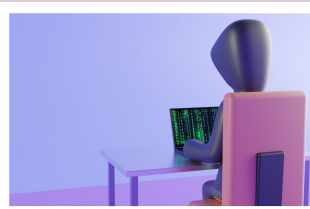
TREND 16

NFT Democratises Artist Work.

WHAT WE SEE

Artworks that are shared at museums are often elitists, limiting some artists to the ability to share their artworks. NFT has allowed producing more democratized art in the artwork by allowing smaller artists to share their art and be valued and purchased by their audience. We see an emergence in institutions valuing NFT artworks and integrating them into their own Cultural Heritage Organizations.

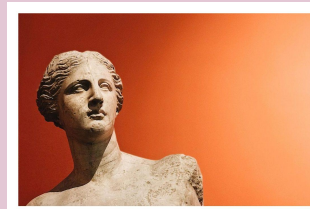
In addition, we see that NFTs are used as a way to fund Cultural Heritage Organisations without the involvement of other institutions (such as governments), demonstrating an interest from the public to support organisations directly. Is there a way or possibility for NFT or other blockchain currencies and Cultural Heritage Organizations' artworks to coexist in the same physical space?



RELEVANCE: THE CREATOR'S INTENTIONS: NFT
NFT creators giving away content – for free
Using 'Creative Commons Zero', a license for waiving rights, creators are doing it "for the culture"
SIZE OF THE HERDS OF PRODUCTION:
With NFTs, cryptocurrencies and DeFi being the latest craze in financial tech, more and more creators are opening up discussions on what business means.
"Creative works live and die by their cultural relevance. And while NFTs may allow for provable ownership of any digital item, irremovability of licensing, Creative Commons, Zero (CC0) allows artists to "license" ability to be actively, not just passively, using the creator's derivative works. And as new derivatives are created and shared, attention can flow back towards the original, strengthening its place in the collective consciousness. This in turn may inspire even more interpretations, resulting in a flywheel effect whereby each additional derivative can add to the original's value – able to perform network effects, whereby participants become more valuable to users as their users participate."
Relevance
Opening creative works to the public domain also opens the door to all manner of new uses and can be a spring board for inspiration. Design educators should take a close eye on this space in order to understand how the creative industry is shaping its digital future, infrastructures and boundaries.
Created by Bespoke Manyone on Aug 7th, 2022
Source: [WU-ETC Creative Commons License](#) / [WU-ETC License](#) 1680307 02/20



RELEVANCE: HISTORICAL CONTEXT: JUSTICE
Gustav Klimt's 'The Kiss' is joining the Metaverse Space
A new Aera of Anticollectio: NFT Tiles of a painting sold for the first time in history
Beverly Museum has recently turned Gustav Klimt's masterpiece 'The Kiss' into Non-Fungible Tokens (NFT Tiles - digital certificates of authenticity for files). The historic museum owns the famous painting from 1908/09. All kinds of memorabilia showing 'The Kiss' are sold in the museum's shop, such as umbrellas, bags and/or napkins, making money from the famous painting has found a new channel in the Metaverse. The NFT Tiles open up a new dimension for museums to earn money.
The NFTs dropped on Valentine's Day 2022. The famous painting was digitized and divided into 10,000 NFT Tiles that show details normally invisible to the human eye. Each of the NFTs has a number and is distinctive coordinates. Apart from Vienna's Belvedere the Italian Uffizi in Florence also sell NFTs of Michelangelo art.
NFT are a big art-market hype. The digital certificates of authenticity for files make it possible to [...] **Relevance**
Taking cultural heritage (digital images, sounds, documents, and virtual artifacts) to the Metaverse by using blockchain technology.
Created by Hespothen Manyone on Feb 29th, 2022
Source: [www.belvedere.at](#) 1680307 02/20



RELEVANCE: LOCAL: HISTORICAL CONTEXT
Seattle NFT Museum
The world's first permanent NFT museum
Seattle NFT Museum is the world's first permanent NFT museum. Featuring influential artists, coveted collections, and new mintings, the Bellevue show room is a place to educate and connect the budding NFT community in the Pacific Northwest while introducing it to works and artists from around the world.
Viewing digital art in a physical space helps to ground the NFT experience, unlocking our imaginations for what is to come. Seattle NFT Museum creators saw an opportunity to bring the digital art and NFT community together while providing exposure and education.
SNTM is also dedicated to the pursuit of sustainability. Emerging technologies to make NFTs more energy efficient are already developing, and the SNTM wants to help more people take part in the conversation, driving even more innovative solutions.
Relevance
NFTs are making a historic impact on art and digital assets with over \$2.5B in sales in the first half of 2022. Collectibles, sports, and art are the top three categories of NFT sales which is the focus of Seattle NFT Museum showing in an effort to provide an outlet for artists, creators, IP owners, and collectors to display their NFTs in a highly contextual, physical setting. The museum ranges from [...] **Relevance**
Created by Hespothen Manyone on Feb 29th, 2022
Source: [Seattle NFT Museum](#) 1680307 02/20

TREND 17

Redefining Cultural Heritage.

WHAT WE SEE

A new generation of artists and creators are likely to bring with them arts and culture that use new references and technologies and come from other contexts. We might see a shift away from art as entertainment toward art and culture as impact medium. This may again stretch the definitions of what constitutes arts and culture, with new forms and genres, new ways of "performing" and interacting with creative works.

Greater diversity among artists and creators, supported by diverse leaders in the arts, may recognise new forms of expertise, value new disciplines and culture. Bringing in new perspectives helps to drive experimentation and reinventing arts and culture at the grassroots.

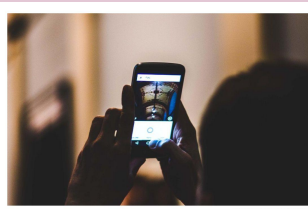


Photo by: Victoria and Adam Kuznetsov

HERITAGE | **COLLABORATION** | **INNOVATION** | **UX**

The tech is the exhibition
 Digital experiments are not just tools for enhancing cultural heritage exhibitions – the preservation of current online platforms has become a feature at the V&A Museum in London

In 2015, we took part in a project to collect and preserve the Chinese social media app WeChat, presenting it as a work of 21st century design.

Collaborating with WeChat's founders in Guangzhou, they were able to obtain an offline demo version of the application allowing them to keep alive an interactive version of the platform, without relying on a specific online server to remain in existence. This digital project will allow museum visitors in the future to understand and experience the entire platform we use for communication in the present day.

Relevance

This trend shows us how modern technology can itself become a piece of our culture, and also needs to be created and understood for future generations. The technological advancement of the last generation has seen us adopt, adapt and discard many aspects of technology that have played an important part of our culture in the 21st century. This example shows us how UK organisations can turn these into tangible [...]

Created by One Berlin on Aug 29th, 2022
 Source: Digital experiments and preservation of cultural heritage - Curator
 Source: How We Collect WeChat - USA 8th

TREND 17/1A



Photo by: Alexander Popov on Unsplash.com

TECHNO | **HERITAGE** | **INNOVATION**

Techno music as a cultural heritage
 New waves of music are becoming part of culture in Zurich

The biggest city in Switzerland has made techno part of its official "intangible cultural heritage" in partnership with UNESCO, the UN agency best known for selecting the world heritage sites. "The development of techno culture in Zurich, with the Street Parade and a very distinctive club scene, lends Zurich a young, open, hedonistic, and international reputation"

The integration of techno music as part of the cultural heritage allows the young people to feel part of the culture of the country that they love best. However, this also raises the question of what is the difference between a normal genre of music and one that is considered as part of the culture.

Relevance

- What is the line between new and cultural heritage?

Created by Reagen Thom on May 16th, 2022
 Source: Swiss Relegation Techno Becomes Part Of Cultural Heritage

TREND 17/1A

Chapter 4

Scenarios

4. Scenarios.

The scenarios presented an attempt to answer the question of what the world and the sector might look like in the future of 2035. They are not meant to be predictions of what will happen but instead to suggest a range of possible futures sufficiently different to spark creative thinking about how one might respond to each.

The presented scenarios combine the drivers, the insights and the collective opinions of many who participated in this collective futuring process. The various co-creation sessions with external stakeholders were impactful, triggering conversations between new stakeholders and in the end offer new perspectives and ideas about the future. Educators and academia have been able to engage with stakeholders from the cultural sector and through experiences build capacities that ultimately prepare and help them rehearse multiple futures.

Lastly, the scenarios are also not mutually exclusive futures; any given Cultural Heritage Organisation, large or small, global or local, may recognize aspects of each of these scenarios on a different scale.



Scenario A.

A Global Network Of Grassroots Entrepreneurs
Cultural Heritage organisations with a start-up mentality come together - year 2035.

Scenario B.

Community Localhood
Cultural Heritage takes an action-oriented role in and for the community - year 2035.

Scenario C.

Digital Everything
Digital tools dominate with a heavy reliance on technology - year 2035.

Scenario D.

Climate Catastrophe
Emergency acting, chaos and short term thinking overshadows the cultural sector - year 2035.



SCENARIO A

A Global Network Of Grassroots Entrepreneurs

Cultural Heritage organisations with a start-up mentality come together - year 2035.

Which trends & drivers underpin this scenario?

After a decade of inflation, battling against climate change and fighting for sustainability, governments have slashed spending in areas considered non-essential to economic growth. Thus with the value of cultural heritage not recognised, allocated funding has diminished, forcing the adoption of more entrepreneurial and self-sufficient business models within this sector, or else collapse. As a result, where larger institutions have become individually branded and hyper-commercialised, smaller organisations have instead re-structured themselves as a grassroots global network of agile players in order to survive, with a focus on collaboration and (un) usual partnerships.





What Happens? Overview

+ Decentralisation of Cultural Heritage Through Technology

The shift to a globalised network of local, small-scale sites, has fostered an open and collaborative start-up mentality within cultural heritage. Using the latest digital tools, platforms, and approaches, as well as leveraging (digital) channels to engage with communities regardless of location, we see a future full of ideas that bring in new relevant skill sets and creative profiles. A decentralised landscape of grassroots communities, curators, artists, start-ups, digital natives, entrepreneurs and beyond, who can participate in the innovation of the cultural heritage sector, with artworks and productions bridging digital and analogue techniques.

As a result of these more inclusive and evolved digital channels, new cultural hubs pop up in unexpected places —not just in the usual areas, but also in rural communities. Here, cultural heritage organisations become hubs for connecting people of varying economic, social and cultural backgrounds, including (climate) refugees. These spaces enable collaboration and co-creation to nurture the growth of novel viewpoints, for example through the sharing of new stories around indigenous cultures.

+ Alternative Finance Models to involve visitors

With Europe having to rapidly find solutions for the multiple crises faced in the last decade, they invest in new sophisticated technologies and nurture a thriving startup ecosystem. This start-up mentality has been crucial in bringing about societal change as well as new economic models driven by tech, where openly sharing knowledge, data and resources is key to scaling up sustainably and responsibly. Within this landscape, local cultural heritage organisations have utilised their expansive global network to mobilise online communities for economic support and tap into more innovative business models. This is predominantly through grassroots fundraising that have greatly evolved since the crowdfunding platforms of the 2020's, emerging as a by-product of developments in DAOs (distributed autonomous organisations) in the crypto art world, alternative shareholder structures, cooperatives and new platforms that enable greater community participation. Now artificial intelligence is widely utilised to create better data-driven decisions and services, with data safeguarded and managed by European Digital Rights to prevent piracy and is in line with European values.



What Happens? Overview

+ Healing Through Heritage

Living in times of uncertainty and geopolitical unrest has impacted the trust of many people and steered a focus on building strong multicultural communities, meaningful relationships, and collective care. People rediscover and value setting up support systems between generations and come together in new ways. In these times culture is embraced and celebrated by many as a way to heal and calm themselves from mental health issues that are associated with anxiety and stress caused by increasingly extreme weather events.

The conflict around the decolonization of art has mostly been overcome, with cultural heritage healing wounds through embracing new perspectives, acknowledging origin and developing exhibitions that reflect the diversity of audiences. Today, cultural hybridization and multiculturalism is seen as an asset, with the integration of various cultural perspectives and values as the norm. As a result, a diversity of artists dominate culture, with new stories being told, along with bolder experimentation and creation in doing so.

Insights that inspire this scenario:

- + Healing Through Heritage
- + Alternative Finance Models to involve visitors
- + Giving Back To Whom it Belongs
- + Decentralisation Cultural Heritage Through Tech
- + One Plus One Makes Three
- + Blending Technology with CHO
- + Inclusivity and Accessibility within creations.



“... If organisations and small institutions understand the importance of building a network and collaboration, this is a very probable scenario...”

– Participant at Futures Dialogue Session



Selection of Reflections & ideas and Implications from the co-creation sessions

Overall Reflections:

- The scenario describes a future projection different for large and small organisations. Large organisations become highly commercialised, which could result in decisions to put profit over content.
- Smaller organisations might have a chance to now participate and come up with new perspectives, if they are entrepreneurial enough and small institutions understand the importance of building a network and collaboration.
- Already existing reality with a big potential for building networks and democratisation of the cultural heritage sector.
- Most of the stakeholders indicate that this scenario is closest to reality. Vienna stakeholders feel it is far off.

Impact on Cultural Heritage Organisations and its stakeholders:

- For smaller organisations it would be a great scenario with the chance to learn from other institutions to make an impact on their communities, getting together and working towards a common goal. Will result in mushrooming of cultural activities.
- It triggers CHOs to shift their focus on participation and ownership. CHO's will need to think about new resources to integrate in their structures and how to actively engage visitors.
- Without allocated funding commercial partners will invest more in startups with a culture focus. There is the possibility for CHO's to become meeting places for knowledge exchange between cultural creators from grassroots and big institutions.
- New skills and processes would be needed, such as co-creation processes and change management - balancing perspectives, bringing in and ensuring critical perspectives, and additional marketing skills to allow for crowdfunding.



Selection of Reflections & ideas and Implications from the co-creation sessions

What should be done now to move towards this scenario?

- Embrace competencies in critical thinking and commercialisation. For example understanding the impacts of commercialisation and threats of privatisation of Cultural Heritage.
- Participation is key. Focus on involving the user base in co-creation and participation. Establishment of communities of affection to create technologies of emotion.
- Tech-creative literacy and historical literacy for all. E.g. Artificial intelligence, extended reality and global history.
- Understanding the broader social, political and economic context within which the CH sector functions and connect the CH sector's broad mission to other social
- challenges.Cultural leadership joining forces with other Cultural Heritage Organisations instead of project gatekeeping and protectiveness of organisations' artistic message, that severely contributes to the sector's closeness.
- Redefining CH sector's ill-defined needs of its audience and stakeholders; anticipating and recognising their needs is the first step towards change.

Note that some of the competencies were pulled from the Competencies Gap Map output synthesising interview insights from Cultural Heritage Organisation, as well as Tech and Social trends experts..

Impact & ideas on revenue and business models:

- Focus on alternative business models: equitable and cooperative business models would be needed. Fx, having a value proposition at the core of businesses regarding size and insisting on a triple bottom line and impact goals to prevent hyper commercialisation of larger CHOs.
- Some scepticism arised in our co-creation sessions whether or not crowdfunding will really support organisations or how they will influence the collection process, while other experts believe that it could ensure that everyone is able to participate in the market. There might be a tension between open content and e-commerce
- The creation of a network of smaller organisations would allow savings financially as well as in terms of human resources.



What is *your* initial reaction to this scenario?

(write down your thoughts on this page)



SCENARIO B

Community Localhood

Cultural Heritage takes an action-oriented role in and for the community - year 2035.

Which trends & drivers underpin this scenario?

In 2035, we see an acceleration of activist movements that demand change around the world. With continued crises and uncertainty in the post-pandemic landscape, it has become ever more necessary for civil action to fix the political, economic and social challenges. Tired of waiting, the next generation recognise activism not just as a necessity, but part of who they are.

Within this climate, the cultural heritage sector has been forced to rethink their function and value in society, to evolve into community-based sites for action that build a better future.





What Happens? Overview

+ Museum as part of the local space

Whilst cultural heritage still receives small government contributions, they require additional financial support through community contributions to stabilise funding. This has led to the business models of cultural heritage organisations and institutions being transformed, by redirecting resources solely towards the good of the community and Environment. As a result, sites and spaces have been transformed for people to come together for more intimate meetings and dialogues, to rebuild In Real Life (IRL) connections as a counter-trend to virtual events. Strong ties to communities have evolved, through addressing local challenges and offering participatory experiences and events that strengthen the broken social fabric of society - with safeguarding local spaces and preserving cultural heritage goes hand in hand.

Now, institutions follow a new guiding principle: that the cultural heritage sector must sustain and regenerate the well-being of all - nature included. This is currently being seen as taking shape through a comprehensive approach to the impact of science and technology. By bridging the gap between STEM and SSH with educational STEAM-approaches, cultural heritage institutions are playing a central role in developing and communicating innovative solutions to societal challenges. As a participatory process, this places importance on the inclusion of knowledge generation by groups from different social, cultural, and demographic backgrounds, reflecting the audience as key stakeholders.

+ Ladder of participation

In society, there is an increasing awareness of social value in what cultural heritage can offer and provide. The sense of collective good and participatory events take a main focus, resulting in new initiatives and forms of community, for example through fostering knowledge exchange with research institutions by incorporating participative citizen science approaches. Organisations can now even be run by local people, appointed through a citizens' council – where all can have the opportunity to select who should run 'their' space.

The incorporation of democratic decision-making approaches within the sector, such as the aforementioned example, has meant the organisational transformation of Cultural Heritage is going slower than perhaps preferred or needed. Data from these organisational processes can be utilised by the museum to innovate and facilitate services that further support their communities - however - regulation and knowledge on data sovereignty is lacking which has allowed breaches leading to participant data being misused by untrusted parties.



What Happens? Overview

+ Museum as Mediators for Local Challenges.

Over time, community-based cultural heritage has been able to build trust and develop approaches around mending the growing divisions in society. This can be seen through nurturing the engagement and participation of diverse communities, as well as bridging the gap between different cultural groups and demographics. For example, cultural heritage organisations now address social challenges such as loneliness, through facilitating conversations and running workshops between older and younger generations, valuing real-life connections despite advancements in technology.

There is the offering of open and inclusive discussion for groups across different economic, cultural and demographic backgrounds in order to share their life stories, with the potential to translate these into archives both on analogue and digital platforms. Furthermore, having incorporated educational STEAM-approaches through on-going collaboration with research institutions, cultural heritage also plays a crucial role in developing and communicating solutions for societal challenges such as climate change. In particular, they are crucial in reaching out to local communities in order to gauge the acceptance for new innovative solutions and technologies. Communities now not only contribute knowledge, but also see themselves reflected in museums and cultural heritage sites.

Insights that inspire this scenario:

- + Museum as Mediators for Local Challenges
- + Healing Through Heritage
- + Alternative financing models to involve visitors
- + Museum as Part of The Local Space
- + Ladder of Participation
- + Redefining Cultural Heritage
- + Inclusivity and Accessibility within creations



“... There is a need for understanding culture as public property. We need to cultivate courage to invite people in and make global issues relevant locally. Local Hood needs to be at the core of one's business model...”

– Participant at Futures Dialogue Session



Selection of Reflections & ideas and Implications from the co-creation sessions

Overall Reflections:

- Overall, this scenario was valued as preferable by most of the external stakeholders during our Future Dialogue sessions. It was seen as an opportunity - especially for small and medium sized institutions - to move away from the economic pressure whilst giving value to the social dimension.
- It brings up the much discussed point of considering Cultural Heritage from a social perspective to engage with local communities. The responsibility of museums and value of culture would (have to) be rethought in this scenario.
During the COVID lockdown, Cultural Heritage Organizations suddenly understood the importance of their role within their local communities. Community is and will be an important pillar of many CHO's with museums being able to contribute to all societal challenges within their communities.
- We witness more and more local initiatives: the unique and the authentic. It's an interesting way to create broader CHO's and for everyone to become creators.
- Lastly, the premise that less funding will lead to more "resources directed solely to the good of society & nature" was considered by some as a risky assumption in this scenario.

Impact on Cultural Heritage Organisations and its stakeholders:

- Concerns were raised that the artistic quality won't be retained and the professional knowledge will be challenged. CHO's might need a radical new approach to engaging people with focus on hosting and designing platforms for co-creation.
- It will lead to a democratisation of the relationship between people and cultural institutions, which means that CHO's and their stakeholders can converse at the same level and this can develop more profitable relationships.
- It puts community and the local dimension back in the spotlight, with participatory models for digital collections that need to be strengthened.
- Lastly, it will impact current structures, for example who decides which perspectives are included? How to ensure that stories from other viewpoints are curated.



Selection of Reflections & ideas and Implications from the co-creation sessions

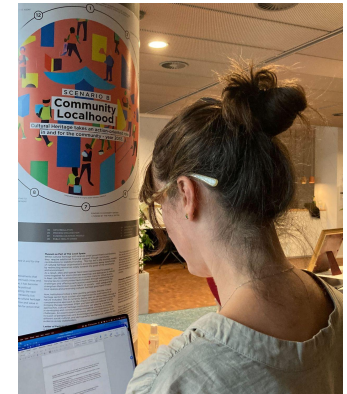
What should be done now to move towards this scenario?

- Co-creation is important. It will be key to be open to co-creation and change roles from experts to facilitators, from curator of art to for curators for outreach and communities.
- CHO's will need to understand local communities and have knowledge of the local context with a focus on facilitation of communities. This will impact the need for relational abilities and the ability to build networks through engagement with local projects and social/non profits. Competencies will be needed in openness and the art of hosting.
- Moreover CHO's have the opportunity to embed knowledge systems deeper in the society, e.g., by facilitating safe spaces for debates that cannot take anywhere else
- A need for understanding culture as public property. We need to cultivate courage to invite people in and make global issues relevant locally. Localhood needs to be at the core of one's business model.
- Effective risk-reward digitalisation strategies for CHO, e.g., digitalisation as a future investment and creation of structures to identify, test, and introduce innovative models complementary to the governmental funding
- Skills to transparently implement the use of technology without losing the human aspect
- Lastly, CHO professionals need blockchain literacy as well as democratic and communal awareness.

Impact & ideas on revenue and business models:

- With a focus on understanding local communities and new ways of inviting collaborators, new memberships could be developed and better value-based partnerships created.
- With CHO's being run by local people could be potentially economically risky.
- CHO's should work with a business model where there is a focus on the measurability of impact and solutions.

Note that some of the competencies were pulled from the Competencies Gap Map output synthesising interview insights from Cultural Heritage Organisation, as well as Tech and Social trends experts.





What is *your* initial reaction to this scenario?

(write down your thoughts on this page)



SCENARIO C

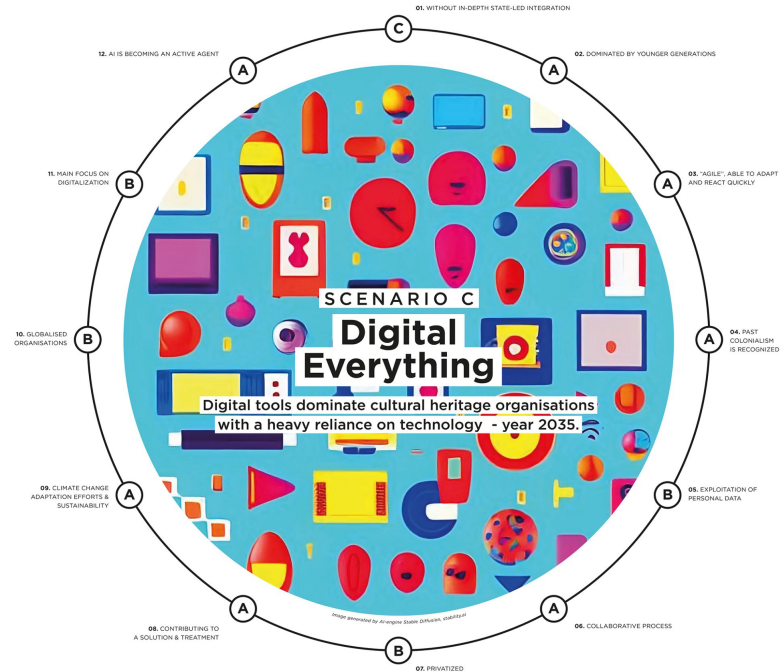
Digital Everything

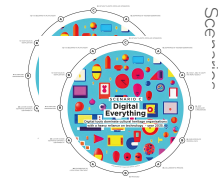
Digital tools dominate cultural heritage organisations with a heavy reliance on technology - year 2035.

Which trends & drivers underpin this scenario?

Digital tools and platforms of 2035 dominate how people live, work, connect and navigate themselves. Driven by the young generation of (digital) makers, vast technological advancements have resulted in moving from reality enhancement to life in parallel virtual worlds.

With Cultural Heritage sites heavily impacted by climate catastrophe, and digital connectivity having matured to its fullest, all physical operations are now closed and protected. Cultural Heritage has transferred online, into virtual platforms for people to visit.





What Happens? Overview

+ Museum Memefied

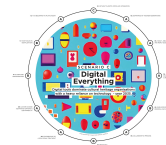
Driven by public pressure to act on a variety of crises happening on a global scale, Cultural Heritage can receive the minimal funding available from governments, only if they follow the Code of Climate Culture. This means that measuring and reducing climate impact is key to receiving subsidies, whereas on the other hand, private investments in parallel virtual worlds are moving faster with the growth of the metaverse. In response, Cultural Heritage has become increasingly commercial and privatised. The focus is on entertainment and marketability over a deeper exploration of knowledge and creativity. More must be done with less, putting scarce resources into profitable and 'easy-to-digest' online productions and templates that ensure stable income. Cultural Heritage will become less about challenging or innovative content and more about experiences, media, and entertainment that are digitally shareable via social media.

Through actively investing in the potential of artificial intelligence, Cultural Heritage pushes data collection to fulfil the large amounts required for circulating fully executed computer generated content. Data has thus become the lifeblood of cultural heritage, and demands that the sector adopt the right skills and competences to handle data with care - ensuring data sovereignty, quality and ethics. As part of this, Cultural Heritage Organisations regularly lead hackathons to experiment with new ways of integrating the importance of ethical and human aspects within innovation processes for successful transformation.

+ NFT Democratises Creative Work

Digital connectivity has spread to all corners of society, sparking demand from new audiences and stretching the definition of what cultural heritage can or should be. As parallel realities continue developing in the metaverse, new forms of arts and culture take shape, with the potential to become instantly mainstream through rapid cycles of going viral. Colonial-era artefacts previously held in European museums, now possess digital twins, allowing their return to the country of origin.

Creators have access to new digital tools, gaining more control and ownership over their work combined with new support platforms and ways of connecting. This has changed the way collections are being created and funded, for example through micro-funding and taking part in de-centralised economic models.



What Happens? Overview

+ Blending tech with Cultural Heritage

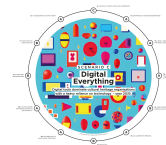
Digital connectivity has spread to all corners of society, sparking demand from new audiences and stretching the definition of what cultural heritage can or should be. As parallel realities continue developing in the metaverse, new forms of arts and culture take shape, with the potential to become instantly mainstream through rapid cycles of going viral.

Colonial-era artefacts previously held in European museums, now possess digital twins, allowing their return to the country of origin. Creators have access to new digital tools, gaining more control and ownership over their work combined with new support platforms and ways of connecting.

This has changed the way collections are being created and funded, for example through micro-funding and taking part in de-centralised economic models.

Insights that inspire this scenario:

- + Decentralise Arts through Tech
- + Upskilling the Workforce
- + Alternative financing models to involve visitors
- + Experimentation Of Pricing Models
- + Blending Tech With Cultural Heritage Organisations
- + Learning Through Gaming
- + The Museum Memefied
- + NFT Democratises Artist Work
- + Redefining Cultural Heritage



“... We lack a digital track and knowledge about possibilities in this field. We need to qualify the relevance: Why do it? For whom? What has value in a digital everything? How do we balance the access to physical real-life communities and what they need to provide for this to work?...”

– Participant at Futures Dialogue Session



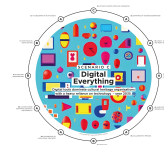
Selection of Reflections & ideas and Implications from the co-creation sessions

Overall Reflections:

- Overall, this scenario - where the access to cultural objects is offered exclusively online is improbable and neither considered preferable by many of the stakeholders. However, hybrid forms of CHO's were viewed as more likely to happen where the best of both the online and offline world can be experienced.
- Some of the stakeholders in Denmark noted that the digitalization is largely already happening with the Google Art Project. However, if there will be a full immersion, as described in the scenario, it'll probably lead to loss and disconnection.
- Another reflection was that this scenario can ensure that culture is communicated broadly and raise the potential for more participation, for example by offering experiences in multiple languages and giving platforms to minorities. On the other hand it might also be anti-democratization of non-digital people, who'll be cut off.
- CHO's will always exhibit and collect challenging and innovative content. Using digital and "easy-to-digest" interfaces will support the audience to get closer and more engaged, but 'CHO's should (& will) never set entertainment over education."

Impact on Cultural Heritage Organisations and its stakeholders:

- The visitor experience would need to be completely redesigned through technology, there would be a bigger need for technical roles. All of this though needs to be combined with the need to keep a strong focus on the human aspect of the experience, and of the relationship between CHO's and visitors. There's a risk this approach will come at the cost of physical spaces and objects and museums 'in- real- life' could disappear.
- A lighter version of the described scenario would use digitalization to support and amplify real life visits to real cultural heritage sites.
- As there will be an increase of data and digital presence, CHO's will have to understand cybersecurity and have the ability to protect personal data. Furthermore, using data as a resource will require a higher level of digital literacy and knowledge about monetising digital products and data rights.
- Digital Everything could also be considered as a way of democratising cultural heritage and of inspiring people to go and experience the physical spaces by introducing them to places through digital experiences.



Selection of Reflections & ideas and Implications from the co-creation sessions

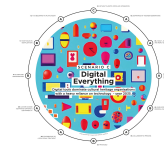
What should be done now to move towards this scenario?

- Not preferable in the way it is described. However the presence of proper actions to accompany the presence of technology to create more immersive experiences, and to avoid the creation of monopoly scenarios, can make this scenario more acceptable. In this way it can serve as an open access public service.
- In a digital world of cultural heritage, we'll need new norms and architecture for when guests "go" to the museum, a dedicated focus on curating and moderating online presence and interfacing between CHOs and guests. Creators need to work across modalities as AR & VR.
- CHOs will need to intensify research on data ethics & technology ethics. For Europe, it will be important to ensure that technology is developed not by companies alone, but tailored to the needs of CHO institutions, e.g., adopting open access data, open science and fair use data principles for democratising CH across the sector
- It will be important to uniform standards in the use of metadata for descriptions, create visualisation possibilities and use artificial intelligence for the archiving.
- Digital revolution would require transparently implement the use of technology without losing the human aspect, so that the sector's value system is reshaped around its social responsibility to its employees.

Impact & ideas on revenue and business models:

- As this scenario describes a world that is highly digitalized, it is important to think about what the business model and funding would be, as there is little staff and not enough digital infrastructure.
- CHOs will need to both educate themselves on digital literacy as well as gain knowledge about monetising digital products.
- Lastly, to avoid climate catastrophe the new digital CHOs need to establish partnerships with carbon capture storage entities.

Note that some of the competencies were pulled from the Competencies Gap Map output synthesising interview insights from Cultural Heritage Organisation, as well as Tech and Social trends experts..



What is *your* initial reaction to this scenario?

(write down your thoughts on this page)



SCENARIO D

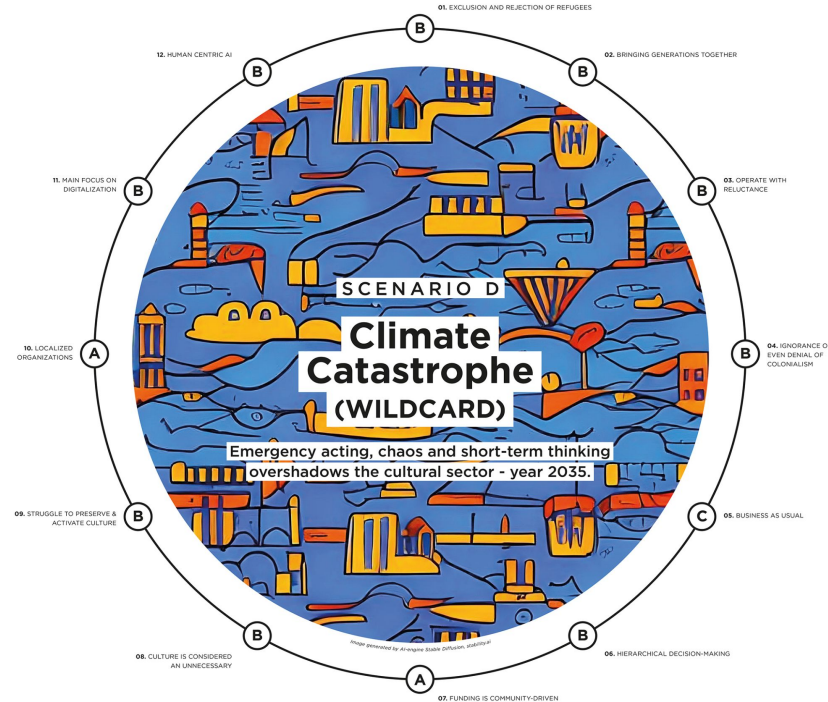
Climate Catastrophe (WILDCARD)

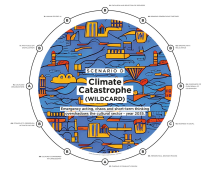
Emergency acting, chaos and short-term thinking overshadows the cultural sector - year 2035.

Which trends & drivers underpin this scenario?

The temperature has now risen to 2.5 degrees Celsius, an increase of around 1 degree since 2022 due to inaction around implementing drastic measures to halt global warming.

The Cultural Heritage sector struggles to survive, triggering panic across the few remaining sites to protect what they have.





What Happens? Overview

+ Culture vs. Crisis

With uncertainty and chaos being the norm, financial markets are volatile, leaving cultural heritage in an unstable position. Governments cut all funding and donations from philanthropists dry up, with arts and culture seen as unnecessary against a backdrop of escalating crisis. Extreme weather events and natural disasters are frequent, devastating not only crops, food supplies and general infrastructures but also sites of cultural celebration and value. Memorials and places of worship have been disproportionately damaged and destroyed. Cultural Heritage organisations still exist but are led by a political agenda, with short-term thinking reigning rampant.

Artificial intelligence is widely used, however datasets and algorithms have become progressively biased. Innovations are being developed by technology giants, solely focused on short-term profit and with an uncritical mindset.

+ 'Make our culture great again'

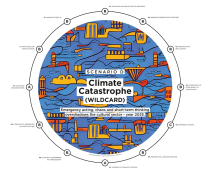
Influenced by fear and rising populism, local communities are inward-focused and become stakeholders in Cultural Heritage driven by a determination to keep national traditions upheld. An anxious mindset goes hand in hand with a lack of solidarity in society seeing a spike in nationalism and the rejection of certain groups within society. 'Make Our Culture Great Again' is a running slogan, representing the growing presence of hard-line conservative values, which results in dividing society. Xenophobic attitudes emerge, rooted in fear that through the unprecedented numbers of migrants and refugees, national rituals and cultural traditions will disappear. Cultural Heritage solely focuses on a country's 'own' cultural heritage from now on.

However, there is a glimpse of hope in the reaction against political agenda-setting and nationalism where parts of the arts and culture have moved underground, creating a thriving scene born out of protest, hope and action for better times ahead.



“... A frightening scenario, but culture thrives in resistance so even if people wouldn't go to CHOs anymore, culture would still be a factor and be more locally organised. Museums might act as mausoleums for things that are gone. ...”

– Participant at Futures Dialogue Session



Selection of Reflections & ideas and Implications from the co-creation sessions

Overall Reflections:

- As the title of the scenario suggests, this is considered by all a frightening, dystopian scenario, which sadly, is not completely improbable.
- Although it is a highly unlikely scenario, if it would happen, it might be positive for CHOs who would then become places for people to gather for meaning and community.
- Another perspective that came out of the Future Dialogues was that culture dictates how we understand our place in the world and that this crisis scenario might turn cultures priority from focusing on inspiration to focusing on survival.

Impact on Cultural Heritage Organisations and its stakeholders:

- It will lead to exclusion and turning of the masses, fear, lack of common language, but might be an opportunity for grassroots to define a new art scene. It could trigger a larger engagement from grassroots and local initiatives to cultivate creative opportunism.
- The impact for CHO's would be high: the whole sector would need to be redesigned from a financial as well as social perspective.



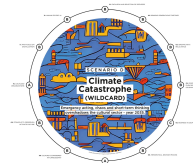
Selection of Reflections & ideas and Implications from the co-creation sessions

What should be done now to not move towards this scenario?

- Art needs to take a bigger responsibility in leading change and calling to climate action. e.g. inspirational activities based on historical catastrophes.
- It would require the development of alternative creative thinking from CHO's. CHO's need to develop and cultivate entrepreneurial skills, critical thinking, educate people to complexity, self-organisation and community building.
- On the other hand, awareness should be created that culture can become a weapon of propaganda. Increase focus on cultural education and critical thinking to understand local culture in a larger international context and to cultivate historical awareness.
- Teach compassion and aesthetic awareness from early school, so people understand the value of culture. Search and scout our heritage for regenerative practices leading to new exhibitions. Development of regenerative common rituals.
- Produce immersive experiences that gives citizens access to our "catastrophe heritage" as exposure therapy
- CHO's should clarify their mission and values even stronger, whilst finding large scale technical solutions for climate change and providing public service quality content.

Impact & ideas on revenue and business models:

- If CHO's institutions are not funded anymore in this scenario, universities will likely not be funded either. This requires CHO's to find an indirect source of financing.



What is *your* initial reaction to this scenario?

(write down your thoughts on this page)



Chapter 5

Strategic Recommendations

5. Strategic Recommendations.

The participatory and collective futuring exercises in the process gave stakeholders the opportunity to better understand future competencies needed for various scenarios. In addition, they opened up a dialogue between different stakeholders on how they could work together in the future to adapt to each scenario.

When looking at data collected and opinions and reflections shared during the Future Dialogues, **Scenario B - Community Localhood, turned out to be the most preferable scenario for the stakeholders**, that can inspire Cultural Heritage Organisations to evolve their business models. While the opinions reflected within the regional co-creation session by no means represent the whole of Europe, they help focus our thinking.

Lastly, some questions that can be raised when thinking of building future competencies and business models fit for various future scenarios.

- + If we recognize aspects and drivers emerging from these different scenarios, what actions are you taking now to prevent them or make them happen?
- + How might shifts in funding levels and sources change what we do and how we do it? What risks or opportunities emerge from these scenarios for Cultural Heritage Organisations ?
- + What educational programs, training, tools, skills, or resources do we need to face the various future scenarios both for HEI academics and educators, as well as HEI students ?

Acknowledgements

Cultural Heritage Experts:

University of Vienna
Christian Huemer - Belvedere
Anonymous - House of Austrian History

Stefan Benedik - House of Austrian History
Anonymous - Zoom Children's Museum
Anonymous - Jewish Museum Vienna

Ca' Foscari University of Venice
Valeria Finocchi - Palazzo Grimani Museum
Marco Mazzocco - Palazzo Grimani Museum
Carlo Presotto - La Piccioniaia Theater company
Diego Calaon - Ca' Foscari and Torcello Island
Maria Letizia - Pulcini Museum of the Lagoon

University of Copenhagen
Torben Vinther - Københavns kommune
Priscilla Rasmussen - Dansehallerne
ane Sandberg - Founder of Enigma museum
Jonas Grøn - Villa Kultur

Academic experts:

University of Vienna
Margarete Szeless - Self-Employed
Eva Mair - University for further education Krems

University of Copenhagen
Maria Ovesen - KU Lighthouse
Michael Eigtved - UCPH

Technical experts:

University of Vienna
Anonymous - Self-Employed
Florian Kleber - Technical University Vienna

Ca' Foscari University of Venice
Andrea Barbon - Mindware
Milo Sarrini - BAM! Cultural Strategies
Fabio Pittarello - Ca' Foscari University of Venice
Alessandro Iannucci - Alma Mater Studiorum
(Bologna University)

University of Copenhagen

Adam Hede - Implement Consulting Group
Mathias Seidler - Khora
Louise Sonne - TBWA

Business Model Experts:

Ca' Foscari University of Venice
Paolo Ferri - Alma Mater Studiorum (Bologna University)
Luca Pareschi - Università degli Studi di Roma "Tor Vergata"
Marco Vedovato - Ca' Foscari University of Venice

University of Copenhagen

Pil Anna Roar Meier - Artcat
Michelle Fyrstenberg - Artcat



Ca' Foscari
University
of Venice



momentum
[educate + innovate]



UNIVERSITY
OF VIENNA

bespoke



UNIVERSITY OF
COPENHAGEN



Co-funded by the
Erasmus+ Programme
of the European Union

Cultural Heritage 2.0: Business Model Evolution Program project is a KA2 Cooperation partnership under the project No. 2021-1-IT02-KA220-HED-000032050

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.

bespoke

for



**CULTURAL
HERITAGE**