

# HERITAGE & INNOVATION

HOW TO INNOVATE WITH CULTURAL RESOURCES?

ILUCIDARE

INSPIRATION KIT



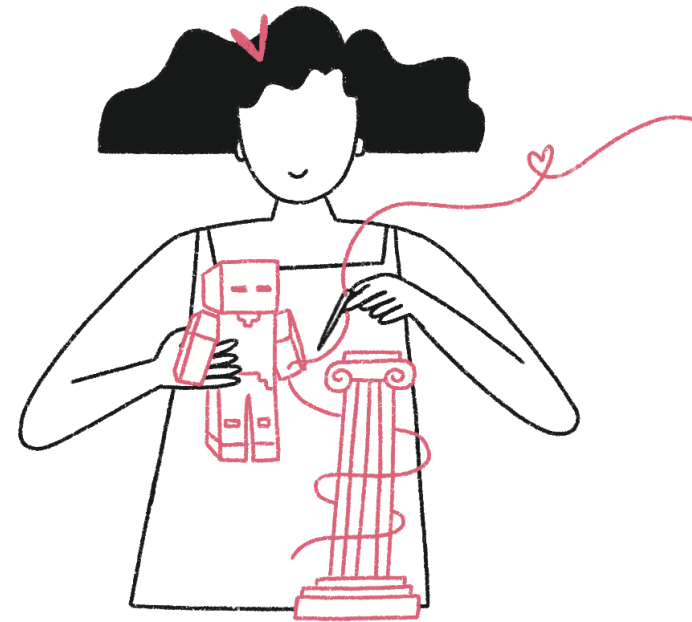
# HERITAGE INNOVATORS OF TODAY

Are you interested in what innovation can bring to the field of heritage?

Are you curious to find new opportunities to make the impact of heritage on our communities even larger?

Or maybe you simply want to find out how others try to be creative and innovative when working with culture?

Keep scrolling and you will learn about projects that work with cultural heritage in order to solve challenges modern societies face.



**Minecraft in service  
of cultural education**

You can also quickly jump to the section on heritage-led international relations to see what heritage projects can mean in the international context. ➔

And if you ever wondered what can be done to strengthen the role of heritage in innovation and international relations, see our Policy Recommendations. ➔



**People's museum  
in Dublin**



**A panorama of paradise lost turned  
into interactive documentary with  
high quality digitised art**



# HERITAGE AND INNOVATION - WHAT IS THE CONNECTION?

Is "heritage and innovation" a contradiction in terms? Are there any links between the two notions? The ILUCIDARE project proves that there are innovations not only within the field of heritage itself (e.g. new ways of monument conservation). Heritage can also inspire innovation in other domains (e.g. social or technological).

**But what exactly is heritage-led innovation?**

**Our working definition lists a number of characteristics of heritage-led innovation.**



**new knowledge  
as basis for innovation**

**new ideas come from connecting  
different disciplines and sectors**

We have also distinguished three main categories of heritage-led innovation:



**implemented /tested**

**put into use or made available  
for others to use**

**market & society**

**determining the success of innovation**

**the goal  
of an innovation  
is value creation  
or preservation**

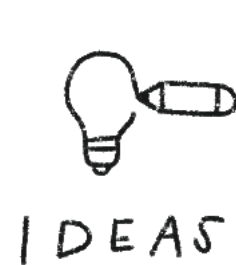
**improvement over  
the current situation**

# HERITAGE-LED INNOVATION FRAMEWORK

To better understand  
how heritage-led innovation  
occur we have created  
the following framework:



For more information  
see our Innovation  
Handbook



IDEAS



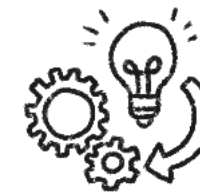
ACTORS



TRANSACTIONS



CONTEXT



PROCESS



OUTCOME

# HERITAGE-LED INNOVATION CATEGORIES

What kind of innovations do you think can be created using cultural heritage? Definitely new techniques but also new services. What else? See our categorisation to discover that heritage can be the basis for a myriad of varied innovations!

TYPES OF INNOVATION



## COMMODITIES

- MATERIAL PRODUCTS
- INTANGIBLE SERVICES

new development  
improvement  
add-on complementary



## CONFIGURATIONS

- BUSINESS MODEL
- NETWORK
- STRUCTURE
- PROCESS

obtaining revenue or resources

connections with others to create value

alignment of talent and assets

signature method for doing work



## EXPERIENCES

- SERVICE
- CHANNEL
- BRANDING
- STAKEHOLDER ENGAGEMENT

support and enhance your product or service

how your product or service is delivered to users

representation of your product or service

distinctive interactions with users





HOW TO EMBRACE A TRANSNATIONAL  
APPROACH TO THE PAST?



HOW CAN CULTURAL HERITAGE BE  
ACTIVATED IN THE TIMES OF CRISIS?



HOW TO CREATE OPPORTUNITIES  
TO HEAR "SILENT VOICES"?



HOW TO USE HERITAGE  
TO SUPPORT EDUCATION?



HOW TO EMPOWER HERITAGE  
INSTITUTIONS TO ENGAGE  
IN DISCUSSING CHALLENGING  
THEMES?



HOW TO DISCUSS HERITAGE  
IN AN ENTERTAINING WAY?



HOW TO INTRODUCE  
A PARTICIPATORY, INCLUSIVE  
COLLABORATION INTO CULTURAL  
HERITAGE PROJECTS?



HOW TO MONETISE  
HERITAGE ASSETS?



HOW TO USE DIGITISED  
HERITAGE TO ENGAGE?

# DISCOVER HERITAGE-LED INNOVATIONS

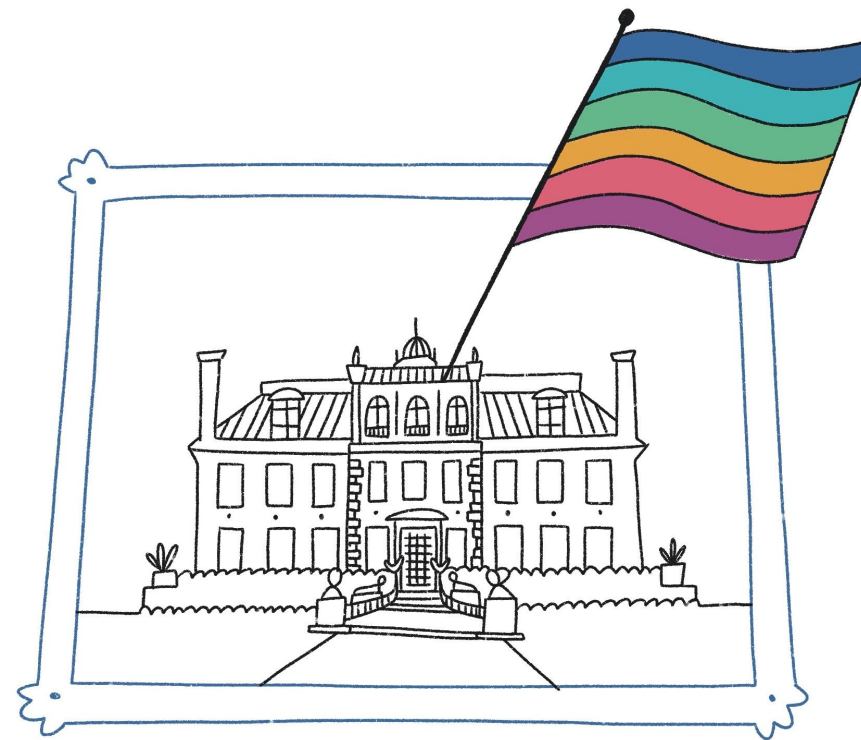
Innovation processes always start with a need, a question, a problem to be solved. How can we use heritage to find unique answers to our challenges?



# HOW TO CREATE OPPORTUNITIES TO HEAR "SILENT VOICES"?

Have you ever visited a historic house where you learnt that its famous owner was single or lived with a same-sex "friend," but nobody really explained why they were single or what the nature of this friendship was? Or an exhibition that featured objects that were created in a different country or on different continents but your exhibition guide never explained to you who owned them and how they travelled from the place of their origin to the present collection? Have you ever wondered why your national museum displays works created almost exclusively by members of the privileged groups (e.g. white, male) and fails to acknowledge the fact that your country has been inhabited by people representing different ethnic or national groups, as well as different genders or religions?

The following examples have identified "silent voices" that have been largely overlooked by cultural heritage and decided to make them fully hearable.



**Unearth the LGBTQ+ past and make "queer heritage" part of your cultural heritage**



**Resist normative narratives about nationality or ethnicity and discover the arts of the Roma – transnational and national, local and global**

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# UNEARTH THE LGBTQ+ PAST AND MAKE "QUEER HERITAGE" PART OF YOUR CULTURAL HERITAGE

Queer histories are all around us – in buildings, venues, and sites that queer individuals used to hang around, houses they inhabited, objects they owned, places they visited. But we hardly hear about them when we visit heritage sites. In 2017, which celebrated the 50th anniversary of the partial decriminalisation of homosexuality in Britain, [the National Trust](#) decided to address the issue of "queer heritage", i.e., heritage that is particularly meaningful to queer individuals and which has been shaped by those who, in their times, challenged traditional and accepted ideas of gender and sexuality. With a

special programme called ["Prejudice and Pride"](#), the Trust, in cooperation with the University of Leicester, has uncovered histories that have long been kept in the closet and made them available to the public – via exhibitions, podcasts, books, and guided tours. Histories of queer owners, inhabitants, architects and designers, and visitors. Other heritage institutions in the UK joined the Trust's efforts to finally acknowledge the fact that "queer heritage" does exist and that the perspectives of LGBTQ+ individuals should be reflected in heritage sites.

LEARN MORE




*See the video on the  
National Trust celebrating  
its 125th Anniversary*



*Listen to researchers at the  
University of Leicester who  
worked with the National  
Trust on the "Prejudice and  
Pride" project*



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Want to learn more about queer histories and heritage in Britain? Listen to a series of [podcasts](#) created by the "Prejudice and Pride" team

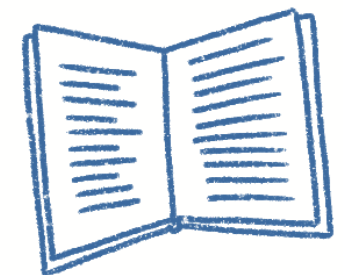


What places and landscapes can be classified as queer heritage? Who and what can be included in the LGBTQ+ past? See [England's queer heritage map](#). Could such a map be created in your own city, region, or country? Are queer individuals part of your cultural heritage? Could such a map be created in your own city, region, or country? Are queer individuals part of your cultural heritage?

Is there such a thing as [LGBTQ+ architecture](#)? See which buildings have been selected by Historic England and which places might particularly attract queer visitors. Can you find examples of queer architecture around you?



Want to learn more? Read Historic England's manual [Pride of Place: A Guide to Understanding and Protecting Lesbian, Gay, Bisexual, Transgender, and Queer \(LGBTQ\) Heritage](#).



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# RESIST NORMATIVE NARRATIVES ABOUT NATIONALITY OR ETHNICITY AND DISCOVER THE ARTS OF THE ROMA – TRANSNATIONAL AND NATIONAL, LOCAL AND GLOBAL


If you live in Europe, it is quite likely that you have never read a poem by a Romany writer or encountered an artwork by a Romany painter or sculptor in one of Europe's many art museums. For decades, ethnographic collections and museums were the only places where you could find some traces of the arts of the Roma. Despite the fact that the Roma are Europe's largest minority with their centuries-old culture, their cultural production is hardly to be found in national collections and museums following a widespread belief that this production belongs to the world of folklore, not the world of art. What is more, in the past, whenever the Roma were studied or represented, the inquiry

was always carried out by outsiders – mostly non-Roma ethnographers or folklorists. In 2015 two researchers and culture managers, Franziska Sauerbrey and Isabel Raabe, launched the project "[RomArchive – Digital Archive of the Roma](#)", which was offered the support of the German Federal Cultural Foundation. Its aim was to create an international digital archive for the arts of Roma supplemented by historical documents and scholarly texts. The project was to create a new counter-archive – not only one that did not exist before, but also one that would challenge the existing collections. It was not interested in how the Roma were perceived but how the Roma perceived themselves: it was

interested in the Roma self-representation. RomArchive was devised as a fully collaborative and international enterprise. By bringing together around 150 actors from 15 countries across Europe and beyond – artists, academics, heritage professionals, culture managers, and activists, most of whom were Roma and who worked under an international team of curators – the project made the cultures and histories of Roma not only hearable but also fully visible by means of an online platform that was launched in 2019. Now, regardless where you live, you may discover the arts of the Roma – both transnational and national, local and global.

Visit  
the  
RomArchive



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## LEARN MORE

Have you ever visited a restaurant where they served food under the label "Gypsy"? Have you thought of it as a manifestation of the long history of racial profiling and stereotyping of Romani people? Go on an online tour "[Rewriting the Protocols: Naming, Renaming, and Profiling](#)" to learn how contemporary Roma artists respond to cultural protocols, rules, and documents that stereotype the Roma.



Can you name any contemporary Roma artist in your country? If not, go to the "[Visual Arts](#)" section in [RomArchive](#) and find out about the most current and defining discourses and individuals in Roma contemporary art.



Have you heard about the process of "decolonisation" with regard to museums? Should the art collections that you are familiar with undergo this process too? Listen how Jennifer Melville from "[Facing Our Past](#)" discusses the need for decolonisation in the National Trust for Scotland properties. Do you think that ethnographic museums and collections that house Roma artefacts should also be decolonised?



Addressing the Legacy of Slavery and Empire at the National Trust for Scotland - watch

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# HOW TO EMBRACE A TRANSNATIONAL APPROACH TO THE PAST?

Though the idea that heritage is of universal value, belongs to everyone and should be seen as a testimony to the history of mankind appears to be quite widespread nowadays (e.g. the rise of global heritage, world heritage), in many places all around the world heritage – particularly cultural heritage – continues to be perceived as essentially national. An alliance between heritage and nationalism is not only the thing of the past: more recently it has resurfaced as an important component of the new political discourse of populist nationalism in which the idea of a shared and common past has been replaced, once again, by a national past. How to resist this discourse and support post-national forms of the past and one's identity? How to go beyond the national study of heritage and explore the ways it relates to global, shared or trans-national experiences and phenomena?

The following examples have successfully embraced a transnational approach to the past and have supported a communal ownership of cultural heritage.



**Involve many actors  
in the ownership  
of cultural heritage**



**Identify histories that  
unite people of Europe**

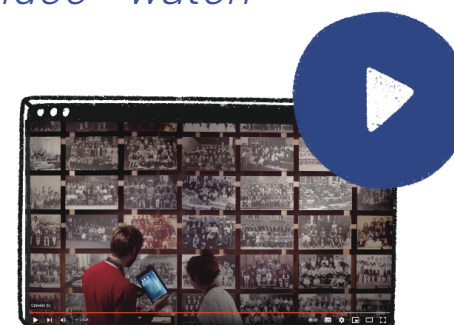
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# IDENTIFY HISTORIES THAT UNITE PEOPLE OF EUROPE

*Discover  
the House  
of European History  
in short video - watch*




**LEARN MORE**

Is there such a thing as European history? Is it possible to teach a version of history that would not divide but unite peoples of Europe – the one that would not prioritise military or political exploits and resist biased thinking, stereotypes, nationalism or racism. Or, perhaps, European history necessarily consists of individual national histories that hardly ever overlap or offer the same interpretation of the past and necessarily tell the stories of “us” and “them”? Is it possible to develop a transnational perspective on the continent’s past which could be welcomed by the majority of European citizens – despite diverse

and often contrasting interpretations and memories of the past? In 2007, the European Parliament announced that a new museum fully dedicated to European history would be opened in Brussels. Ten years later, the **House of European History** was launched and has since become a leading institution which attempts to interpret history from a transnational (i.e. European) point of view. From its inception, the HEH was conceived as a project that overcomes national boundaries: its seat is in Brussels; it has been funded by the whole of the EU (via the European Parliament); its Board of Trustees and

Academic Committee consists of internationally renowned experts representing a variety of European nationalities; its staff is an international and interdisciplinary team of professionals; its content is available in all 24 languages of the EU so as not to exclude anyone. Most importantly, it does not offer a collection of national histories but analyses historical phenomena (places, people, events) and experiences from a transnational and European perspective.

**MORE ON  
INTERNATIONAL  
RELATIONS PROJECTS**

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## LEARN MORE

What items or artefacts would you like to see in a transnational European museum? Listen to what people from various European countries would like to see on display in the House of European History. Is there anything that you would like to add to the list?



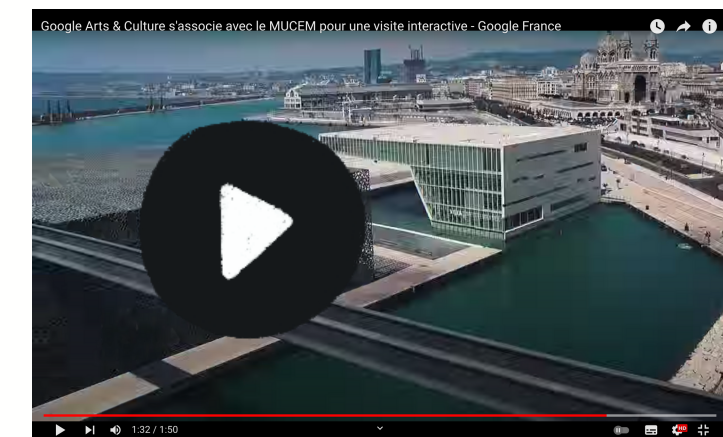
What kind of nationally-important historical event, place, or person that you're familiar with could contribute to a transnational overview of European history? See some of the recent acquisitions of the House of European History. Do you agree with the curators' choices?



Do you know other museums, institutions, or initiatives that attempt to narrate a transnational history – one that is not person-, event-, or nation-oriented? Learn about the Museum of Romani Culture in Brno (Czechia) and the Mucem in Marseille (France). The former is dedicated to the history and culture of the Romani people, while the latter promotes Mediterranean heritage. Do you find them successful examples of the transnational approach to the past?



Museum of Romani Culture - watch

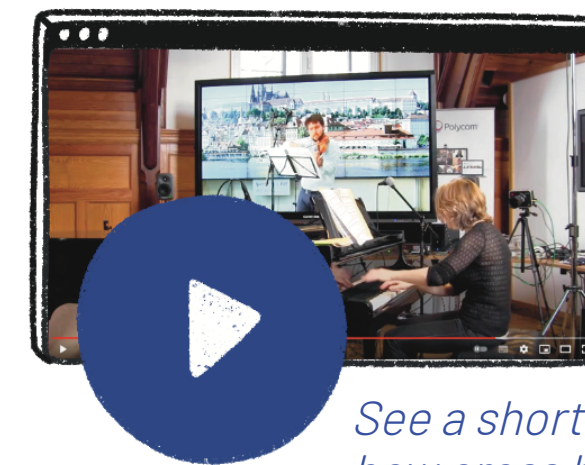


The Mucem in Marseille - watch

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# INVOLVE MANY ACTORS IN THE OWNERSHIP OF CULTURAL HERITAGE



*See a short video illustrating  
how cross border  
collaboration for European  
Classical Music works.*

**LEARN MORE**

Classical music has long been seen as a transnational phenomenon. It has not only crossed national borders by being played and enjoyed across Europe but has long been a site of exchange and co-operation between different actors – composers, musicians, performers, as well as fans. Crucial as it is to the viability of classical music, the transnational communication is often impossible due to a variety of factors – economic, social, and political. The Prague-based **CESNET**

**Association** has developed a technology that makes it possible for musicians to play together over long distances while preserving high-definition quality of sound and vision. This technological innovation serves a number of purposes: for example, it creates novel opportunities for teaching music in music schools and academies, and makes the exchange of knowledge between teachers and students much easier. Also, it allows for a joint,

borderless collaboration between artists and simultaneous performances for plural audiences. Most importantly, it proves that heritage has no national identity and can be simultaneously “owned” by many people in many places of the world. In 2020, the CESNET Association has been given the Europa Nostra Award for “unique contribution to real-time remote collaboration in the performing arts between European countries”, exemplified in their project **Cross-Border Cooperation in the Field of European Classical Music**.

**MORE ON  
INTERNATIONAL  
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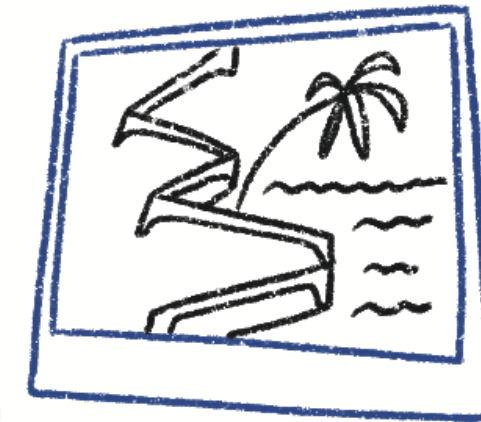
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Listen to musicians from Prague and Vienna playing together. Can you think of other contexts where this kind of technological innovation could allow crossborder collaboration?



Many cultural events such as festivals, fairs or art shows embrace the national paradigm in which artists or performers represent their nation states. Learn about the [Transnational Midissage](#) – the transnational project created by a coalition of national pavilion curators at the [17th Venice Architecture Biennale](#), which substituted competition with solidarity and collaboration.



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# HOW CAN CULTURAL HERITAGE BE ACTIVATED IN THE TIMES OF CRISIS?

What role does cultural heritage play in the times of crisis? Is it always a victim? Does it become a burden? Something that needs to be safeguarded and protected at all costs? Or, alternatively, it can be activated, brought to life, and ultimately become an asset in a global or local attempt to react to the crisis that lasts or has just come to an end – be it pandemic, economic or political crisis, or a natural catastrophe.

The following examples show how cultural heritage has been innovatively explored and used in the event of crisis and how it attempted to respond to the needs of local communities.



**Turn to cultural heritage  
that is to be found around you**



**Think of the crisis not as an  
obstacle but as an opportunity**

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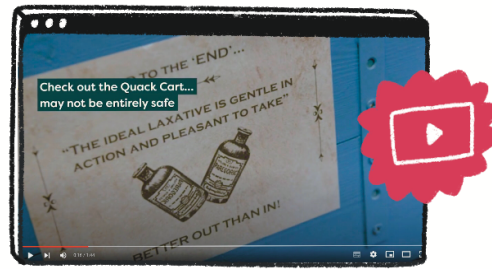
# THINK OF THE CRISIS NOT AS AN OBSTACLE BUT AS AN APPORTUNITY



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*Listen to Dr. Ranj  
Singh talking about  
the Thackray Museum  
of Medicine*



Based in Leeds, the UK, and located on the campus of one of Britain's best-known hospitals, **the Thackray Museum of Medicine** is an independent museum of the history of medicine that was launched in 1997 and re-opened in 2021 after a major refurbishment. Its impressive collection of over 70 000 objects related to medical history (e.g. Queen Victoria's hearing aid) and interactive display make it a unique site where one can learn not only about various ailments and treatments but also

about research and collaborative effort that underpins modern medicine and healthcare. When the COVID-19 pandemic broke out, the Thackray Museum immediately started documenting the pandemic and collecting the pandemic-related items, including face masks, testimonies of patients and medical staff, as well as vaccination vials. The pandemic was also used to re-think the museum's exhibitions, collections, and companion programme which have been modified

to address the COVID-19 pandemic and its challenges (e.g. the spread of misinformation about the virus). Most importantly, the Thackray Museum became one of the world's first mass Covid-19 vaccination hubs, with several dozen thousand doses of vaccine being administered to people in the museum's conference centre. For its innovative activity it was nominated for **the Art Fund Museum of the Year 2021 Award**.



*Take a short tour  
of the museum*

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## LEARN MORE

Are you familiar with how museums all around the world have been dealing with the COVID-19 pandemic?

Is going fully virtual the only solution – as in the case of the Museo Nacional Thyssen-Bornemisza, Madrid (Spain) where the exhibition “Rembrandt and Amsterdam portraiture, 1590-1670” was turned to a digital format following the COVID-19 lockdown?



The International Spy Museum in Washington D.C. (the USA) made it possible for smaller groups to rent the entire museum overnight.



International Spy Museum - watch

What other actions can be undertaken to guarantee unlimited access to cultural heritage during the time of crisis?

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# DISCOVER CULTURAL HERITAGE THAT IS AROUND YOU

LEARN MORE

See  
a DigVentures  
trailer



Learn more about  
the project  
through  
a short video



**DigVentures** is a UK-based social enterprise that has been active in developing various collaborative archaeological projects involving non-professionals (so-called public archaeology). Its aim is not only to promote top-quality archaeological research (via talks, lectures, events) but to organise and crowdfund archaeological digs during which everyone can become a trainee

archaeologist. Following the outbreak of the pandemic, DigVentures went fully online and launched a project titled **"Archaeology at Home"** – one in which people could organise and participate in archaeological activities with the help of modern technologies. For example, they could attend virtual site tours and take part in virtual workshops. Also, they could enrol in a virtual "How to do archaeology" course; most importantly,

they were invited to use their newly-acquired skills and start an archaeological dig in their nearest vicinity, as well as share their findings with professional archaeologists. In this way, without even leaving home, they could both: learn about heritage and become heritage excavators themselves. "Archaeology at Home" received the 2021 European Heritage Europa Nostra Award.

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## LEARN MORE

Listen to [Lisa Westcott Wilkins](#), a co-funder and managing director of DigVentures, who talks about the project "Archaeology at Home" and the challenges they faced during the COVID-19 pandemic.



Have you heard of "staycation", also known as "proximity tourism"? It is the practice of travelling close to where you live. Proximity tourism has been promoted by the EU as one of the ways to deal with travelling restrictions imposed by the COVID-19 pandemic. Visit the ["Cultural gems" app](#) which helped EU citizens discover cultural and creative places around them.



What site(s) would you add to the app?

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# HOW TO EMPOWER HERITAGE INSTITUTIONS TO ENGAGE IN DISCUSSING CHALLENGING THEMES?

Cultural heritage institutions have a strong voice in the society and should also use it to discuss difficult yet relevant topics. Culture and heritage have become essential to help communities address contemporary or deeply rooted in the past challenges by creating space for dialogue, constructing bridges where others have failed, debating and taking a political stand.

The following examples show how cultural heritage has been innovatively engaged to address demanding societal or political questions:



**Employ heritage to innovatively and collaboratively discuss societal challenges**



**Think of heritage as a tool fostering dialogue and reconciliation**

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# EMPLOY HERITAGE TO INNOVATIVELY AND COLLABORATIVELY DISCUSS SOCIETAL CHALLENGES

Cultural Heritage is seen as an essential instrument for social cohesion. **CultureLabs** was a European project that built on this concept, proving that Cultural Heritage can play a very important role in promoting social inclusion and community empowerment. Working collaboratively across six countries (Greece, Italy, Spain, Finland, the UK, and Germany) and funded by the European Union's Horizon 2020 Research and Innovation programme, the CultureLabs project aimed to support participation in culture and create opportunities for collaboration between


communities - especially those at risk of marginalisation - cultural heritage institutions, civil society organisations, and public administrations.

Nowadays more and more cultural institutions focus their activities on the needs of communities, engaging them through participatory initiatives, investing in long-term relationships built on shared values. CultureLabs addressed both - the participatory approach and social challenges. Through figurative expression of various ingredients and recipes CultureLabs analysed and shared

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*Watch this video  
to find out more  
on participatory  
recipes for social  
innovation  
coined by  
CultureLabs*



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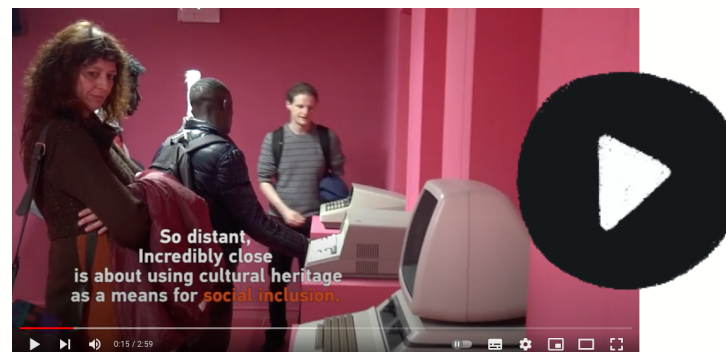
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*Here is a short video introducing the So Distant Incredibly Close pilot. Do you see it being replicated in your actions?*

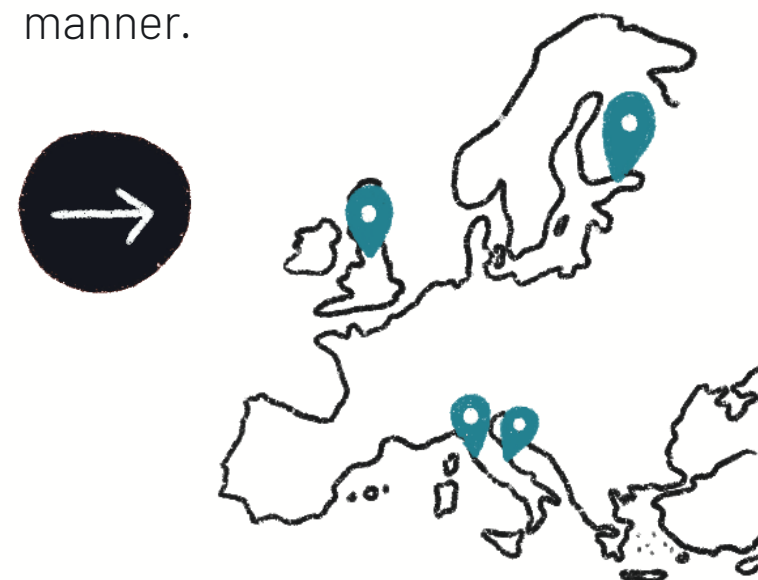


### PILOT IN PISA (ITALY) SO DISTANT, INCREDIBLY CLOSE

One of the project's pilots experiments with cultural exchanges and social inclusion between a museum and people with different ethnicities and social backgrounds. Two Italian institutions - [Fondazione Sistema Toscana](#) and [the University Museum System of Pisa](#) - involved a few second-generation immigrants through tailored cultural paths and specific heritage collections, to explore heritage in a renewed cultural context. The designed activities created space and opportunity for new audiences to converse with each other, finding new connections and cultural bonds. The programme allowed the participants to feel part of a bigger community. Through engaging cultural collaborations based on gathering of memories and testimonies, it also enriched the participating museums with the knowledge of participating migrants and their families. The whole experience has shown how museums can turn into safe spaces for intercultural understanding and dialogue.

Learn about the other pilots organised in the scope of Culture Labs as testing processes hubs investigating the potential of culture and heritage to discuss challenging themes in an innovative and participatory manner.

Visit the [CultureLabs platform](#) which, through ingredients and recipes, facilitates the organisation of participatory projects boosting social innovation with culture and heritage. You might find there helpful, inspiring material made openly available and searchable.



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# THINK OF HERITAGE AS A TOOL FOSTERING DIALOGUE AND RECONCILIATION

The Technical Committee on Cultural Heritage (TCCH) was established in Cyprus in 2008 by the Greek Cypriot and Turkish Cypriot leaders under the auspices of the United Nations. The Committee is equally composed of representatives of the Greek Cypriot and Turkish Cypriot communities who tirelessly dedicate their time, energy, and expertise to the recognition, promotion, and protection of the rich and diverse cultural heritage of Cyprus. So far it has successfully restored over 70 monuments, using cultural heritage as a powerful tool for reconciliation and peaceful cooperation.

The collaboration has been recognised in 2021 by the European Heritage Europa Nostra Award. In their verdict, the Jury highly praised the TCCH's achievements:

*"The work of the Technical Committee on Cultural Heritage is a powerful demonstration that people of different cultures, languages, and religions can and should try to overcome their differences and work together for the common good. This is undeniable proof that cultural heritage is the glue that unites people, both among local communities and across borders."*

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It all began with a group of volunteers willing to work together despite political challenges. Want to know more?

Go to <https://tcchcyprus.com/> to explore the whole story.



Technical Committee on Cultural Heritage - watch

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# HOW TO INTRODUCE A PARTICIPATORY, INCLUSIVE COLLABORATION INTO CULTURAL HERITAGE PROJECTS?

A great majority of cultural heritage projects is about creating space for dialogue, sharing stories and storytelling. It is about the people - professionals, creators or the public, feeling that they are being given a voice. This voice, or rather these voices, are needed to make sure that the cultural heritage sector understand and responds to the desires and demands of the communities. Cultural heritage sector needs more democratisation processes introduced in its institutions, turning them into active, inclusive, participation and collaborations oriented entities. Here is how to make it work:



**Give the voice  
to the people**



**Employ heritage to  
innovatively and  
collaboratively  
discuss societal  
challenges**

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# GIVE THE VOICE TO THE PEOPLE

The Little Museum of Dublin is a local history museum established in 2011 and located in an 18th-century Georgian townhouse owned by Dublin City Council. Its collection, which comprises around 5,000 historic artefacts has been cocreated, donated by the people of Dublin following a public appeal launched by the museum.

The Museum – despite the fact that one of its objectives is indeed museological (i.e., preservation and conservation of historic objects) – takes pride in refusal to follow any existing museum model or paradigm. For example, it describes itself and its policy as “ideology-free” and embracing a public understanding of the city’s history.

It has proposed a new museum model which is almost exclusively service-oriented and based on three principles (3H): hospitality, humour, and history. This service-oriented policy is, in turn, dependent on several factors: emotional engagement of visitors, establishing a human contact between the museum team and visitors, creating a sense of ownership among the citizens of Dublin, and emphasis on interpersonal skills of tour guides (or hosts).

The Museum proudly labels itself a people’s museum – not only because its collection is made of objects donated by the people of Dublin, but also due to the fact that it considers “the house and the team” to be its “primary artefacts”.



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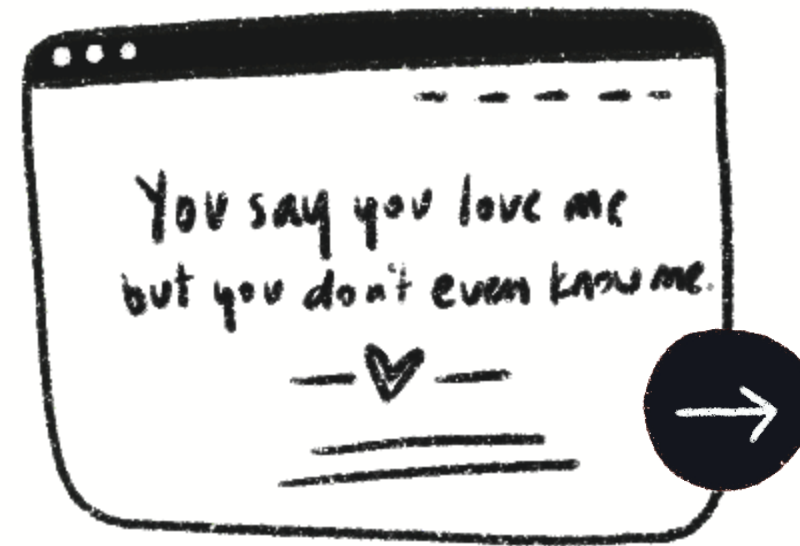
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Listen to [Trevor White](#), director of the Little Museum of Dublin introducing it during the ILUCIDARE Summer School in Kraków in 2021.

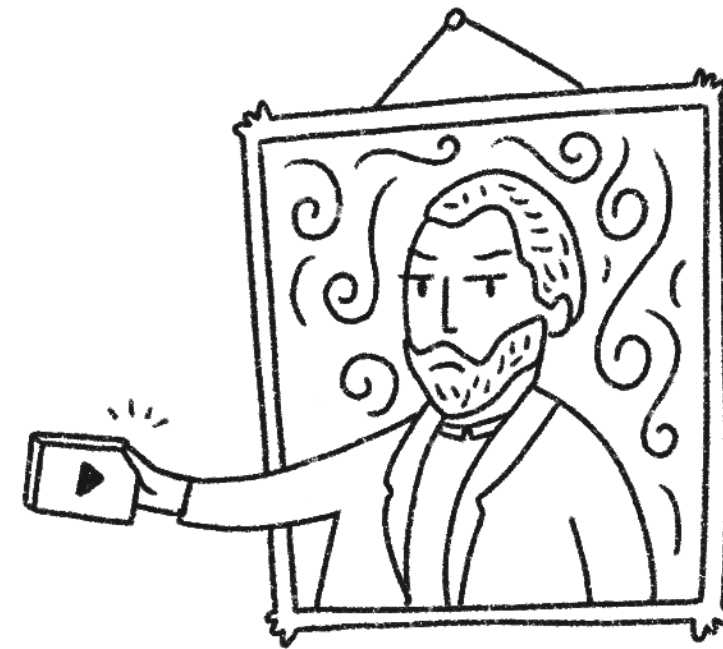
Visit the museum's website: <https://www.littlemuseum.ie/> and explore one of its guided tours.



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# HOW TO USE DIGITED HERITAGE TO ENGAGE?

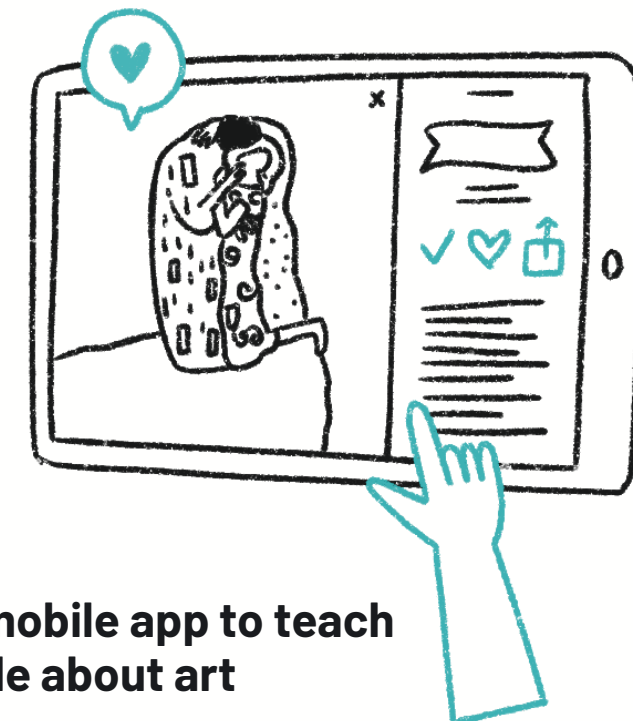
Much of existing artwork has been already digitised. Have you ever thought of how to use those digital images to promote the impact of art? Could you make an interactive documentary? Or maybe a movie to engage the public fully in the world of heritage?



**Make an original movie  
inspired by works of art**



**Turn a painting  
into interactive documentary**



**Use mobile app to teach  
people about art**

**BACK TO MENU**

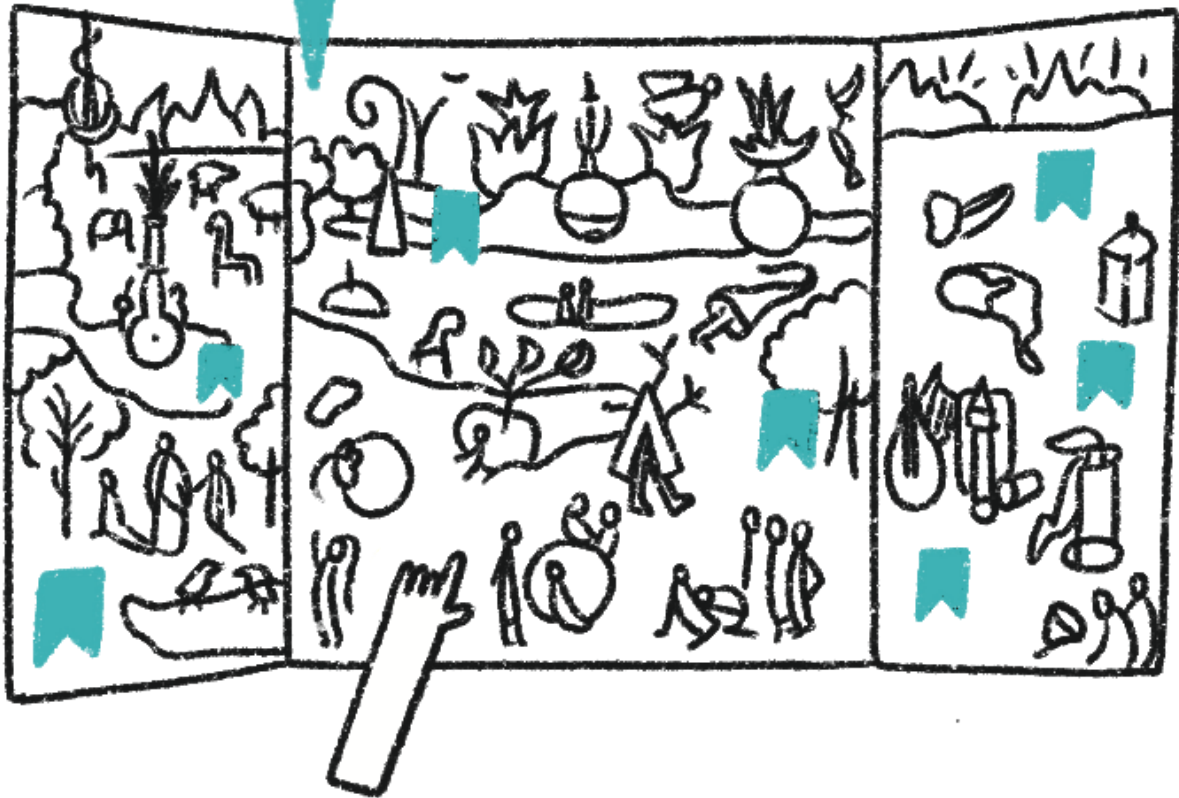
**HOME**



# TURN A PAINTING INTO INTERACTIVE DOCUMENTARY

"[...] what's with all those creepy animals and bizarre pseudo-sex acts?"

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"The Garden of Earthly Delights" is a story about morals and sin in a particular time. The painting, however, is timeless. The journey that the visitor sets out on in the interactive documentary is a personal one. Beneath the surface we aim to invite the visitor to reflect upon and question their sins and morals."



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*the project  
website*



At the project website you find a truly novel and unique way of presenting a work of art. The whole painting is presented with the ability to magnify its specific areas and analyse them in a very detailed way. Also narration is provided to explain the most important aspects of the work in a "guide-style" way. The platform also allows one to follow what is called a "tour-mode" where the visitor is taken step by step through the painting and its context.

**The main value of this work lies in:**

- improving the quality of interaction between audiences and specific work of art,
- improving the accessibility of specific work of art,
- improving the accessibility to the information that aids in understanding and interpreting works of art, and
- strengthening the interaction between the work of art and the public.



Who is  
Hieronymus  
Bosch

Read More  
on a Painting



A Documentary  
on Bosch  
and His Mysteries



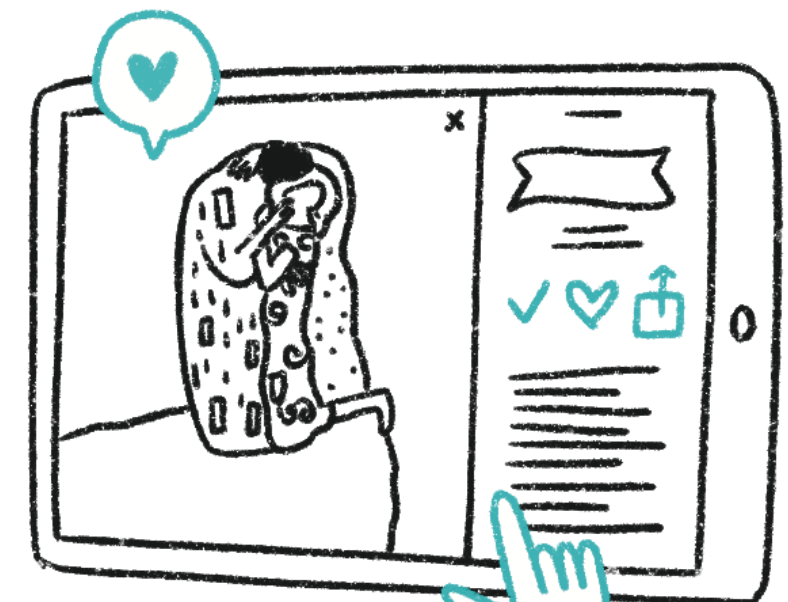
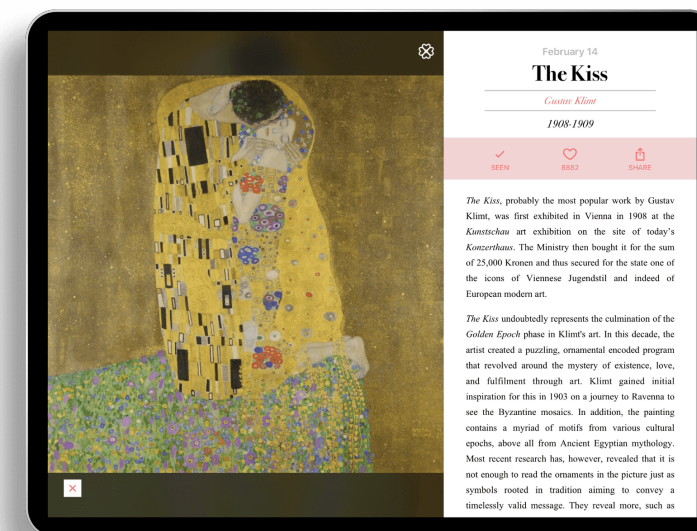
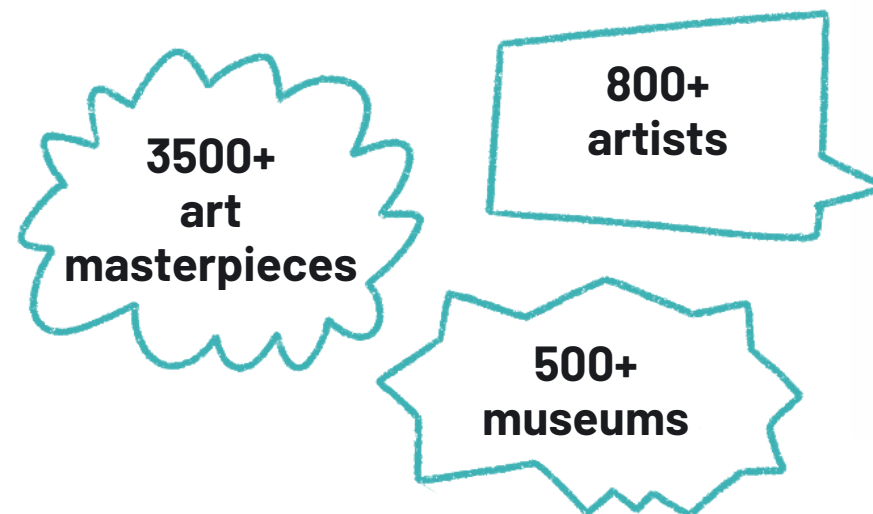
A Virtual Tour on Bosch's '  
Garden of Earthly Delights' —  
Reviewing Interactivity



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# USE MOBILE APP TO TEACH PEOPLE ABOUT ART



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**Zuzanna Stańska** - an art historian from Kraków, Poland - created a mobile application which aim was to give its users a "bite" of fine art each day. She started this venture on 2012, and since then it evolved into a full scale global operation with users from USA, UK, Italy, China and many other countries. **DailyArt** is a mobile app which sends their users a picture with a work of art supplemented with brief description each day. A very simple concept that turned out to be cherished by users. The application has been downloaded by over 1 million users on the Google Play Store and has an average review of 4.8 there (4.9 on Apple's App Store).

The app uses mainly artworks digitised and published by museums under Creative Commons licences or within the Public Domain. This artwork is turned into a proper e-service through a mobile app.

DailyArt keeps an archive - which means that in a very simple way the user can access over 3,500 works. They can be browsed either by artists or museums which hold the real piece. DailyArt now also collaborates with museums that share digital images and art descriptions. But what is even more interesting - some private collectors also

have access to works that are rarely exhibited. The application is free for download and its main functionalities are also free. However users may buy the premium version with a one-time payment of 6 USD to get extra features. Also, ads are shown within the app. With ca. 1 mln active users monthly, the app owners may get a substantial income. The owners also saw the opportunity to start a web-based magazine. **DailyArt Magazine** offers articles - stories on art, but also high quality prints and online courses on art.

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The story of how an educational startup became a business - watch



DailyArt  
www:



DailyArt  
High Quality  
Prints:



DailyArt  
on Google Play  
Store:



DailyArt  
Courses:



DailyArt  
Magazine:

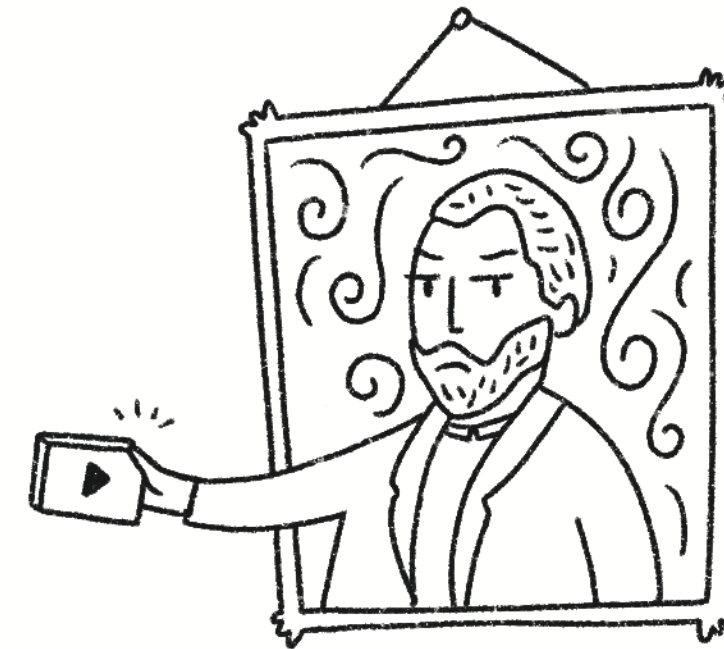


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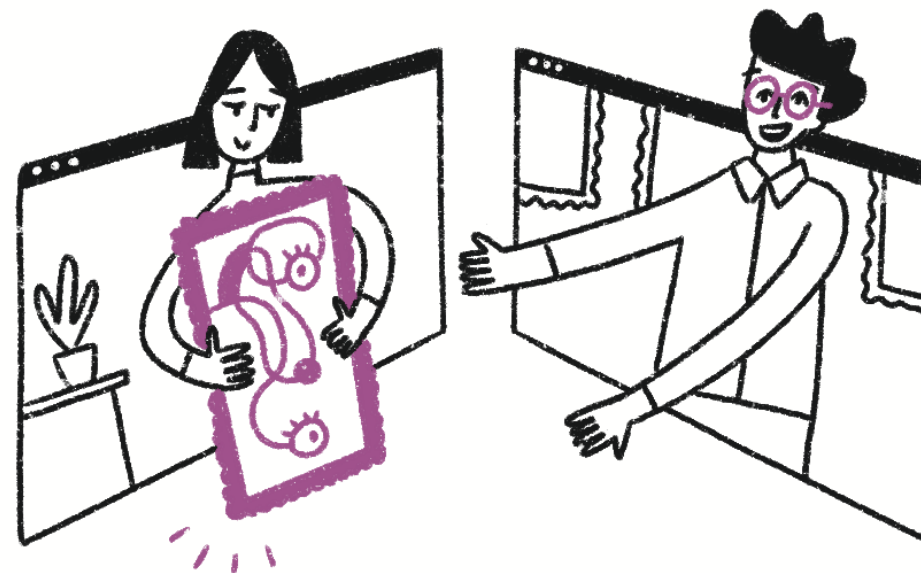
# HOW TO MONETISE PROJECTS COMING FROM THE CULTURAL HERITAGE DOMAIN?

Have you ever thought about treating heritage as a business asset? Have you considered starting up a business within the cultural domain? Keep reading and you will be inspired by the work of young people who figured out a business idea rooted in heritage and managed to turn it into a viable business venture.

So what can you do to start seeing some income?



**Make an original movie  
inspired by works of art**



**Connect the right people  
with the right tools**



**Make a fun  
video game**

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# CONNECT THE RIGHT PEOPLE WITH THE RIGHT TOOLS

Vastari collaborations happen when the private and public sectors come together. Bernadine Broecker (in 2012) founded an online platform to facilitate loans between private collectors and public museums. The logic of its operation is quite straightforward – private collectors can create accounts where they present the artworks which are in their possession. On the other hand, curators can browse through the plethora of collections and get easily in touch with the owner of a specific artwork. Subsequently, they close a deal on the rental of a specific item for a specific exhibition.

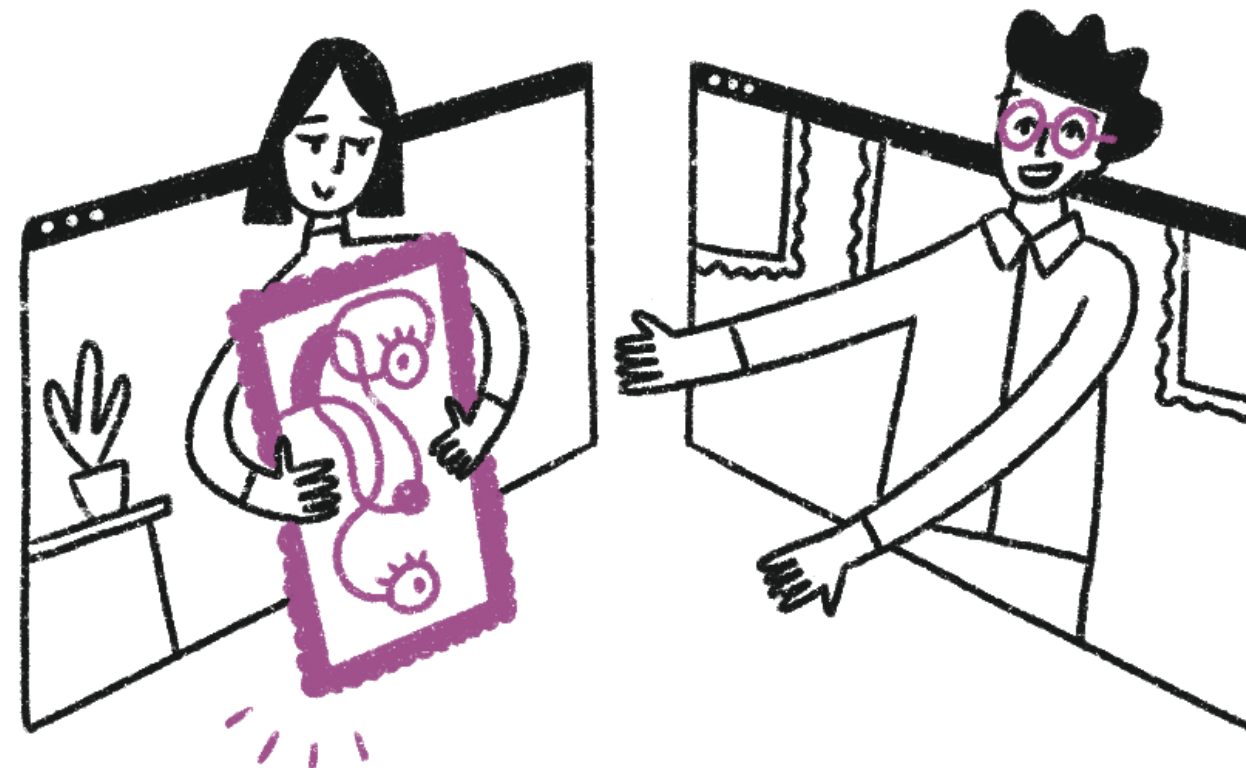
## Is there a need for something like this?

At the current stage of its development Vastari:

- Enables more than 450 connections between its users yearly
- Has more than 9,000 institutions using its tools
- Has more than 22,000 contacts in the database Who represent more than 700,000 art objects

## Its main value for which people pay lies in:

- improving access to information about what artwork is available for rent
- improving accessibility of specific artwork owners
- improving communication providing mutual trust



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Vastari website:



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## LEARN MORE

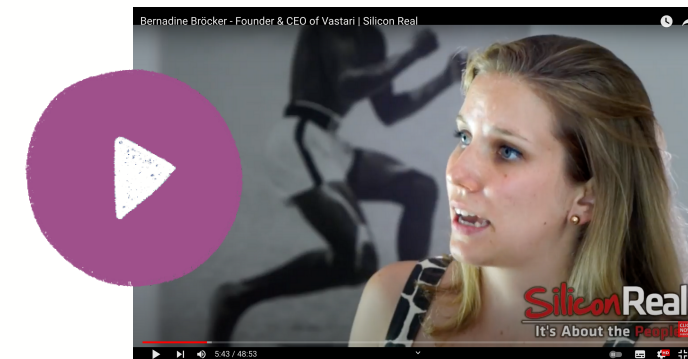
### WHAT DRIVES INNOVATION IS BEING OPEN TO NEEDS AND TURNING THEM INTO SOLUTIONS

Bernadine was not new to the art world. Around 2010 she helped to set up an international art dealership in London and then in New York. Her work allowed her to have relationships with private art collectors. She says they would very often approach her and say, "I have a piece of art that would be ideal for this exhibition, but I didn't know about it until it was at the museum. Is there any way to let the museums know that I have this amazing work?". She wanted to help those collectors and searched for solutions. But there was nothing out there – and she thought it could be easily done with a website. The challenge Bernardine faced was not an easy one. She had to develop a viable digital service with a proper user experience and then market it so that the users started paying for it. Although growing from a cultural domain, Vastari was a purely commercial venture from the start. At first, she devoted her free time to doing it. When she saw that the digital platform was gaining interest, she decided to go full time with Vastari. Like that she turned to a start-up founder and a full-time entrepreneur.

### SEARCHING FOR MORE OPPORTUNITIES USING THE ASSETS YOU HAVE IS YET ANOTHER INNOVATION DRIVER

Vastari's initial success meant that thousands of exhibition venues were using its tool. Bernadine and her team saw this as an opportunity and, in 2014, built another tool – this time for touring exhibition producers. The new tool allowed this group to list their exhibition and advertise it directly to curators. The tool increases the chances that one would "sell" a specific exhibition to be shown in many places reaching multiple audiences.

An interview from 2014 in which Bernadine tells the story of founding and scaling Vastari in its first years of operation – watch



A presentation Bernadine gave in 2020 providing a more personal testimonial on her career development



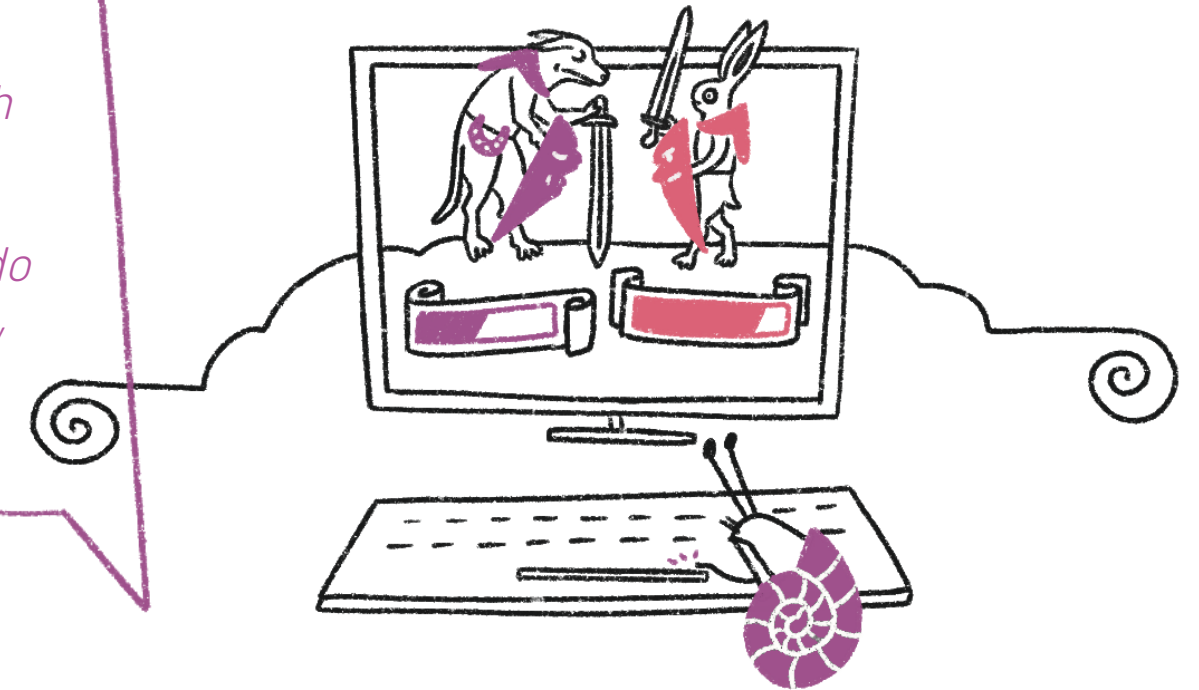
A presentation delivered during Christie's Art + Tech Summit Hong Kong in November 2019 on how technology and data is impacting the art world



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# MAKE A VIDEO GAME ABOUT A SECRET MEDIEVAL SOCIETY! IT'S THAT "SIMPLE"!

*"We want to surprise you with our handcrafted worlds that may contain a bit of absurd humour. One of us wants to do over-complicated strategies, while the rest never read tutorials."*



**Yaza Games**, a group of people passionate about games, came together and created a video game that was inspired by and makes use of medieval manuscripts. The core of the team – Wojtek, Dorota, Marcin, Mariusz, and Olek – met during a Game Development course and decided to start working on their first game. **Inkulinati** is a turn-based strategy game (like chess, for instance, where you make your move when it is your turn and then you pass it to your opponent). The game makes use of "medieval animals" inspired by 700-year-old real-life medieval marginalia. In Inkulinati, a player becomes a Master

of Living Ink, also known as the titular Inkulinati. They become a part of a legendary group of Inkulinati who battle one another on the pages of medieval manuscripts. Only this time it happens on your screen. The origins of the project can be traced to research Dorota (Art Director at Yaza) did on medieval marginalia which is – as she puts it – an "imaginary world placed in old manuscripts full of armed animals, strange creatures, and peculiar humour". Inkulinati is a vivid example of how digitized collections lead to market products. In this case a game was developed for a target group of players

who are into turn-based strategies. It has already noted a substantial market success, as its pre-order campaign exceeded the expectations of the producers by more than three times. Its business model is quite straightforward – the developed product will be offered to gamers using different gaming devices. This is a for-profit venture that, however, makes users interact with medieval images of animals. Hence, "static" heritage is transformed into a live gaming exhibition.

*You may check what the gameplay looks like - watch*



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The project, though not completed yet, has successfully run a [Kickstarter campaign](#). As of 31 December 2021 the project has gathered a group of 2,349 backers who have pledged over 73 thousand USD. The initial goal of the creators was 20 thousand USD. The project also attracted the attention of Kickstarter itself and it was granted a "Project We Love" badge which means: "At any time there are thousands of projects live on Kickstarter, and our team is constantly keeping an eye on new launches for those that really stand out. There are many factors that we take into consideration before featuring a project on the homepage or giving it a Project We Love badge. This includes, but is not limited to, a crisp project image with no logos, badges, or text on top, a clear and detailed description that includes a thorough plan for completing your project (more guidance on that here), captivating images or videos, an excited community, what we think different users will be interested in, and of course, a lot of creativity."

See the  
Inkulinati  
Kickstarter  
Video



Kickstarter  
Campaign:



Yaza Games  
Instagram:



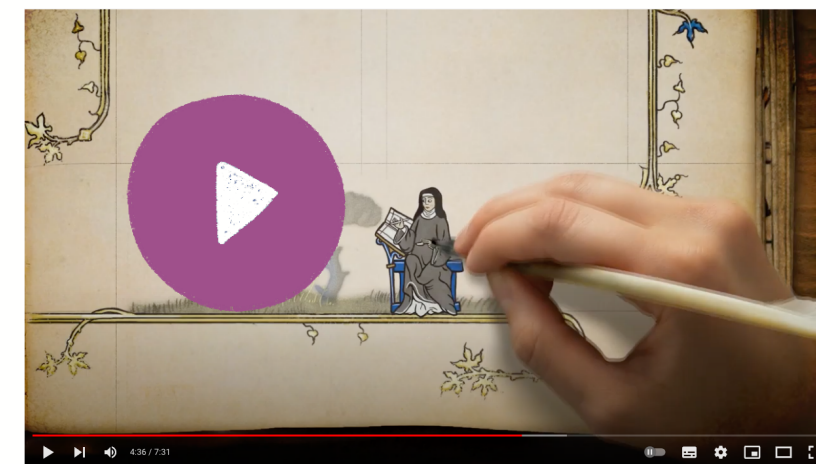
YT:



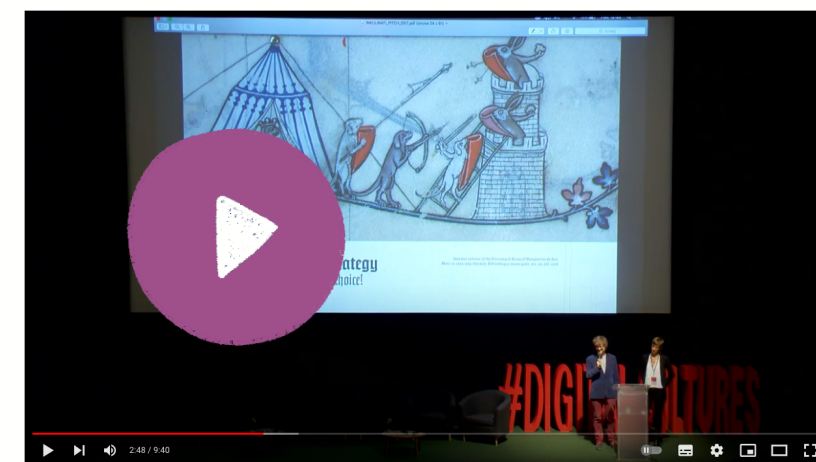
WWW:



The mystery of  
Inkulinati explained  
- watch



Dorota and Wojtek presenting  
Inkulinati at an international  
conference - watch



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# MAKE AN ORIGINAL MOVIE INSPIRED BY WORKS OF ART – YES YOU CAN!

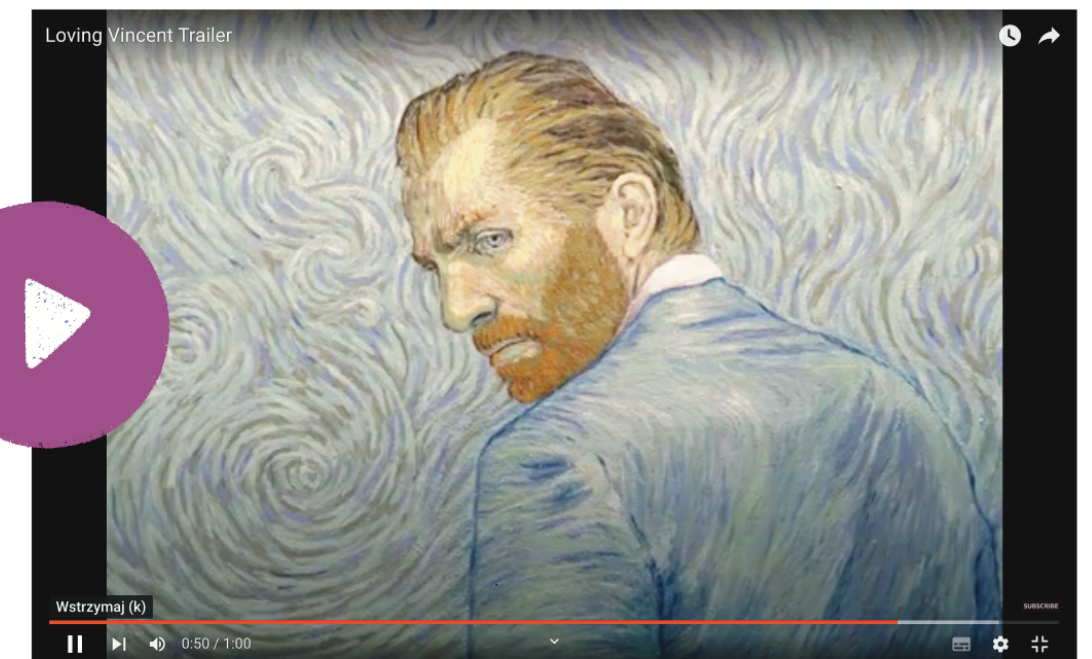
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The movie "Loving Vincent" is an animated drama about the life of Vincent van Gogh and the circumstances of his death. The film was written and directed by Dorota Kobiela from Poland and Hugh Welchman from the UK. IT was funded through a Kickstarter Campaign and a subsidy from Polish Film Institute. It is a truly unique venture that made use of Van Gogh's digitized work, which allowed the painters involved in the production to work directly with the style of the great master and fuse it into paintings that were further used to produce the animated feature. The impact of this work became obvious in the artistic sense. as it was recognized by many film festivals. Also, the mere process of production showed how many individual painters can be involved in a

single cinematic production. The work of Van Gogh was brought to even wider and (supposedly) younger audiences, allowing for a bigger societal impact.

*"Loving Vincent is not your average biopic: The [...] movie, which tells the story of Vincent Van Gogh's life and death through his paintings, is the first animated feature film ever to use oil paintings for all of its frames, according to the filmmakers. At 12 frames per second, that's no small feat—it took more than 100 artists to make all of the paintings, which were based on Van Gogh's own work."*

Watch  
the trailer



Slate



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This unique artistic project monetised its potential through various channels and sources:

Funds for the movie’s creation were raised in a hybrid way. One of the donors was a public institution called Polish Film Institute. However, the creators reached out directly to audiences, starting a [Kickstarter campaign](#) that allowed them to raise over 53 thousand pounds. The project was also awarded a “Project We Love” Kickstarter Badge.

It was shown at various movie festivals. Then, it was distributed through standard cinematic channels and was shown in cinemas. According to [IMDB.com](#), its production budget was on the level of 5 million Euro, while it grossed 42,187,665 USD. It currently (as of 27th October 2020) is licensed by Netflix and viewers can see it online.

Furthermore:

- A touring exhibition with the paintings used to produce the feature was created and shown on most continents.
- The paintings were later auctioned, which allowed for supplemental income channels
- The book and DVD that dealt with the creation of the movie were produced and now are being sold through the project’s website
- Some of the paintings were digitized and are now being sold as high-quality prints through pixels.com



Project’s www:



Wikipedia



Kickstarter Campaign:



IMDB:

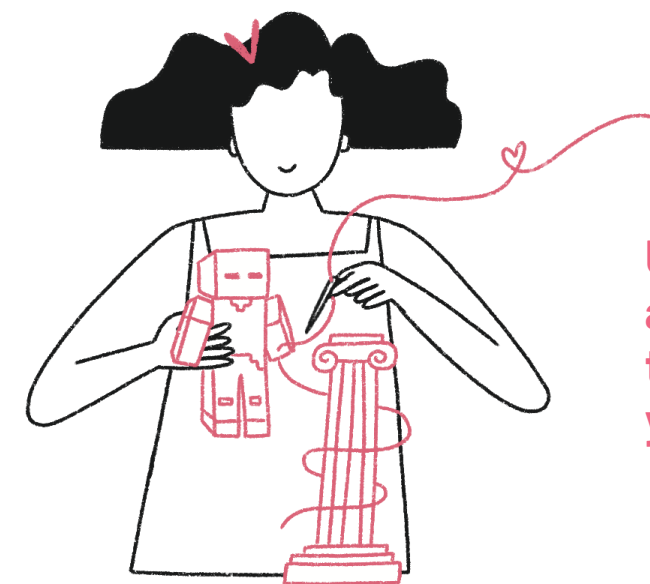




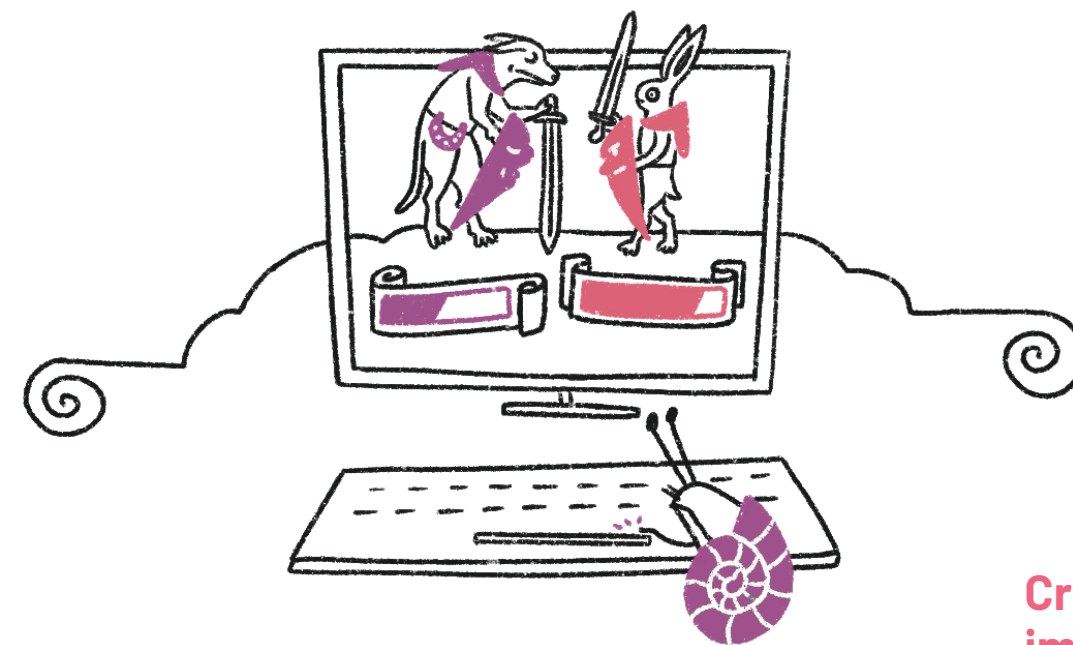
# HOW TO DISCUSS HERITAGE IN AN ENTERTAINING WAY?

Heritage is not boring. On the contrary, it is fascinating. Sometimes, however, if we want to reach a specific audience who is not always fascinated by conversation about heritage, it is good to use engaging, light methods. How to talk about heritage in an entertaining way? Here are some brilliant examples proving that gaming and simple fun are in full sync with heritage topics.

Ready to test this approach?  
Here is how you can start:



**Use technology and tools already well-known among your target group and tailor them to your needs**



**Make a fun video game using heritage resources**



**Create new, immersive ways of storytelling, reusing heritage content and using new technologies to... have fun**



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# USE TECHNOLOGY AND TOOLS ALREADY WELL-KNOWN AMONG YOUR TARGET GROUP AND TAILOR THEM TO YOUR NEEDS.



## FIND YOUR THEME, CHOOSE YOUR ANGLE (EDUCATION? WHY NOT!) AND MATCH IT WITH THE RIGHT TECHNOLOGY.


The **MI.MOMO.FARO** education project is one of the pilot projects supporting Faro's Candidacy for European Capital of Culture 2027. It explores, using the **Minecraft Education** tool, the architecture of the modernist movement of the 20th century in the municipality of Faro. The mix of tool and theme explains the title of the project, as MI is a reference to Minecraft Education resources, and MOMO is the acronym for the modernist movement.

Minecraft Education from Microsoft is an educational version of the popular game Minecraft, which allows users, especially the younger generation fairly well acquainted with the game, to explore new forms of learning, and thus promote creativity, collaboration, and problem-solving in an immersive digital environment. All happening with cultural heritage (modernist architecture in Faro) put in the centre of the activities.

## USE FUN AND INTERACTIVE MEANS TO TALK ABOUT BIG ISSUES

MI.MOMO.FARO is all about bringing Faro's modernist architecture closer to pupils and students in a fun and interactive way. But the project also attempts to touch upon diverse and interdisciplinary areas of education. It promotes the spirit of the Faro Convention (2005) and the Framework Convention on the Council of Europe on the Value of Cultural Heritage for Society, enhancing, through education, access, participation, and use of digital technologies and new learning dynamics in the context of European culture and cultural heritage.

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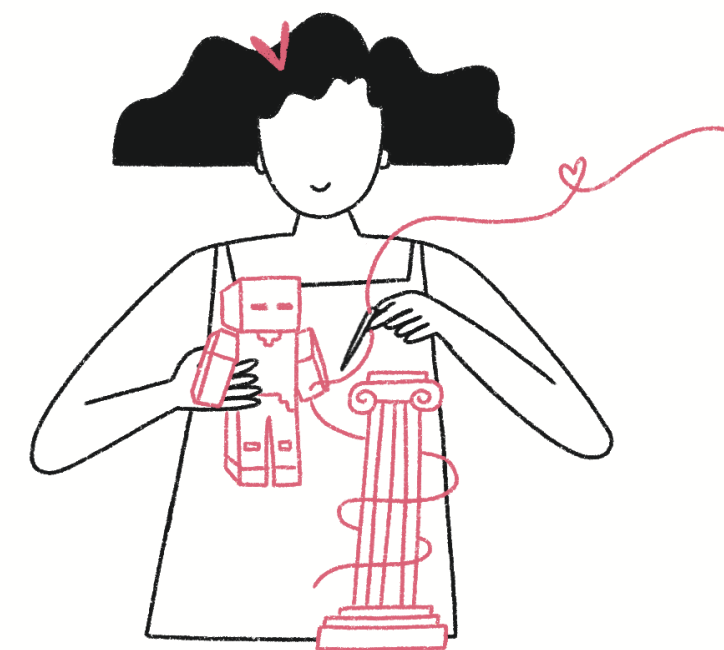
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### What's the main value of pursuing such an approach?

- Bring local cultural heritage to light in an entertaining way;
- Boost heritage education through the use of digital skills;
- Empower students, teachers, and schools through contact with learning dynamics associated by students as fun (game-based learning);
- Encourage collaborative work between teachers and students;
- Raise awareness of the importance of skills in communication, creativity, curiosity, and solving complex problems
- Encourage the appropriation of a European identity and a sense of belonging to the European space;
- Provide integration and participation in communities of educational practices at the European level



Do you know **examples of Minecraft used for education**? Here is how Kyriakos Koursaris sees it in his TEDxLarnaca talk Minecraft in the classroom: The power of playful learning



Why have the project leaders decided to use a tool like Minecraft in their project? Here's Tiago Candeias from MI.MOMO.FARO and his explanation:



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# CREATE NEW, IMMERSIVE WAYS OF STORYTELLING, REUSING HERITAGE CONTENT AND USING NEW TECHNOLOGIES TO... HAVE FUN

**The Fair Grounds** is an artistic project by the Dutch new media art collective DROPSTUFF MEDIA. The Fair Grounds consists of a set of multiple independent installations in which traditional amusement rides like a merry-go-round, a rollercoaster, and a carousel are enriched with new cultural narratives supported by cutting-edge technology like VR or AR. At the end of this very unique experience, the audience gets a truly new fairground where every ride tells a surprising story often immersed in the past and in heritage.



"Our projects encourage people to actively explore the crossovers between stories in rituals, cultural heritage, and art on one hand and experimental (media) technologies on the other. Technical improvement is never the core of our projects, nor do we aim to solve the world's problems – but the projects displayed on our page give an impression on where our passion lies."

Dropstuff Media

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### TURN THE INTERACTION WITH HERITAGE INTO AN EXPERIENCE THAT MAKES THE AUDIENCE MARVEL THROUGH STORYTELLING.

The Fair Grounds reimagines engagement with cultural heritage through immersive fairground attractions experienced in physical environments. It introduces novel ways for cultural and heritage institutions to promote and distribute their stories and collections and for audiences to experience Europe's heritage in a unique and entertaining setting. It offers an outside-the-box way of thinking of cultural storytelling.

### CREATE INTERDISCIPLINARY PARTNERSHIPS – YOU NEED ALL THE SKILLS!

What is the business model behind the project? The Fair Grounds innovatively marries cultural heritage with artistic expression and advanced technology to make cultural collections and stories more accessible and attractive for diverse audiences. You need a collaborative approach if you want to create an engaging and reliable product.

The creation of the installations would not be possible without a close cross-sectoral collaboration between various partners – cultural and heritage institutions (bringing in the stories and collections) and creative industries including technology partners (adding engaging storytelling dived into immersive technology).

Dropstuff  
website:



The Fair Grounds -  
promotional video - watch

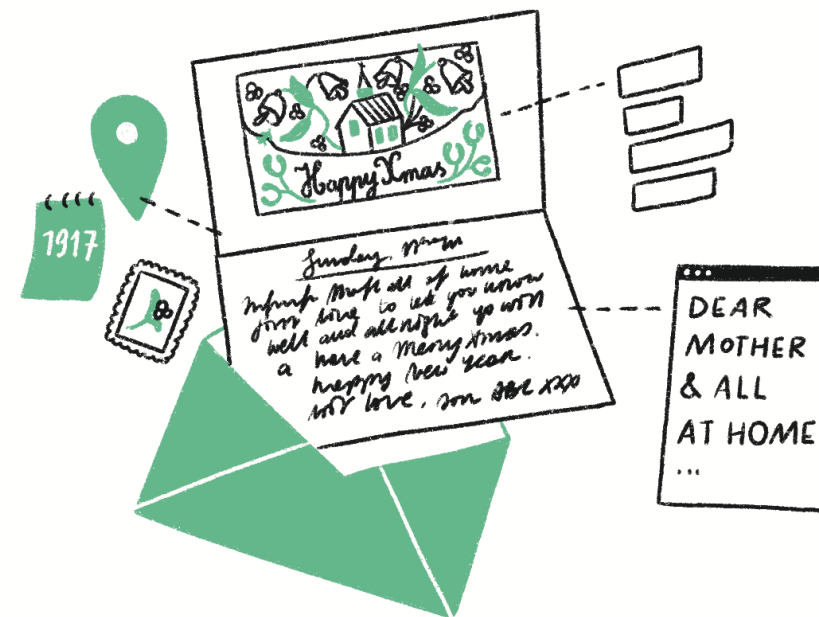


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# HOW TO USE HERITAGE TO SUPPORT EDUCATION?

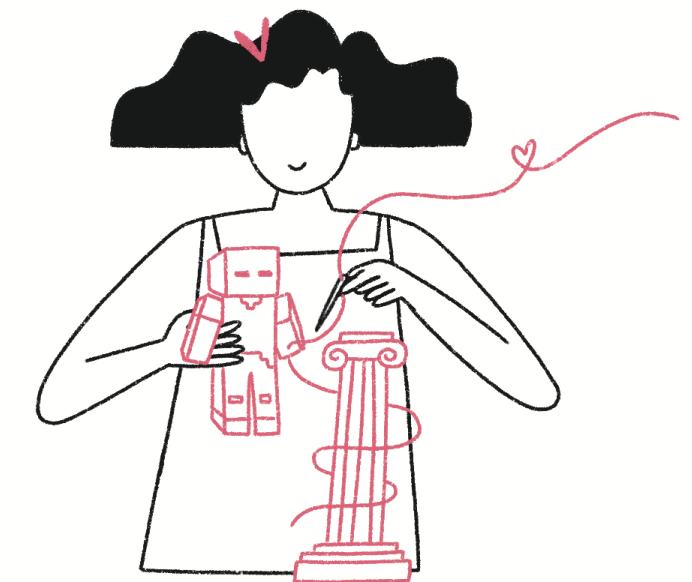
History and heritage for many students sound boring and disengaging. Reading dry textbooks and occasional visits to the most popular monument sites do not necessarily convince students that learning about the past and using it for the future can be a thrilling experience. How to make it happen using heritage resources at our disposal? How to include them in the education process?



**Use relatable personal artefacts to teach history that cannot be found in textbooks**



**Look at history from multiple perspectives and beyond your national borders**



**MI.MOMO.FARO**

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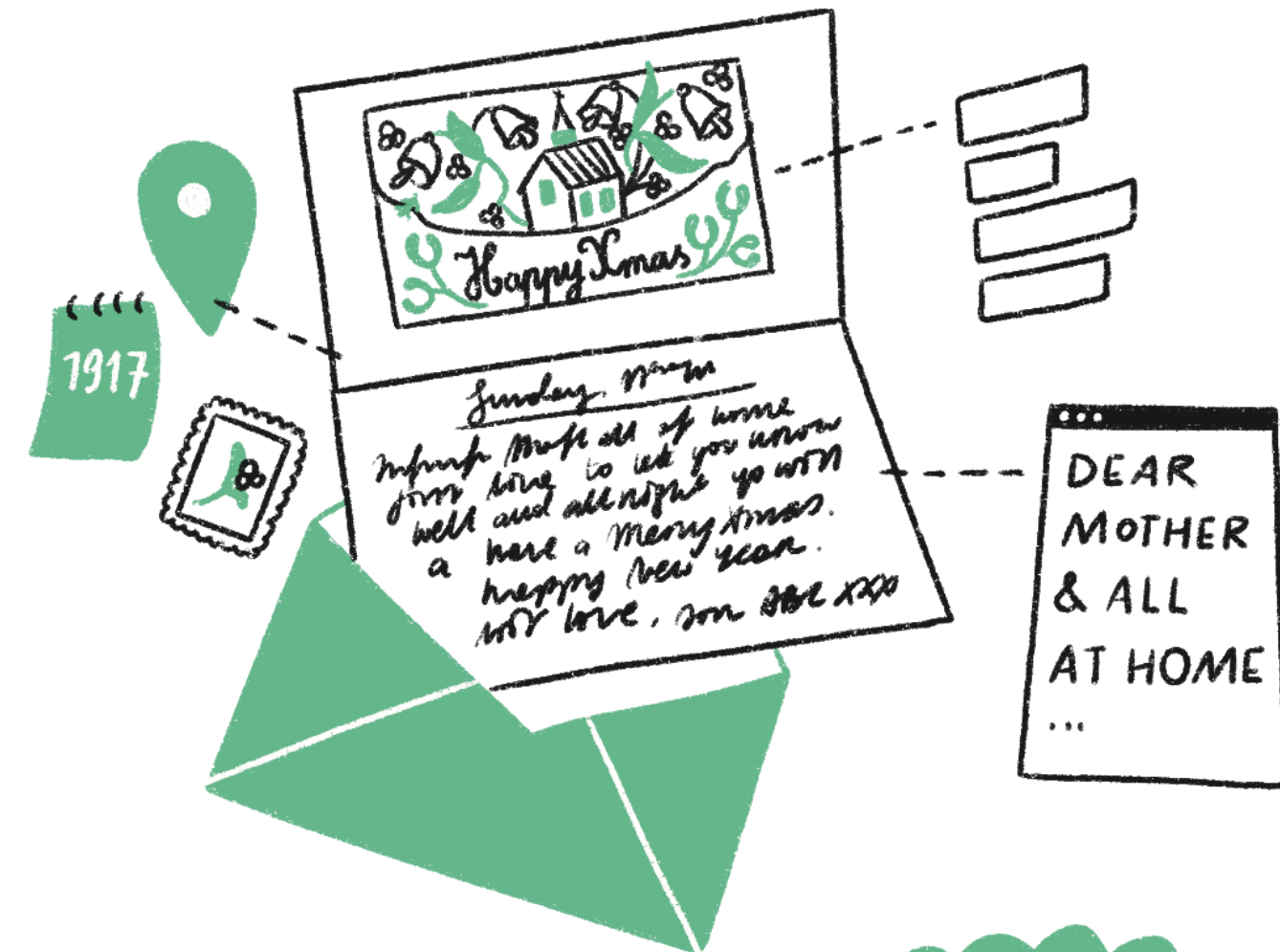
# USE RELATABLE PERSONAL ARTEFACTS TO TEACH HISTORY THAT CANNOT BE FOUND IN TEXTBOOKS



What if instead of reading about the history in a textbook, one could learn about it by actively engaging with the artefacts from the past and see it through the eyes of people who lived then?

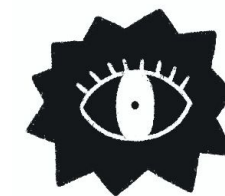
**Europeana's Transcribathon** is such an innovative solution to the question of how to teach history in an engaging and attractive way to make students value the past for the present. It is not simply browsing through digitalised artefacts

available in the Europeana's databases collected from European archives, libraries and museums. The idea of the Transcribathon is "decipher" them and provide them with text transcriptions, georeferences, annotations to the contents and valuable descriptions. Everyone can take part in increasing our knowledge of the past by choosing a digitised item from the vast Europeana collection and enriching its metadata. That makes Europeana Transcribe a crowdsourcing platform for European cultural heritage.



DEAR  
MOTHER  
& ALL  
AT HOME  
...

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Example  
of transcribing  
work

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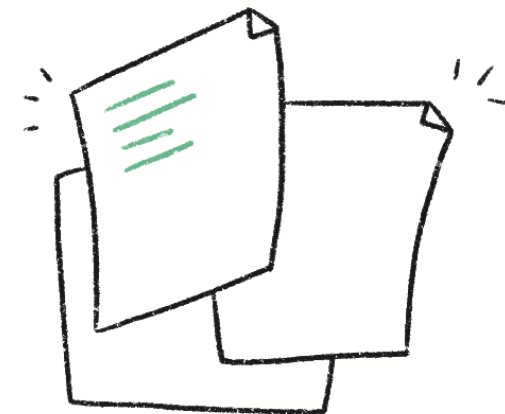
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### HOW TO USE EUROPEANA TRANSCRIBE INITIATIVE FOR EDUCATION?

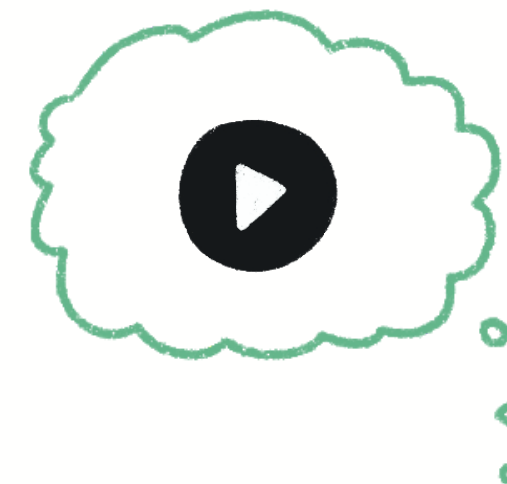
Europeana provides teachers with tutorials, handouts, and success stories. The collections at Europeana's disposal are full of various documents in different languages that need to be worked with, giving insights into personal experiences of the past generations. That could be of interest not only in teaching history but also in civil, social, and political education programmes or even language classes. What can spice up the work is the feeling of healthy competition. Everybody who registers to transcribe competes and works with other participants to move from a trainee to the champion level. Students can work either individually or in groups. By counting their points (called miles) received for enriching item descriptions, participants can see their places in the overall ranking.



Europeana 2021 -  
Transcription and enrichment  
of historical documents



What do students think of  
learning history through  
Transcribathon? Is engaging  
and attractive enough to  
make them like and value  
history? [Listen to Clara and  
Andreea](#) talk about their  
experience.



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# LOOK AT HISTORY FROM MULTIPLE PERSPECTIVES AND BEYOND YOUR NATIONAL BORDERS

*What is  
Historiana?  
explains one of  
its creators -  
Steven Stegers,  
EuroClio - watch*



Can you imagine an all-European history textbook? One that would present multiple perspectives on the past events? Incorporating not only points of view of different countries but also social groups? Where stories are not limited to wealthy, powerful men forgetting women, children, the poor or emigrants? Such a textbook may not yet been published but the need to go beyond selective and reductive approach to national histories has been recognised by **EuroClio** - European Association of History

Educators, Webtic and USE.media. Their **Historiana online platform**, made by educators for educators, goes beyond national borders to present complex historical issues. It seems to be as close to such a textbook as it is possible at the moment! Is a an innovative tool to supplement national history textbooks by offering a framework for comparing and contrasting the impact on and responses by Europe's nations to historical events and developments, helping us to better understand each other in Europe.



"Historiana promotes the acquisition of cross-border historical knowledge and the development of critical thinking, digital and other transversal competences important for preparing a young generation for active participation as citizens of the 21st Century."

<https://historiana.eu/about>

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### WHAT ELSE MAKES HISTORIANA SPECIAL?

The variety of resources ready to be used by educators and students!

- We live in times of post-truth and fake news. They concern recent events and many a time diverge also into the past. This is why it is important to get your information from reliable sources. Every event in our distant or more recent past can be analysed from various points of view. Using Historiana's "Viewpoints" filter you can see, for example, different approaches to "Borders and Self-Determination" in Northern Ireland, Catalonia, and Crimea.
- We look for evidence of what past lives looked like in heritage artifacts and art pieces. Source collections available on Historiana provide ready-to-use resources to explore various topics. For example, the Visual Representations of Women at Work collection shows how women of different times supported themselves and their families, at the same time pinpointing mostly patriarchal choices in representing women's roles and changes throughout time.
- Our lives now have been shaped by the events of the past, especially the last 100 years. Historiana's "key moments" sections help to discover World War I, World War II, and the Cold War that followed in diverse perspectives, contributing to better understanding of factors shaping our today.

### What can you find on the Historiana platform:

- historical content
- learning activities
- search sources
- activity builder
- themes
- blog

### Support for educators of history!

Not only multiperspective resources but also ideas how to use the resources during lessons – both in virtual and on-site classes:

- Ready-to-use activities
- An e-activity builder which allows you to compose your own content for your classes
- A blog which elaborates on creating attractive content for classroom use.

Go to the Historiana portal:

See Historiana tutorials...

...and webinars



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# HERITAGE-LED INTERNATIONAL RELATIONS



Heritage has always had its place in international relations (just think of exchanging heritage artefacts between monarchs or the work of UNESCO). Although many interactions happens between sovereign states, the ILUCIDARE projects draws your attention to often underestimated, yet highly successful activities of non-state actors (civil society, pressure groups, business or individuals). Heritage can mobilize beyond mere national interest and easily create mutual understanding between local actors, communities and networks in different countries and regions.

Your heritage work matters in international relations!



**See  
the ILUCIDARE  
framework for  
heritage-led  
international relations**



**Check out  
examples of  
heritage-led  
international  
relations projects**



**Find out more  
about heritage  
in the EU  
international  
relations**



HOME



# HERITAGE AND INTERNATIONAL RELATIONS - WHAT IS THE CONNECTION?

We have also distinguished three main categories of heritage-led international relations:



But what exactly are heritage-led international relations?



they can develop mutual exchanges with a high success rate

the goal is to mobilise mind-sets beyond national interest by creating exchanges between different countries and regions

Our working definition lists a number of characteristics of heritage-led international relations.

a method to advance international relations and cooperation

situated at the cross-road of existing concepts on diplomacy and international relations

cross-sectoral activities with a real local impact

far beyond scientific and political discussions

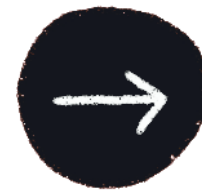
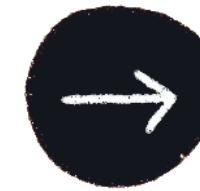
the goal is to mobilise mind-sets beyond national interest by creating exchanges between different countries and regions

not just to position a nation's heritage into existing relations and export it for the purpose of nation branding



## DISCOVER HERITAGE-LED INTERNATIONAL RELATIONS PROJECTS

House of European History



Cross-Border Cooperation in the Field of European Classical Music

The Technical Committee on Cultural Heritage (TCCH)



## MORE INSPIRATIONS

EU-LAC-MUSEUMS



With support from the European Union's Horizon 2020 Research and innovation programme, EU-LAC Museums gathers an international team of 35 museum professionals, researchers and policy makers across the European Union (EU) and Latin America and the Caribbean (LAC). Since 2014, this international collaboration has jointly developed new wisdom about museum community development, youth work, and digital curation, to examine and promote a vision of museums focused on community needs.

ARCHEOLOGY FOR  
A YOUNG FUTURE



An online exchange programme that encourages school students in Italy and Syria to discover their own, local history through archaeology and to virtually exchange these histories with each other in creative ways.

EUROMED HERITAGE



Between 1998 and 2012 the EU-funded Euromed Heritage regional programme committed meaningful resources to fund partnerships between conservation experts and heritage institutions from the countries of the Mediterranean region. It offered a framework for exchanges of experience, channels for disseminating best practices, as well as new perspectives for the development of the cultural institutional environment at national and regional levels.





MORE  
ON

# HERITAGE-LED INTERNATIONAL RELATIONS

Learn more about:

- the ILUCIDARE framework for heritage-led international relations
- Heritage in the EU international relations

See more on:

- the ILUCIDARE portfolio on heritage-led international relations, aka our training activities in Europe, the Western Balkans, North and Sub-Saharan Africa, the Middle East and Latin America.



BACK

# POLICY RECOMMENDATIONS

What can be done to make most of heritage to support innovation, international relations and contribute to a greener, more inclusive and sustainable future?

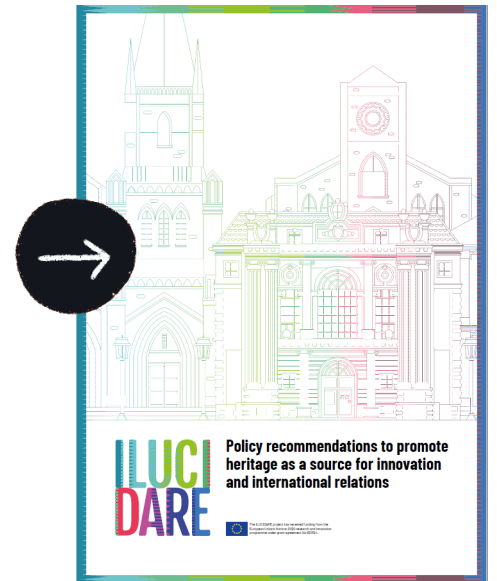
**Learn  
from  
ILUCIDARE**

about the need to strengthen and improve heritage policy making to further unleash the potential of cultural heritage to contribute to innovation and international relations

how to guide future policy action with concrete measures addressing governance, legal and funding issues

about the need to help policy makers understand the value of heritage investment

how to empower heritage stakeholders so as to influence policy making and develop heritage-led innovation and heritage-led international relations projects in a better way



HOME

# ILUCIDARE

ILUCIDARE is a Horizon 2020 project that promotes heritage as a resource for innovation and international cooperation through a diverse collection of collaborative activities establishing an international network of experts in the field. It contributes to the overall objectives of the EU strategy for international cultural relations and of the EU international cooperation in research and innovation.

The project is carried out by an international consortium led by the University of Leuven with the International Cultural Centre as one of the research partners.



Especially see the following information and educational materials



UNIVERSIDAD  
DE CUENCA



Coaching session and training modules for heritage-led innovation and international relations



ILUCIDARE webinars



The Iluci-Dare to Learn YouTube channel



ILUCIDARE Roadmap for Capacity Building

BACK TO MENU

HOME



Heritage & Innovation. How to innovate with cultural resources. ILUCIDARE Inspiration kit

authors: Maria Drabczyk, Robert Kusek, Joanna Sanetra-Szeliga, Jan Strycharz

editor: Joanna Sanetra-Szeliga

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International Cultural Centre

Rynek Główny

25 31-008 Kraków, Poland

Phone: +48124242815

email: sekretariat@mck.krakow.pl

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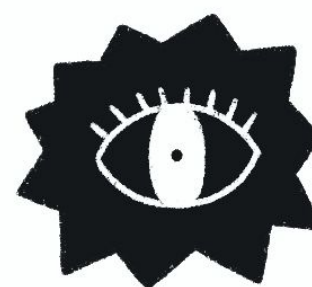
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