inDICEs

Measuring the Impact of Digital Culture

Change Impact Assessment Framework

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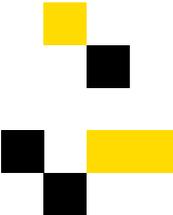
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Change Impact Assessment Framework

1. Introduction

The Change Impact Assessment Framework is a theoretical tool which can guide Cultural Heritage Institutions in assessing the positive impacts of their participatory activities in the digital sphere.

The conceptual framework proposes a new perspective, supported by a large collection of literature highlighting the importance of designing for the impact that digital active cultural participation can have on participants in a wide spectrum of psycho-social, environmental and innovation areas.

The Change Impact Assessment Framework is one of the outcomes of **inDICEs**, a Horizon 2020 project composed of 14 international partners, aimed at helping cultural heritage professionals, cultural practitioners and policy-makers fully understand the social and economic impact of digitisation. inDICEs developed models to measure the socioeconomic impact of access to culture and monitored new modes of content production and participation enabled by digital cultural heritage. What emerged is that active participation, even if it is widely agreed to be the best strategy to create positive impacts in the context of digital cultural co-creation, is still rarely observed in the studied European cultural heritage sector. For this reason, inDICEs wants to motivate the cultural heritage sector to consider the importance of understanding and evaluating the impacts of active cultural participation in the digital realm.

To learn more about the results of research carried out by inDICEs, click **here**.

Objectives

This document aims at raising awareness among cultural heritage institutions (CHIs) about **the importance of designing for the impact that active cultural participation in the digital sphere can have on participants.**

A change impact assessment defines how changes may affect target audiences as they transition from a previous to the target state, passing through an innovative process. In this document heritage professionals will find a theoretical framework, accompanied by specific literature references and scientific research, that will support the exploration of the topics proposed, in addition to measurement tips and strategies to implement the framework.

In order to theoretically frame and scientifically support the Change Impact Assessment Framework herein, inDICEs has elaborated a specific conceptual map on already developed methodological frameworks (Sacco et al, 2017; Sacco & Calveri, 2021)[1]. Specifically, the conceptual map called "the 8 Impact Areas of active digital cultural participation", based on the Culture 3.0 theory, aims at demonstrating how high levels of cultural participation can be related to the generation of positive externalities in terms of:

1. Innovation and knowledge
2. Welfare and Well-being
3. Sustainability and environment
4. Social cohesion
5. New forms of entrepreneurship
6. Learning society
7. Collective identity
8. Soft power

Who is this for?

The Change Impact Assessment Framework is addressed to professionals in the cultural heritage sector who are eager to be involved in the inDICEs community and:

- Renew their approach to participatory cultural activities in relation to the digital sphere, by implementing the "**inDICEs Policy Brief**" suggestions.

- Understand their status in terms of digital transformation and participation, after the evaluation of the "**Self-Assessment Tool**".

- Rethink their role in communities' orchestration, from the early stages of the planning to the assessment part.

- Implement innovative strategies of digital active participation toward the fulfilling of the public mission.

- Consider new potential areas of impact in their strategies for impact measurement.

1. with specific reference to the 2021 publication *La trasformazione digitale della cultura*, Sacco P.L. & Calveri C. and Sacco, P.L., & Teti, E. (2017). Cultura 3.0: un nuovo paradigma di creazione del valore. e&m, 1, 79-96.

Designing for impacts matters

Impact measurements help to clearly express how the work of CH professionals who actively participate in a cultural activity contributes and becomes connected to a global agenda of global challenges. The Change Impact Assessment Framework aims at sharing a simple and indicative framework useful to consider when designing any digital cultural activity. It provides insights on how to measure digital participatory practices at various levels:

- Impact measurement can help create a systemic and sustainable change: it enables organisations to account for psycho-social performance, value contribution to society and generate greater credibility.

- An enhanced active cultural participation is proven to support financial sustainability of CHIs through community growth, international exposure and higher levels of networking.

- Impact measurement strengthens value creation: the consideration of the "8 Impact Areas" helps put the target communities of CHIs at the core of cultural activities, rather than the heritage itself or other business models. For this reason, the communities' identity, and understanding on how they could benefit from the participatory activities is key information that CHIs need for success.

- Impact measurements generate new participation, which happens because people expect these activities to have a positive impact on their lives (Ascolani et al, 2020)[2]. They keep participating actively if that impact is sustained.

But the implementation of this perspective can be challenging for CHIs and heritage practitioners. Without taking into account the necessity of improving the quality of the type of participation processes that are promoted by their digital programs and the related impacts, they are unlikely to ensure lasting, transformational social impact and to contribute to the actual progress of civil society, seizing a real generational opportunity to pursue a new, different development scenario.

2. Ascolani, F., Cacovean, C., Passaretti, A., Portaluri, T., Sacco, P. L., Uboldi, S., & Zbranca, R. (2020). Art consumption and well-being during the Covid-19 pandemic.

2. The changing role of cultural heritage institutions in the digital realm

Scientific research premises

The scientific motivations that led to and underlying the conceptual map "the 8 Impact Areas" of active digital cultural participation were developed by the researchers and partners of the inDICEs project. We carried out a set of analyses to assess the role that digital technologies play in promoting and facilitating cultural participation. We applied a computational social science approach to better understand the behaviour of a huge amount of users in digital platforms (Wikipedia, TikTok, Twitter, Facebook, Instagram, etc.) to gain insights into the collective behaviours that are shaped and conveyed by each specific platform. In the report "**D1.7** Guidelines for the best practices regarding the maximisation of the impact of digitisation of cultural heritage" you can find an overall description of the ecosystem that embraces the different research designs conducted (as detailed in **D1.3**, **D1,4** and **D1.5**) on the most important digital open platforms. The report, traces a common thread that clearly and coherently defines the context of the discourse, the theoretical approach, and the main trends in terms of digital creative production and cultural participation both in general and in relation with the heritage and cultural institutes.

Today, digital technologies enable everybody who potentially wants to create to do so with semi-professional and even professional standards. Cultural producers and users are enabled to interchange roles in a wide range of possibilities. As we can observe by the analyses conducted, many institutions have accelerated the digital transformation of their collections and operations. However, this is not always embedded in an overarching strategy or, if it is, the digitization workflows may lack a participatory strategy that can generate positive outcomes. The results of the analyses converge on the same point: there is still a huge participation gap. The fact that open platforms enable people to participate does not immediately translate into actual participation. Even if the web 2.0 digital space creates space for interaction and active participation, users are likely to behave more like a traditional, passive audience than like prosumers/co-creators.

On the other hand, research also tells us that **collective processes of active participation can generate impressive positive psycho-social impacts in several areas**. CHIs can reverse the process by switching from a top-down to a bottom-up digitization strategy. By this, we mean a strategy focused on production and re-use of cultural assets, where both CHis professionals and visitors take active part in the digital creation process. The Statens Museums for Kunt together with the Young People's Meeting developed a great example regarding the topic. Indeed, SMK joined forces with this public event and organised workshops where a young crowd used the SMK free digital artworks collection to create visual expression of some difficult emotions. This led to discussions on difficult topics and life situations that young people could struggle with.

In particular, according to the data analysis that we conducted on the most commonly used open platforms and social networks in Europe, CHIs are perfectly embedded in the typical dynamic of the digital space. The economy of attention is a main element of this domain, constituting the logic of the mass media in contemporary social life and focusing on very few creative producers as the key manifestation of the accumulation of attention capital: such a predatory dynamic characterises social media, whose companies commonly design platforms in a way that renders them addictive. In order to differentiate CHIs from the business model of the economy of attention, a possible change of direction concerns the push from below of marginal or communities' specific based contents, in order to return to enrich the value of the common digital space.

The fact that open platforms enable people to participate does not immediately translate into actual participation tells us that **social skills and capabilities** play a fundamental role in creating effective interrelations and in creating platforms of collective intelligence. There are two interrelated types of barriers that might make active participation difficult: digital skills barriers and social skills barriers. It is necessary to consider the social capability dimension, the area of social functioning, underpinned by social skills, identified within the theory of deep democracy associated with healthy living. They not only concern the ability to live to the end of a complete human life, as far as possible[3], but also regarding the ability to imagine, to engage in critical reflection, to feel positive and functional feelings: the capability to choose, to form goals, commitments, values, to create healthy relations and to participate in the community, to participate politically and be capable of social and environmental justice but also to laugh, to play, to enjoy recreational and cultural activities. **The development and strengthening of capabilities have many sources, and literature shows us that culture and cul-**

3. Amartya Sen, 1988

tural active participation is one of the most powerful means. Given that actual digital open platforms can leverage upon a large amount of distributed intelligence and skills, such as the ones that regard cultural and artistic creation, **a great challenge for CHIs on the digital platform is supporting the development of these capabilities**.

The most important take-away is that cultural institutions need to consider the necessity of creating the conditions for truly inclusive active participation, based on the evidence provided by the impacts that these processes generate not only face-to-face but also online and as a result of hybrid interactions.

It seems that there is a gap in the process that should be filled by CHIs by assuming the Culture 3.0 perspective and the role of orchestrators of digitization processes. This is fundamental to empower the possibilities given by the collective intelligence by entitling the actual communities to participate in the decisional phases of the digitization (cataloguing, curating according to their perspective).

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

inDICEs policy brief

In response to the research findings about the value of active cultural participation through digital heritage and the potential role for CHIs in the digital landscape, inDICEs formulated a policy brief "**Towards community-driven digital cultural heritage   with a purpose**". It introduces a set of policy recommendations designed to assist CHIs in fulfilling their public mission in the digital realm through democratic and community-focused digital transformation.
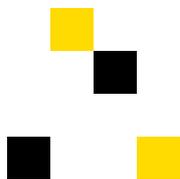
The Change Impact Assessment Framework aims at enriching and supporting the inDICEs Policy Brief, providing you with a simple and practical tool that can help your transition toward a community-driven CHI. The framework especially sustains the following points of the inDICEs policy brief:
2. Empower democratic and community-focused CHIs

2.1 Review and enhance CHIs' operational principles and practices to support participation, co-creation and community focus
2.2 Develop frameworks for digital community engagement
4. Make the heritage sector a pillar of the European digital public space
4.3 Encourage Cultural Heritage Institutions to play an active role in exploring the creation of participatory platforms which support reuse

Building on these proposed recommendations, the sections that follow aim to equip you with a better understanding of how to design cultural participatory activities to achieve this community-driven CHI vision. You will be able not only to review your work while going through the "8 Impact Areas" proposed in the framework, but you will also be able to develop your proper personalised framework using different metrics and measurements.
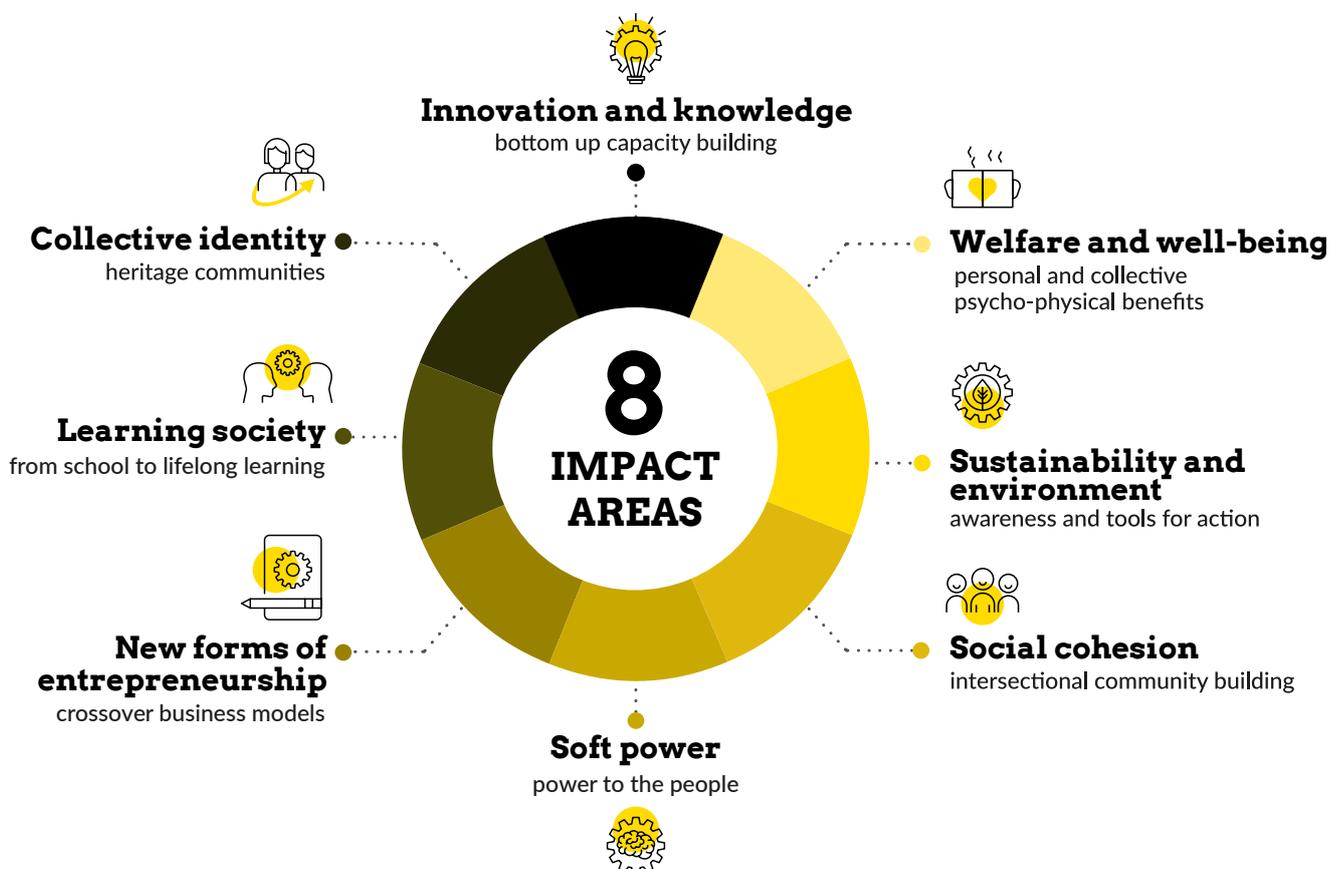
The additional presence of best practices in the digital world of successful CHIs participatory activities are also parts of the framework, as a source of encouragement for CHIs to play an active role while exploring the creation of participatory platforms which support reuse.

3. The "8 Impact Areas" of active cultural participation

In the following section you can find a description of the 8 Impact Areas of cultural active participation in the digital realm and the characteristics of the proposed conceptual map.

The presented theory could be used by CHIs both for orienting the planning of a participative activity, and for building a set of tailored indicators for measuring if any positive change happened in all or some of the impact areas, after the active participation of the targeted community in the activity. In the following sections, you will find some suggestions on how to implement it within an impact assessment.

Innovation and knowledge
bottom up capacity building

Collective identity
heritage communities

Welfare and well-being
personal and collective
psycho-physical benefits

Learning society
from school to lifelong learning

8 IMPACT AREAS

Sustainability and environment
awareness and tools for action

New forms of entrepreneurship
crossover business models

Social cohesion
intersectional community building

Soft power
power to the people

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In terms of features, the matrix of the conceptual map should be considered:

- inspirational - it can help public or private users to focus on generating impacts;

- hyperdimensional - different areas have different weights and sizes, it has to be read as an asymmetric geometry;

- interpretable - to eventually assess the impacts and the changing generated by them, each user can make its own indicator;

- open to collective enrichment - there are infinite possibilities of best practices and new cases that can help to develop the matrix;

- flexible - all the areas are strongly interdependent, there is no well-defined limit between them and the same impact can cover different areas.
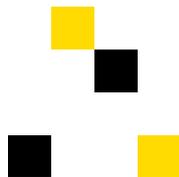
Innovation and knowledge

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

Innovation is not one simple consequence of investments in research and development, but it has to do with the creation of a social environment that facilitates the generation and dissemination of new ideas and new processes, through the action and cooperation of diverse social actors involved (Sacco & Calveri, 2021).

The effects that active engagement with digital cultural heritage can produce in terms of creating a social environment that leads to innovation, may exceed the tangible and direct economic impact of the cultural project itself, generating repercussions on the entire economic and social system. In particular, with cultural participation, the more it is linked to the production and dissemination of content and not only to their passive use, the more it accustoms and enables people to become familiar with the "otherness", because it promotes a „cognitive-motivational gymnastics'' that predisposes people to innovation. This intuition is reflected indeed in the evident and strong correlation between the rates of active cultural participation and the innovative performance of some specific countries. It is no coincidence that the countries at the

top of the European cultural participation ranking, such as Sweden, Denmark and the Netherland, are those in which there is the greatest propensity of innovative companies to invest in cultural projects and even to integrate cultural and creative professionals within its human resources and own internal processes (Sacco&Teti, 2017).

Moreover, cultural participation in arts and the creative sector teach "proactivity", a fundamental element of social innovation, that has to do with collaboration and the co-creation of creative content. This can be effectively considered a bottom-up capacity-building process, and today, this process is boosted by the digital possibilities that online open platforms provide to anyone. Today, there is an increasing demand for new digital innovation-driven business models, and co-creative and participative trends hold great promise for the future business development of cultural and creative production: It is every day clearer to the economic sector that forms of culture-related entrepreneurship could be a good way to address new societal challenges.

The Homo Faber guide is an online platform launched by the Michelangelo Foundation, a network where craftsmanship/artisans and the public/visitors meet. This gives more visibility to all the different talents hidden around Europe in a direct and accessible way.

Indeed, Homie Faber allows visitors to discover, directly contact artisans, get to know their stories and working techniques as well as to virtually discover ateliers and European manufacturers. Additionally, it is possible to have a showcase of galleries, shops and museums as well as to participate in virtual master classes. The platform proposes some in person courses available in different spots all around Europe depending on the topic, prepared by master artisans. If visitors profit from the multitude of new cultural discoveries, for artisans the platform is a free place where they can easily showcase their work. Indeed, they can apply to be part of it and they are carefully selected by an assessment process based on the eleven criteria for excellence identified by Alberto Cavalli, Executive Director of the Michelangelo Foundation. This digital environment facilitates and speeds up the creation and sharing of new ideas and projects.

If you would like to know more about this project visit the following website: **https://www.homofaber.com/**

Find the right addresses
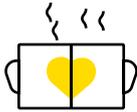Visit fine collections across the continent

Museums
European fine craftsmanship

Galleries
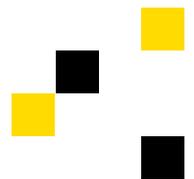A showcase of masterpieces

Shops
Where to buy unique pieces

Welfare and well-being

A second area in which culture has an evident positive impact is in the area of „well-being", understood as a global psychophysical perception of mental, emotional and body state, and experiencing these types of collective processes also in the digital sphere helps develop personal and collective psycho-physical benefits. There is now very ample evidence of the (strongly) positive relationship between active cultural participation and life expectancy, between participation and subjective psychological well-being, and even between participation and probability and speed of recovery from certain pathologies, especially in the case of the elderly and / or seriously sick people, as well as for women (only in the absence of serious chronic diseases, of course) (Sacco & Teti, 2017). For public policymakers, supporting paths of active cultural participation addressed to these subjects can generate a great economic value if we relate it to a possible decrease in public health expenditure (Sacco & Calveri, 2021).

A significant effect of active cultural participation in the digital sphere has also to do with preventing isolation, and its psychological consequences on mental health, especially for younger generations. In different forms of online social networks (Marlowe et al., 2017), such as digital communities built around a cult film, a tv series, or a cultural trend or a creative hobby, several members feel that they belong to a group of people with similar interests and characteristics: that positive social media-based relationships can lead to positive as well as meaningful connections with other users (Miño-Puigcercós et al., 2019); these positive relationships are built on a foundation of content that makes young people feel like they are heard and understood and work as an antidote to social isolation and helplessness.

The National Gallery of Prague presented in 2018 the project "**Touching Master-piece**" with the aim of bringing iconic sculptures to life and showcasing them to blind people, making art more accessible. This has been possible through a VR experience that comprises the use of haptic gloves. This VR technology recreates a virtual hand touching on 3D objects, in this case on three selected masterpiece sculptures of the museum, giving a very accurate perception of the object. This project created an entirely new way for blind people to connect with the art and led to a new age of digital accessibility in the cultural sector.

If you would like to know more about this project visit the following website:

https://www.adsoftheworld.com/campaigns/touching-masterpieces-f2993460-209d-45fb-bd0b-923e94bc5f5f

2022 Michelangelo Foundation. (n.d.). Homo Faber Guide. Retrieved from https://www.homofaber.com/en/guide.

Sustainability and environment

Regarding the very important issue of environmental sustainability, what we know is that culture has the power to change behaviours into pro-social behaviours, and this can impact on a more sustainable lifestyle.
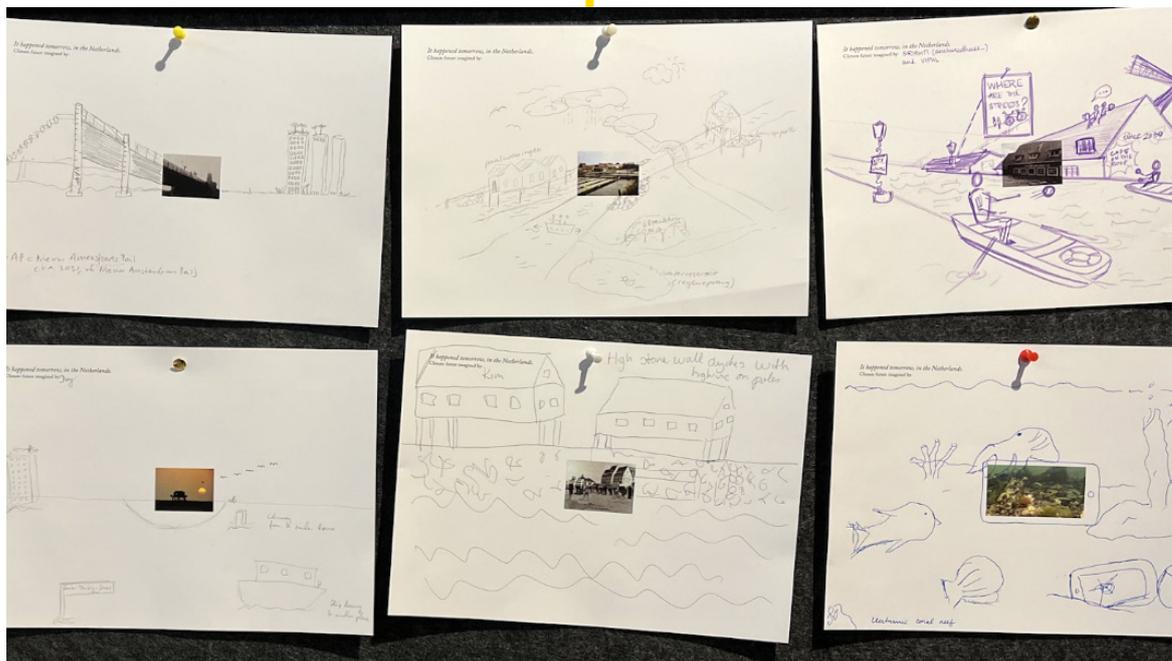
As literature has shown, (Arrighi and Walker, 2014; Chandler et al., 2014; Dal Farra 2014) the world of art and culture has played an increasingly important role in raising global awareness and participation around the environment and sustainability issues, such as the climate change, and demonstrated notable advantages over other forms of communication. Cultural Heritage digital collections and digital cultural activities on the issue of climate change, supported by the power of visual imagery and with the same value of digital activism, are fundamental for stimulating discussion and changing people's behaviour toward a more active participation to contribute to a solution. Artists and environmental campaigners can use the commonalities of the artworks in this cluster in their own creative work and contribute to our understanding of the impact of activist art. (Sommer & Klöckner, 2021) Indeed, art allows people to visualise and focus on climate change extreme consequences as well as solutions and future panoramas, providing an increasingly public understanding of the matter and fostering policy-makers and researchers in implementing creative solutions (Roosen et al., 2017). Once again, the effectiveness of these well-recognized positive impacts can be amplified by the digital possibilities, and online cultural participation can have a fundamental role in fostering social mobilisation and awareness of the social consequences of individual behaviours linked to environmentally critical resources. Indeed, according to the last edition of the „Agenda21 for Culture", sustainability is a new area of cultural policy action with potentially significant macroeconomic effects that can reveal new opportunities for cultural professionals and guide the re-conceptualization of the traditional linear value chain of the creative and cultural industries; this shift, which has been embodied in the notion of the creative ecosystem, has been largely influenced by the new imperatives of the green transition and of socio-environmental sustainability models translated into small actions and large international activists movements mainly thanks to the media coverage of the virtual communities of Instagram, Facebook and Tiktok (Bernárdez Rodal et al., 2019; Stanley, 2020; Lehbrink, 2020; Hautea et al., 2021). This can reflect the growing emphasis on the social dimensions of sustainability and spark a reflection on the question of whether socially transmitted behaviours, habits and customs can influence the effectiveness of energy resource-saving programs. This huge revolutionary and rapid psycho-social process, that is occurring in - and thanks to the digital sphere, is leading cultural policymakers and creative and cultural professionals to reconsider creative processes in

a holistic perspective, giving way to manifold processes and activities of creation, distribution, exchange, archiving of content in the creative industries ecology, and to enhance digital cultural participation and pro-social behaviours and actions (in particular, feeling responsible to commit to environmental enhancement goals).

Project *Climate Imaginaries at Sea: Reflections on Water* explores how digital heritage collections can be used to imagine future climate change which is a pre-requisite for accepting the inevitable change and imagining new possible ways of living in and with the crisis. The project team is hosting creative workshops where fragments from the audiovisual collection of the Netherlands Institute for Sound & Vision are being used as a launch pad for imagining how people will live in the Netherlands with the rapidly rising sea levels. Participants draw their imaginaries by hand and also AI techniques for generating fictitious landscapes are used. This participatory method of collectively imagining future scenarios through heritage allows participants to see a strong correlation between the past, present and future. While the climate crisis is a grand and often rather abstract topic detached from the lived reality of many citizens in Europe, this exercise allows participants to clearly see its impacts in environments familiar to them.

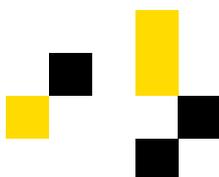If you would like to know more about this project visit the following website:

https://visualmethodologies.org/climate-imaginaries-at-sea-reflections-on-water/

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Social cohesion

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

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

Social Street is a form of neighbourhood communities managed collectively online and implemented offline, whose purpose is to "promote socialisation between neighbours in the same street in order to build relationships, to interchange needs, to share expertise and knowledges, to implement common interest projects, with common benefits from a closer social interaction […]" (Social Street, 2014) it is a no-profit activity with social purpose. Social Street is not pursuing any political, religious, ideological view. It brings people together with the sole criterion of the proximity between area residents.

If you would like to know more about this project visit the following website:
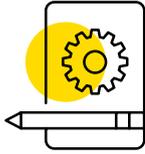
http://www.socialstreet.it/

Another example is the El Sistema music education project promoted in Venezuela by José Antonio Abreu, which has allowed many young people at very high risk of being recruited into the local organised crime to increase significantly and with profit their school attendance by creating in the best cases professional musicians, some of them internationally recognized

If you would like to know more about this project visit the following website:

www.sistemaeurope.org/What_is_El_Sistema/

(n.d.). Human Cities. Retrieved from https://humancities.eu/casestudies/social-street-milan/.

New forms of entrepreneurship

In the post-copyright digital era, in line with the increasingly open-source ethics debate[4] and with the apparent dismantling of the binary creator/public, the users' active participation in product-related content creation is strategic in the restructuring of digitally-driven content industries. This new entrepreneurial culture has indeed a strong generational identification: the Millennials, Generation Z and C as digital users are naturally familiar with co-creation practices and there is great demand for new digital innovation-driven business models. New technologies can be an ultimate form of empowerment when, in dialogue with the most traditional forms of cultural access, paving the way for innovative crossovers: we can see how, for instance, new job positions are flourishing, such as augmented-reality makeup artists that create face filters for social media, and how the increase in reading books, during and after the pandemic, has been directly related with the increase in listening to tales and stories via audio-books and podcasts. Moreover, in the Digital Fashion Technology sector, digital users are often involved in product co-creation by providing their perspectives about their own body-shape fit and product design preferences. Furthermore, an increasing trend regards the case of co-auteurism the tv or web-series writing: the role of the writer and the viewer has become not only blurry but overlapping, giving rise to a structured negotiation between the producers and the fan base involved in the production, releasing and broadcasting of audio-visual materials. In light of these trends, how can the digital dimension of CHIs become an effective powerful channel of access and participation in culture for their community of users? We are not only referring to websites but also to participative platforms which become the most important social networks and may be a sounding board for CHIs' cultural activities, to engage and stimulate the active participation of their users, whether the CHIs management reflects the 3.0 model of co-creation and co-authorship of the digital heritage re-use and production. In this sense, the power of cultural participation in digital cultural production can really give the chance for the CHIs to be a powerful incubator for new forms of entrepreneurship.

4. Fraser et al., 2021

One of the biggest examples of new forms of entrepreneurship that have been developed in the past years are Museums/CHis mobile apps that create a digital visitors experience in different ways.

Here you can find some maine examples:

1.SMARTIFY: the world's most downloaded museum app for remixing images, a dedicated space for inspiration and discovery that connects collections and audiences.   It allows you to scan artworks and access information about them.
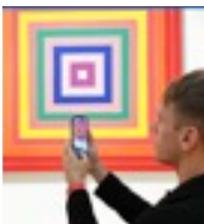
2.Muselfie: from The National Museum in Warsaw's collection allows you to play with the National Museums Warsaw artworks' and portrait your pictures inside them.

3.VanGo Yourself: an online site that allows to recreate classic scenes from the world's

most famous painter Van Gogh and then share it with friends

4.One Minute: app that is able to identify artworks and offer visitors short snap-shots about them.

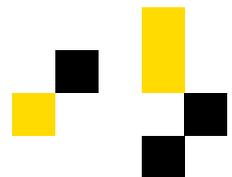One Minute   VanGo Yourself   Muselfie   Smartify

Learning society

Lifelong learning and the development of a „knowledge society" is an area that, in some ways, is complementary to that of new business models. Several analyses prove the deep relationship between cultural participation and propensity for continuous learning, with the consequent development of a better adaptive intelligence to the environmental context (Sacco & Teti, 2017). Active cultural participation, supported by the digital possibilities, can itself be understood as a training tool, leading to higher levels of not only knowledge, but also economic efficiency, productivity, and problem-solving skills; so we can say that investing in lifelong learning cultural activities is also a good investment from a financial point of view. Digital active participation in the cultural sphere keeps learning alive far beyond school, and generates intergenerational connections and knowledge interchange: indeed, art and digital can change behaviours and foster collective practices inside institutes but also outside, in everyday life. Open, user-friendly and collective digital contexts support inheriting or re-inventing old practices, enabling paths of collective cultural memory enrichment and maintenance for future generations. CHIs and Cultural organisations have an important role to play in facilitating lifelong learning: many children and young people globally do not have access to adequate educational resources and digital cultural heritage can help to alleviate this issue. This is also true in terms of creative, cultural and intellectual activity: indeed, lifelong learning, museums and digital technologies share many of the same attributes, with emphasis on learning from objects (rather than about objects) and on strategies for discovering information (rather than the information itself). From the major national museums to heritage organisations and other institutions, we can see several different approaches, from encyclopaedias to games, that actively encourage participation in knowledge creation (Hawkey, 2004).

Manufacto is a project created by the Fondation Hermes teaching to young kids the work of a craftsperson, to discover the skills of leather craft, leather upholstery and carpentry. This is done through a twelve hours course (divided in 6 sessions) in a volunteer educational establishment where a craftsperson, together with an educator, takes the kid into its word and makes them create their own objects.

The project started in France in 2016 and then it expanded to some other European cities. From 2021 Manufacto also went digital and started creating and sharing video tutorials (manufact'home) via Youtube. This broadened the project size, giving a wider and easiest access to everyone. Also there, viewers are invited to create their own contemporary objects at home through this engaging introduction to artisan skills. Through this experience kids are able to discover skills that are not always part of their educational path, and that sometimes can lead to their future career path and a higher boost in their confidence.

If you would like to know more about this project visit the following website:

https://www.fondationdentreprisehermes.org/en/project/manufacto-2020-2021

(n.d.).FONDATION D'ENTREPRISE HERMÈS. Retrieved from https://www.fondationdentreprisehermes.org/en/program/manufacto.
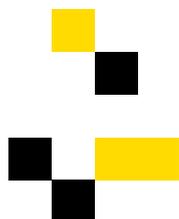
Create Arts.org.Uk works on reducing isolation and wellbeing through the creative arts sector. Children and adults going through different challenges in their lives have the chance to learn and work on their wellbeing through painting, drama, music, dance, photography and so much more. Their main mission is to engage marginalised participants with sustainable art programs. During Covid they started **Create live**, an online workshop platform where they continued delivering art projects reaching out to the increasing numbers of the most vulnerable children and adults.

If you would like to know more about this project visit the following website:

https://www.artscouncil.org.uk/blog/how-adapt-participatory-arts-activities-lockdown good practices during lockdown

(n.d.). Create Arts. Retrieved from https://createarts.org.uk/our-projects/.

Collective identity

This area of impact regards the ways in which digital can foster the gathering of a group around a cultural asset and can provide space and tools for its maintenance and sustainment, giving life to what we can call Digital Heritage Communities. As we have already seen, a significant effect of active cultural participation in the digital sphere has to do with social cohesion, and this is true also for the digital communities and their important internal relations, which is of special relevance in terms of human development. When it comes to culture, online participation that is based on a virtual aggregation of people, that is built and that lives for feeding and enrich a specific digital heritage or asset (such as a movie, an event, or a specific issue such as feminism or social justice in the creative industry), deserves to be considered and protected in the light of the guidelines promulgated by the Faro Convention. The Faro Convention indeed, introduced an innovative concept, consistent with the New European Agenda for Culture, which promotes a broader understanding of heritage, placing people and communities at the centre, and involving them in making decisions about heritage valorisation. Cultural heritage acquires the meaning of the common good, which expresses collective identity and values shared by the heritage community, and of the process activated to enhance it. It is important to consider online cultural communities as digital heritage communities because it is fundamental to consider the powerful impact that this can have not only on empowering them through and toward their cultural mission, but also on entitling them to co-manage and co-curate their asset, the digital cultural common good. This is especially effective when digital participation works as an ally of physical experience and interacts with community empowerment, as an antidote to social isolation and helplessness. Indeed, a culture-led rethinking of public spaces can also be a key strategy for a collective re-purposing of meaningful urban spaces as suggested by the guidelines of the New European Bauhaus, an initiative inviting us to reshape our lifestyle and future in alignment with challenges such as accessibility, inclusion and sustainability. This is supported by the power of the digital in creating communities and managing the commons, as demonstrated for instance by the "social streets" phenomenon and related programmes of community-based actions of space re-appropriations against neo-liberal shaping of cities as forms of social justice civic movements

Accidentally Wes Anderson started as an Instagram profile opened in 2017 in New York. On the page, the founder was publishing public places, restaurants, shops and so much more that could relate to the film director Wes Anderson's world. Nowadays AWA is a global community with more that one million adventurers (travellers, architects, professional creatives, history buffs, artists, editors, teachers, students, photographers, and those intrigued by the wonders of the world and civilization) sharing the passion of beautiful, idiosyncratic, and interesting places on earth and the stories hidden behind. People can submit their pictures and share their discovery places and stories.

If you would like to know more about this project visit the following website:

https://accidentallywesanderson.com/about/

THIS IS AN ADVENTURE.

We explore the unique, the symmetrical, the atypical, the distinctive design and amazing architecture that inspires us all.

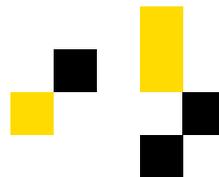SURPRISE ME!   SEARCH BY LOCATION OR KEYWORD

ROBERT'S COTTAGES, OCEANSIDE, UNITED STATES | C.1928
CREDIT: PAUL FUENTES

(n.d.). accidentally wes anderson. Retrieved from https://accidentallywesanderson.com/.

Soft power

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

Widespread participation in artistic and cultural production determines a strong impact on increasing the visibility, appeal, credibility, reputation, and authority of a company, country or any organisation or institution that promotes such practices. In macroeconomic terms, this is visible thinking about the enhancement at the „brand" level that a country obtains as a consequence of active cultural participation. The enhancement of perception of the „country brand" can produce positive externalities on the whole of national products, and this is also true for the bad reputation that a community can generate, especially online. This power that people have in their hands, boosted by the digital possibilities, contributes to the definition of a shared "Ethics of open sharing". For CHIs, cultural organisations and others, sharing digital cultural heritage alongside descriptive metadata might be offensive to an individual or a community (such as heritage objects obtained through violent actions, or catalogued through patriarchal or colonialist gaze) considering, for instance, the risk of potential algorithmic bias. By enacting a sort of social control (and orientation of collective ethics) against institutions, politics or industries that perpetuate injustice, discrimination or actions of cultural appropriations, digital communities can gain weight in negotiations. This should lead CHIs to reflect on the need of embracing ethical practices of curating, archiving and sharing digital collections.
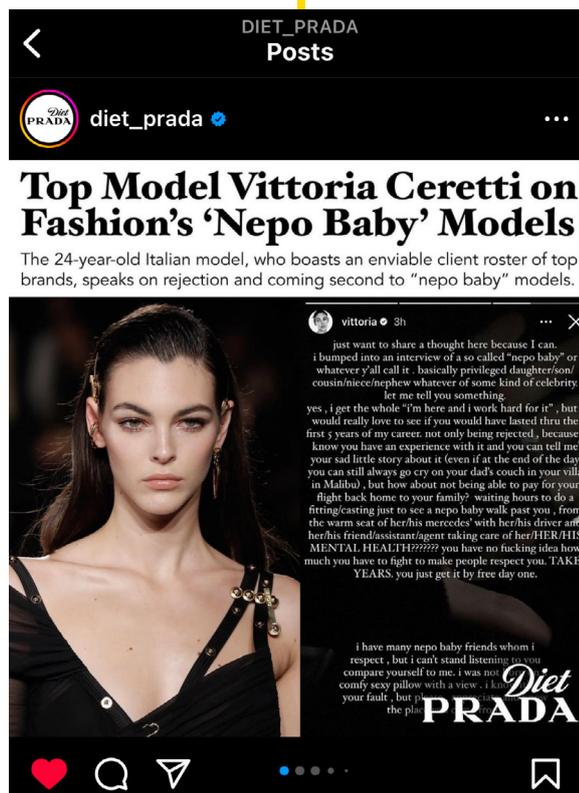
Diet Prada can be seen as the main example of a digital collective practice influencing the fashion industry. The social account has been opened anonymously and raised during 2017/2018. The main focus is to expose copycat design and holding people and brands within the fashion industry accountable for their wrongdoings… In brief, showing everything "wrong" with the fashion industry.

The "dieters" (how the people from the diet Prwada community are called) use this source to get informed on the latest fashion trend but also to become more conscious consumers.

Diet Prada is considered nowadays one of the most feared Instagram accounts, and the two founders became one of fashion's most powerful voices.

If you would like to know more about this project visit the following website:

https://www.dietprada.com/

References to literature review and examples

You can find **here** a wide literature review (reference in the text included) on the importance of cultural active participation in the digital sphere, and some concrete and illustrative examples per each area.

4. How to implement your Change Impact Assessment

1. Embrace the value of active digital participation and the role of CHIs. Have a clear background of theoretical reference on active digital participation and the role of CHIs (check point 2 and 3 of the document)

2. Choose and use the assessment process and methods that best suit your needs. Here, we suggest relying on the guidance of the **Europeana Impact Playbook**, which is specifically designed for the Cultural Heritage Sector and the digital realm.
   In addition to **Europeana Impact Playbook**, we'd like to put your attention on other existing instruments for change measurement that can be useful for building your own evaluation:
   - **Behaviour Change Toolkit**: Annex 10: How to describe your behaviour change activities, p. 56
   - **Evaluation Toolkit for Museum Practitioners**: Evaluation checklist, pp. 24-25.
   - **Julie's bicycle**: assessing the environmental impact of Cultural institutions
   - **Digital Maturity Self-Assessment Tool**
   - **Museums of Impact toolkit**
   - MeMind project **Impact Canvas**

3. The activities you undertake have an impact on society and an assessment based on the "8 Impact Areas" helps you uncover what that is: consider the impact areas proposed at the very beginning, from the "planning" phase.

4. Focus on what your participatory activity can actually change: this will help you define a set of metrics that you will be able to collect and report on across time. In turn, that will help you connect the dots with your inspirational goals.

5. Yet, be creative and keep your eyes open to the change: assessing positive impacts of your digital participatory activities is an iterative process. It can regard behaviours, thoughts, future proposals, relationships, and new awarenesses - not only hard skills building.

5. Exemplary indicators

Area of Impact	Measurement	Example Indicators
Innovation and knowledge	Improvement of skills, new awareness and knowledge	How many members **increased awareness and knowledge** about [*theme, issue, discipline, cultural heritage etc.*]? How many participants acquired new [*digital*] **skills**? and which ones? [*likert scale*] *How much they agree or disagree with that statement*: "Thanks to this experience, I **gained new knowledge** about [*digitization processes*]" Did you acquire a brand new good practice? "After this experience, I feel motivated to further engage in or develop this activity/new skill/new community".
Social cohesion	Increased levels of trust Increased level of social diversity at events/between participants	"Thanks to this experience, I've built a feeling of **trust** toward my local community" "Thanks to this experience, I made **friends** with new people" "Thanks to this experience, I established a **social connection** with participants from different cultural background/age/gender" "Thanks to this experience, I've built a feeling of trust toward participants from different cultural background/age/gender"
Sustainability and environment	Measurement of improvement of awareness and knowledge, or other behavioural change	How many members increased awareness and knowledge about [*related issues*]? How many members changed their behaviour about [*related issue*]? "Thanks to this experience, I gained new knowledge about [*local natural asset*]" How many participants **changed their behaviour** towards their [*local environment*]? On a scale from 1 to 5, how much do the participants see the importance in changing their behaviour toward a more sustainable one?
Welfare and well-being	Measurement of improvement of well-being	"After this experience, I feel more motivated than before the participation" "After this experience, I feel more joyful than before the participation" "After this experience, I feel more active than before the participation" "After this experience, I feel happier than before the participation" "Partaking this [*activity*] has been a meaningful time" "After this experience, I feel more *positive feelings* than before the participation" Did the experience change your behaviours and ways of acting in daily life? Did the positive effects on wellbeing last in the following days or weeks?
Soft power	Measurement of the influence of cultural and imagological power on actions and behaviours	"Did this community have a **direct influence on** [*related issue*] behaviour or choices?" "After this experience, I understood I have the power to affect [*related issue*]"
New forms of entrepreneurship	Measurement of new entrepreneurship acceleration	How many members get inspired for **future business development**? "After this experience, I (desired to) start a new business" "After this experience, I understood that I can spend my competencies/knowledge in a different job sector"
Collective identity	Measurement of levels of the gathering of a group around a cultural asset and of its maintenance and sustainment	"Thanks to this experience, I **feel part of a group** with a purpose" How many **new activities/collateral activities** were **born** from this experience after/apart from the project agenda? "Thanks to this experience, I have more willing to **help the group if needed**"
Learning society	Measurement of new knowledge acquisition regardless of the age phase	How many people gained new knowledge which they thought couldn't be gained at school? How many people from different age phases acquired new competencies/knowledge from each other, showing an intergenerational exchange? and how?

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Measuring the Impact
of Digital Culture