



2018 
**EUROPEAN YEAR
OF CULTURAL
HERITAGE**
#EuropeForCulture

PLATFORMS ON THE FUTURE OF CULTURAL HERITAGE: A PROBLEM-SOLVING APPROACH

Cultural Heritage in the Digital Age

7 - 8 October 2019, Prague

Platforms on the future of cultural heritage: A problem-solving approach. Cultural Heritage in the Digital Age.

7-8 October 2019, Prague Platform

PROGRAMME

Monday 7 October 2019

The Baroque Refectory at the Dominican Monastery of St. Giles / Barokní refektář kláštera dominikánů
(Address: Jilská 234/5, 110 00 Prague 1)

14:00	Registration and welcome coffee
15:00	Brief institutional addresses and welcome by the Director General of the National Library of the Czech Republic <i>Dr Martin Kocanda</i>
15:30	Introduction and moderation - <i>Professor Pier Luigi Sacco</i> Keynotes by three inspirational speakers: <ul style="list-style-type: none">· <i>Professor Sheenagh Pietrobruno</i> - Intangible cultural heritage and digitalisation· <i>Professor Fabio Viola</i> - Digital cultural heritage, the tech industry, smart and inclusive growth· <i>Mr Michael Peter Edson</i> - Enhanced digitally enabled cultural heritage participation for all citizens
18:30	Welcome cocktail

Tuesday 8 October 2019

National Library of the Czech Republic / Národní knihovna České republiky
(Address: Klementinum, 190, 110 00, Prague 1)

09:00	Welcome coffee - Groups meet at the main foyer of the National Library of the Czech Republic
09:30	Break out into three groups and discussion commences
12:45	Lunch in rooms
15:30	Groups conclude

Walk to the Baroque Refectory at the Dominican Monastery of St. Giles / Barokní refektář kláštera dominikánů (Address: Jilská 234/5, 110 00 Prague 1)

15:45	Coffee at the Baroque Refectory
16:00	Final roundtable with representatives from the three workgroups on the Platform's results and direction for future work
16:45 - 17:30	Conclusions and closing: <ul style="list-style-type: none">· <i>Professor Pier Luigi Sacco</i>· <i>Mr Tibor Navracsics</i> - European Commissioner for Education, Culture, Youth and Sport
17:30	Cocktail at the Baroque Refectory

Wednesday 9 October 2019 — 10:00 AM

Optional guided tour of the National Library of the Czech Republic / Národní knihovna České republiky
(Address: Klementinum, 190, 110 00, Prague 1). Meeting point at 10.00am sharp at the outdoor "Vine Yard" area (outside the café of the National Library).

Locations

Botanique Hotel (Ex Jurys Inn Prague)

Sokolovska 11, 186 00 Prague

Metro station: Florenc (metro line B)

Dominican Monastery (The Baroque Refectory at the Dominican Monastery of St. Giles)

Barokní refektář kláštera dominikánů

Jilská 234/5, 110 00 Staré Město

Metro station: Můstek (metro line B)

National Library of the Czech Republic

Národní knihovna České republiky

Klementinum, 190, 110 00 Prague 1

Metro station: Můstek (metro line B)

From Botanique Hotel to the Dominican Monastery

On foot:

23 minutes through the historical centre

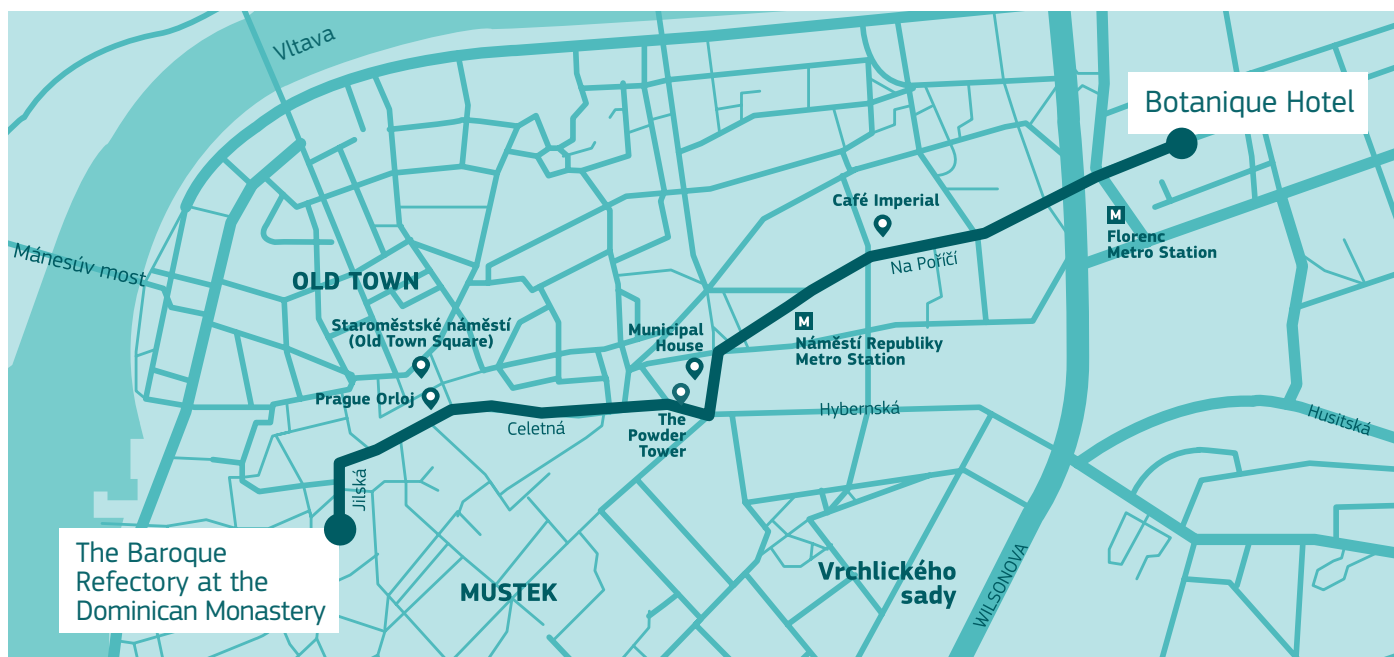
By metro:

14 minutes: Line B, 2 stops, 2 minutes.

7 minutes walking from the station to the Monastery

By taxi:

20 minutes



From Botanique Hotel to the National Library

On foot:

25 minutes through the historical centre

By metro:

17 minutes: Line B, 2 stops, 2 minutes. 11 minutes walking from the station to the National Library

By taxi:

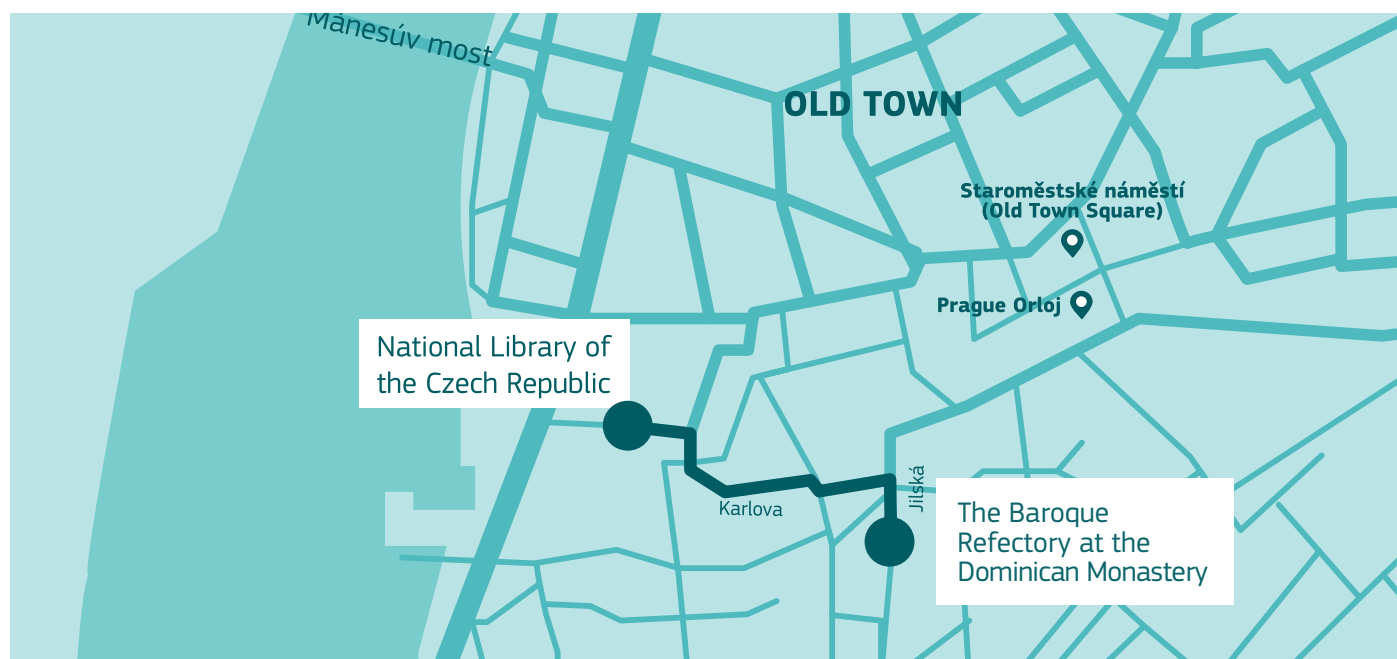
20 minutes



From National Library to the Dominican Monastery

On foot:

4 minutes



PLATFORMS ON THE FUTURE OF CULTURAL HERITAGE: A PROBLEM-SOLVING APPROACH

“CULTURAL HERITAGE IN THE DIGITAL AGE”

7 - 8 OCTOBER 2019, PRAGUE

WHY

The European Year of Cultural Heritage has been a remarkable moment of reflection and call to action on the transformational potential of heritage in a variety of different spheres. In the past, there was a widespread tendency to regard heritage, both in its tangible and intangible dimensions, mainly as a static asset that testifies and preserves the cultural achievements in our history, and therefore to place preferential emphasis on its aspects linked to national/regional/local identity and to their implications in terms of self-representation and sense of belonging.

Whereas these aspects remain undeniably important, there is today a growing recognition by all heritage stakeholders (policy makers, academic world, heritage practitioners, cultural professionals, artists and local communities) that heritage is also a dynamic force that drives social, cultural and even economic change by empowering communities with an exceptional wealth of inter-generationally transmitted knowledge and ideas, of shared narratives, and of opportunities for social exchange.

One important legacy of the European Year of Cultural Heritage has been that of highlighting such a multifaceted potential of heritage in the context of the societal challenges that Europe will have to tackle in the coming years. The recent launch of the European Framework for Action on Cultural Heritage, and the publication of the New European Agenda for Culture provide a clear context for future initiative in this direction.

However, the societal challenges that Europe will face are to a large extent also valid for the whole world, and it is therefore useful that Europe, capitalising upon the inspiration, elaboration and experience of the European Year of Cultural Heritage, invites global stakeholders, institutions, and civil society to reflect together on how to

bring heritage closer to the core of policy agendas worldwide, and at all territorial levels.

This is the purpose of the Platforms project: convening a wide variety of persons from diverse backgrounds, bearing unique visions, skills, and experience, to engage in an innovative exercise of collective intelligence to develop problem-solving oriented proposals on specific, key fields where heritage will make a difference in the future. In its entirety, the project will consist of several appointments, each one on a different key topic and taking place in a different European capital, ideally drawing out a full cycle of proactive reflection that covers a wide spectrum of innovative, policy-relevant issues calling for attention, fresh ideas, and joint commitment from institutions, stakeholders and communities worldwide. The scope of the project therefore cuts across different policy areas and communities: culture, research, education, innovation, with a special attention for the younger generations in view of the future projection on which and for which it is built.

The first Platform, devoted to the relationship between heritage and social innovation, has taken place in Dublin in April 2019. It has been widely participated and has generated many valuable insights on which to build. This first event confirmed the intuition that the idea of a problem-solving oriented initiative may be useful and timely. Now is the moment to proceed further.

WHAT

The second area on which the project focuses upon is the digital sphere, and the Platform devoted to such topic will take place in Prague, 7+8 October 2019. The digital sphere is today a frontier of

research, experimentation and development of new models and practices in the heritage field. But this relationship goes much beyond the digitisation of heritage, or the potential of new digital platforms for expanding our capacity to experience heritage, to reconstruct and re-live what had been lost, or more generally to boost the sensory and emotional impact of heritage-related experiences and our capacity to connect experience and data, so as to allow a more profound, moving, and motivating approach.

The connection between heritage and the digital sphere may be regarded as a frontier of innovation, which can attract new generations of young creators and technologists into a field where Europe has, and can further reinforce, a distinctive positioning and a recognized leadership at the global level, paving the way for new jobs, companies, and forms of cultural, social and economic value for local communities, while at the same time reinforcing and rejuvenating the relationship between heritage and European territories.

The digital sphere may be a powerful accelerator of change, which fully harnesses the potential of heritage as a source of cultural, social and economic value. However, for this to happen the right contextual conditions have to be created. The digital revolution is very recent, and we still have to learn how to establish the right dialogue between the quickly changing hi-tech landscape where new technologies and tools keep on flowing in, and the heritage world that is accustomed to think in terms of historical time and long durations.

The digital sphere may be a catalyst that offers us the possibility to re-define and even to re-purpose our relationship to heritage, to turn it into an organic, living reality that seamlessly connects to our processes of thought and imagination, to our capacity to interpret contemporary realities in the light of the history that led to them, and even to conceive of possible futures in a more dynamic, visionary way. But this powerful synthesis requires a clear frame of mind and carefully chosen fields of experimentation and practice. Europe needs to be prepared to tackle this demanding challenge, and this Platform aims at providing very concrete insights and ideas on how to achieve this.

The city of Prague is an appropriate theatre for this Platform due to its very dynamic digital entrepreneurship scene, to the strong focus on heritage as a key lever of a national R&D strategy, as a source of competitive advantage and smart specialisation, and as one of the most important heritage cities in Europe undergoing deep urban and socio-economic change, and therefore in special need to reflect on how the digital dimension may become a powerful source to make such change socially and culturally sustainable, while helping to preserve the uniqueness and authenticity of the city's culture.

For this second Platform we have identified three areas that together span some of the key issues that today mark the complex relationship between heritage and the digital sphere: *the dynamic relationship between digital and the intangible heritage, the dialogue between heritage and digital technological innovations as a source of local inclusive growth and smart specialisation, and digitally enabled audience development as a form of active cultural participation.*

• INTANGIBLE HERITAGE: HOW CAN DIGITALISATION IMPROVE PRESERVATION, PROTECTION, TRANSMISSION, RESEARCH, VALORISATION, AND ACCESS?

The topic of *intangible heritage* is a particularly critical one, and the digital dimension can provide a crucial contribution here. So far, intangible heritage has been preserved through oral and written communication and through practice. But the fast pace of social change and the wealth of information and stimuli, mostly coming from the digital sphere itself, are threatening to make some key forms of intangible heritage vanish from the attention, interest and memory of the communities.

The emphasis placed by the Faro convention of the Council of Europe on the notion of a heritage community directly addresses this point, and the digital sphere may have a crucial role in preserving the vitality of this relationship and in giving communities effective tools to store, transmit, and re-enact intangible heritage for both locals and visitors, preserving its role as a driver of creative practices and community cohesion. Think

for instance of the crucial heritage of embodied cognition situated in gestures, movements, and attitudes from traditional dances, performances, or craftsmanship skills. If the possibility of transmitting these treasures of human culture through time by means of the customary forms of teaching/apprenticeship are increasingly challenged and remain viable only under very special, favourable conditions, digital tools can provide powerful ways to code, represent, and perpetuate them.

But the key issue here is not technical feasibility, which is largely possible and constantly improving, but how to make these technologies ingrained into social use, how they can be made accessible to specific heritage communities and learnt, so to become an integral part of everyday heritage conservation, transmission and dissemination practices. We therefore need social innovation projects that naturally embed digital technologies in the full cycle of preservation, protection, transmission, research, valorisation and access of intangible heritage, and create a natural connection between the spheres of heritage and technology specialists and the local communities. At the same time, the challenges posed by intangible heritage may become a powerful source of experimentation and innovation also for digital and heritage professionals as well as for young innovators, thus fleshing out a vital relation of co-evolution and co-creation engaging both experts and communities.

• **DIGITAL CULTURAL HERITAGE, TECH INDUSTRIES AND STARTUPS: LEVERS FOR SMART AND INCLUSIVE GROWTH**

The digital dimension of heritage is developing strong connections to the tech industry and is becoming a powerful incubator of new, innovative tech startups. The possibilities offered by a wide and quickly expanding range of emerging fields, such as artificial intelligence, virtual and augmented reality, gamification, big data, to make some obvious examples, are countless and constantly expanding. On the other hand, there is the risk that such innovation only concentrates in large metropolitan areas where digital industries are already preferentially located. This wealth of possibility is today carefully explored and developed by global hi-tech giants, which are investing

considerable resources in the creation of strategic projects centred on the digitisation of heritage and on the creation of heritage-focused digital content markets. There is a need, in particular, to focus on heritage linked to less economically developed and remote regions: how can they play a more active role and get the benefits of such an ongoing revolution? Is this scenario also open to new forms of entrepreneurship and to small local firms, to become a source of inclusive growth and jobs?

This is a topic of clear policy interest, as regions are striving to find new forms of competitive advantage while facing a tougher and tougher global competition. Here, the digital dimension of heritage can play a role on multiple levels: as a cradle of socio-technical innovation, as a source of soft power and shaping of collective imaginaries, or as an asset for territorial branding and strategic development of place-specific value chains. Can the digital-heritage connection become a basis to develop stronger, more competitive cultural and creative industries at the local level?

Can the digital also contribute to the sustainability of cultural tourism, by favouring more balanced tourist flows that improve the attractiveness of less renowned but exciting destinations, and decrease the pressure on the most popular heritage cities affected by mass tourism? These are especially pressing questions for all those regions that are rich with heritage but constantly struggling with juvenile unemployment and economic stagnation, and which could reshape an important part of their development strategies around an innovative connection between heritage and the digital sphere.

• **ENHANCED DIGITALLY ENABLED ACTIVE CULTURAL HERITAGE FOR ALL CITIZENS**

The topic of *enhanced digitally enabled active cultural heritage for all citizens* directly connects to the EU Commission's *WorkPlan for Culture 2019-21*, which gives strong emphasis on a better understanding of digitally enabled cultural heritage through a focused discussion between EU Member States.

Digital technologies clearly have a potential for empowering people to take an increasingly active

role in all dimensions of the heritage ecosystem: producing, disseminating, and appreciating digitally native or mediated content as a key part of the cultural heritage of the future. Heritage is a formidable repository of ideas, aesthetic codes and styles, stories and narrations, powerful images and sounds – all elements that can have a profound impact on our cognitive and emotional response in a variety of contexts, and which may have equally profound effects on human motivations, dispositions, and behaviours.

But we still need to learn to a large extent how to make this wealth truly accessible and usable to people, encouraging highly personalised forms of access. Digital technologies provide cultural organisations with new, powerful tools to emphasise their role as enablers and societal hubs of such forms of access, but this requires an improved understanding of the characteristics and needs of digital audiences. This scenario therefore stimulates cultural organisations to become agents of change and social innovators in their own right, and to re-think their mission and strategies accordingly. They will have to develop an increased capacity of meaningful connection to existing audiences and of constructive engagement with new ones. The digital sphere may give a great contribution in this regard, but again we have to learn more about the real challenges, the opportunities, and the risks, and to develop guidelines and good practices to help cultural organisations cope with these big societal challenges as promptly and as effectively as possible in a context where the pace of change is reaching unprecedented levels. Active cultural participation may stimulate people to develop new forms of critical awareness that are very beneficial for active, responsible citizenship and contribute to social cohesion. Seen in this perspective, heritage can become not only a fascinating source of contents but first and foremost a socio-cognitive platform for curation, elaboration, and creative invention that may function as one of the structural backbones of an advanced knowledge society, and may contribute to a rejuvenation of the very idea of what it means to be Europeans today and in the close future.

Working on these three lines, we expect that the Prague Platform on Heritage & the Digital will create new forms of dialogue and exchange

between the cultural, social and corporate worlds that are currently all looking at heritage from different angles as a powerful catalyst of value, innovation, and empowerment, and to find common grounds for effective cooperation and mutually beneficial negotiation. At the same time, we expect that the Platform clearly focuses on the societal and economic tradeoffs that are related to heritage when different instances and goals from different stakeholders potentially conflict with one another and call for shared solutions which best serve the specific cultural and social challenges posed by its preservation and by its deployment into new cultural forms and possibilities. We expect that the final outcome of this intense session of collective works will consist more of specific, concrete proposals and solutions for well-defined problems than of general reflections and considerations, however interesting and inspiring in their own right.

HOW

Each of the three topics that will be considered in the Platform will be facilitated by an organisation with a recognised excellence in the field (the Facilitators, from now on): the Fitzcarraldo Foundation (Turin) for the intangible heritage leg, the European Creative Business Network (Rotterdam) for the tech & startups leg, and the Berkman Center for Internet and Society of Harvard University (Cambridge, Mass.) along with Corporate Kitchen, for the active cultural participation leg. The Facilitators will have the responsibility of developing and implementing their own facilitation formats, so that the deployment of each of the three parallel sessions on the three topics will likely be characterised by different forms of interaction and engagement among participants. However, the three Facilitators will share information about their methods and approaches, and some coordination could actually take place although this is not mandatory. We consider facilitation methods themselves as a distinctive output of the project, which may further inspire future initiative by the participants in their own local contexts, or possibly in cooperation with other participants on specific initiatives.

The parallel sessions will be preceded by a plenary session where, after the institutional greetings and

addresses, three speakers will be invited to provide inspiration on each one of the three topics. This will be a way to kick-start reflection on each of them, but also to make participants aware of what is likely being discussed in the sessions they are not participating in. However, the programme will also contemplate moments where all participants will have a chance to meet and interact, and thus to exchange information and views on what is going on in the other sessions.

What we expect from participants is not that they contribute to the project by telling their own story or by explaining to others who they are and what they do. Although some minimal amount of self-presentation is necessary to help working together by better understanding what is the background of each participant and how they can reciprocally connect, the focus of the interaction is very much about how to put one's background at the service of the common exploration of concrete approaches, methods, and solutions. Likewise, in line with the experience and outputs from the first Platform, we expect that the product of the interaction is not the provision of 'recommendations' or 'guidelines', but rather of 'methods' and 'solutions' which can be either the result of collective imagination and design, or the result of preexisting approaches and experiences which end up being collectively validated by the group, possibly with upgrades and amendments.

The Platforms represent a new way of leveraging upon a unique mix of diverse competences, skills, and perspectives to go beyond traditional engagement formats, to enable an active, fruitful cooperation among public officers, private foundations, academics, experts, creators and artists, cultural professionals, entrepreneurs, practitioners, activists, and more. The interaction within the groups is supposed to be entirely horizontal. The participants come from very different backgrounds, and some of them have important institutional responsibilities, a widely recognised expertise, and a huge social reputation. Nevertheless, we expect that all participants have an equal opportunity to express themselves and to contribute to the common endeavour, and that everybody has a primary interest in the emergence of a valuable collective contribution rather than in the defence or promotion of one's own idea. All

the interaction within the group will remain private, and no video footage or verbatim transcript of the work within the group will be released. Participants will therefore enjoy a full freedom to explore possibilities also through trial and error.

WHAT FOR

The project is intentionally open-ended: there is no pre-determined purpose, or commitment with respect to the project's outcomes. All the players involved will have the possibility to reflect about whether, and to what extent, their participation can be conducive to further initiative, and through what means. However, we trust that such an intense moment of sharing and cooperative thinking may set the stage for possible future collaborations among the involved parties, for an ongoing dialogue that will involve further players and territories beyond the ones actually represented in the event, and for all kind of unintended and unpredictable pro-social, constructive consequences.

Depending on the actual outcomes, there may be the possibility that a report of the proceedings will be released to disseminate ideas and results of special interest, but given the open-ended nature of the project, this kind of considerations will only be possible ex post.

"Heritage is about the bridge between the past and the future" has been one of the main messages of the European Year of Cultural Heritage. This could not be more clearly the case when we consider the issues posed by the relationship between heritage and the digital sphere. This calls for a creative conversation that is currently already engaging stakeholders and players from all corners of the world, and Europe is in a unique position to propose an agenda and to invite all of them to a constructive reflection that also becomes a clear step toward a new form of global cultural diplomacy. Building on the good results of the first Platform, we look forward to an even more inclusive and culturally diverse conversation and collective problem-solving in this second one.

PRAGUE PLATFORM OUTLINE

Working Group Themes	Inspirational Speakers	Moderators
Intangible cultural heritage and digitalisation	Professor Sheenagh Pietrobruno	Ugo Bacchella and Emanuela Gasca, Fitzcarraldo Foundation
Digital cultural heritage, the tech industry, smart and inclusive growth	Professor Fabio Viola	Bernd Fesel, European Creative Business Network Chérine De Bruijn, Corporate Kitchen
Enhanced digitally enabled cultural heritage participation for all citizens	Mr Michael Peter Edson	Jessica Fjeld, Harvard

INSPIRATIONAL SPEAKERS AND MODERATORS



DR. UGO BACCHELLA

He is a cofounder and President of Fondazione Fitzcarraldo, an independent operative foundation, based in Turin, Italy, active transnationally in research, consulting, training for arts management and cultural policies and economics.

In 2006 he created ArtLab, a cross sectorial, multistakeholder platform to contribute to innovating the practices and policies in and through arts and culture.

He acts as consultant and advisor for public institutions, national and international foundations and arts organizations on strategic development, feasibility plans, projects development, impact evaluation, stakeholder engagement. He conceived and realized the first Meeting of European Networks in 1996, initiated the Foundations and networks Forum in 2005; was advisor to the World Cultural Forum and to the Asia Europe Foundation and involved as a trainer and speaker in Europe and beyond. His priority is bridging the business world, the civil society, the artists, public authorities, cultural organisations and creative industries in order to boost the full potential of art and culture in human development.



CHÉRINE DE BRUIJN

Chérine De Bruijn (MBA) is the founder of CORPORATE KITCHEN® and looks back at more than 13 years of experience in communication and media. Her intuition for innovative topics, her passion for successful communication and the professional talent to build a meaningful connection between people made her found her own company. Previously, Chérine De Bruijn worked as CEO pushing the development of a big industry association as well as expanding the network of the digital economy in the region. She also held previous positions as Press Officer and Head of Corporate Communications, where she was responsible for corporate communications at various companies (internal and external), including one of the largest owner-managed digital agencies in Germany.

With CORPORATE KITCHEN®, Chérine De Bruijn combines her more than 13 years of expertise and passion in the fields of media, communication and networking - and stands by her customers as an igniter for strategies, concepts and target-oriented actions. | www.corporatekitchen.com



MICHAEL PETER EDSON

Michael Peter Edson is a strategist and thought leader at the forefront of digital transformation in the cultural sector. Michael is co-founder of the Museum of the United Nations – UN Live, a new global institution currently being envisioned for Copenhagen, Denmark and locations throughout the world. He was formerly the Director of Web and New Media Strategy for the Smithsonian Institution, the world's largest museum and research complex, based in Washington, DC.

During 25 years at the Smithsonian (where his first job was cleaning Plexi-glass for exhibitions) Michael worked on numerous award-winning projects and was involved in practically every aspect of technology and New Media for museums. In addition to leading the development of the Smithsonian's first Web and New Media Strategy, first blog, and the first Alternative Reality Game to take place in a museum, Michael has been a forceful advocate for open content and the cultural commons.

Michael is a Salzburg Global Fellow; a Fellow at the Getty Leadership Institute; a Presidential Distinguished Fellow emeritus at the Council for Libraries and Information Resources (USA); and the founder of the Openlab Workshop initiative, a solutions lab, convener, and consultancy designed to accelerate the speed and impact of transformational change in the cultural sector. Michael is an O'Reilly Foo Camp alumni and he was named a «Tech Titan: person to watch» by Washingtonian magazine.



BERND FESEL

Bernd Fesel studied Economics and Philosophy in Heidelberg and Bonn and graduated with an economist degree. In 1990 he started his career in the art market, becoming 1997 Managing Director of the German and then the European Gallery Association.

In 2003 he founded the Office for Culture and Economy and initiated the first national conference on creative industries in Berlin from 2004 to 2009. Then he served as vice director at the European Capital of Culture RUHR.2010, since 2011 as senior advisor at the european centre for creative economy, www.e-c-e.com - a legacy of RUHR.2010.

He was board member of the European network on cultural management and policy (ENCATC) and is since 2016 director of the European Creative Business Network (ECBN, www.ecbnetwork.eu) in Rotterdam.

He is visiting professor at the Institute for Culture and Media Management, KMM Hamburg.



JESSICA FJELD

Jessica Fjeld is a Lecturer on Law at Harvard Law School and the Assistant Director of the Cyberlaw Clinic at the Berkman Klein Center for Internet & Society. She focuses her legal practice on issues impacting digital media and art including intellectual property; freedom of expression, privacy, and related human rights issues; contract; and corporate law. Recently, she has emphasized work with AI-generated art, the ethics of AI and other emerging technologies, and legal issues confronted by digital archives. She is a member of the board of the Global Network Initiative, a multistakeholder organization that protects and advances user freedom of expression and privacy around the world.

Previously, Jessica worked at WGBH Educational Foundation, where she advised the American Archive of Public Broadcasting along with numerous WGBH productions, and at Skadden, Arps, Slate, Meagher & Flom. Jessica is also a poet, the author of *Redwork* (BOAAT Press, 2018), and the recipient of awards from the Poetry Society of America and the 92nd Street Y/Boston Review. She holds a JD from Columbia Law School; an MFA in Poetry from the University of Massachusetts; and a BA from Columbia University.



EMANUELA GASCA

Emanuela Gasca is a Restoration Architect with a Second Level Master Degree in Cultural and Environmental Heritage Management.

In 2011 she earned her PhD in Economic Evaluation from Politecnico di Torino.

From 2007 to 2015 she worked at the Higher Institute on Territorial Systems for Innovation and Politecnico di Torino as a PhD student and research fellow on national and international projects dealing with territorial development, tourism management and cultural heritage.

From 2016 she has been working with Fondazione Fitzcarraldo as senior researcher for museums and tourism management and from 2019 she is Coordinator of Transnational Projects

For several years she collaborated with “Il Giornale delle Fondazioni” where she was the curator of the section “Digital Culture” Emanuela gives lectures in territorial marketing and tourism management to graduate students and to professionals for several masters and universities.

She is Regional Delegate of SISTur - Italian Society for Tourism Sciences - and Coordinator of the ICOM Italia Working Group “Museums Evaluation and Visitors Studies”.

She is author and co-author of scientific publications dealing with visitors studies and cultural heritage.



PROFESSOR SHEENAGH PIETROBRUNO

Sheenagh Pietrobruno (Associate Professor) is the Director of the Social Communication at Saint Paul University, which is federated with the University of Ottawa. She was a Visiting Professor (2018) at the Department of Social Change and Culture (ISAK) at Linköping University. She has been awarded previous research fellowships at the Department of Sociology, Goldsmiths/University of London, the Advanced Cultural Studies Institute of Sweden (ACSIS)/ Linköping University and at the McGill Institute for the Study of Canada (MISC).

Pietrobruno was also awarded the Muriel Gold Visiting Professor Position at the Institute for Gender, Sexuality and Feminist Studies (IGSF) at McGill University and the Scientist-in-Residence position at the Center for Gender Studies at the University of Salzburg. Her work is published in leading journals including *Convergence: The Journal of Research into New Media Technologies*, *New Media and Society*, *International Journal of Heritage Studies*, *Performing Islam*, *Intermédialités*, *International Journal of Cultural Studies*, and *Early Popular Visual Culture*. She is the author of *Salsa and Its Transnational Moves* (Rowman and Littlefield, 2006). Her next book is *Digital Legacies: The Global Archiving of Intangible Heritage*. Sheenagh Pietrobruno is a dance critic. Her reviews are featured in various dance magazines including *Dance International* and *Dance Current*.



PROFESSOR PIER LUIGI SACCO

Pier Luigi Sacco is Professor of Cultural Economics, IULM University Milan, Co-director of the Computational Human Behavior (CHuB) Lab, Bruno Kessler Foundation, Trento, Faculty Associate at the Berkman-Klein Center for Internet and Society, Harvard University, and Senior Researcher at metaLAB (at) Harvard. He is the Special Adviser of the EU Commissioner to Education, Culture, Youth and Sport, a member of the scientific board of Europeana Foundation, of the Advisory Council on Scientific Innovation of the Czech Republic and of the Advisory Council of Creative Georgia.

He works and consults internationally on culture-led local development and policy design, and has authored more than 200 papers on peer reviewed journals and edited books with major international publishers.



PROFESSOR FABIO VIOLA

Often mentioned as one of the most influential gamification designers in the world, Fabio Viola has contributed to the launch of iconic video games such as Fifa, The Sims, Tetris, The Simpsons with hundreds of millions of players around the world. Contract professor for several universities, he coordinates the gaming area of the International School of Comics in Florence. Author of numerous essays, including «Museum and Videogames» (Il Mulino) and «The Art of Engagement» (Hoepli), he supports public and private entities in their digital transformation and engagement processes.

Since 2016 he has combined his humanistic education (archaeology) with digital skills, founding the international collective TuoMuseo active in the intersection between gaming and cultural field. Among the projects, the award-winning «Father and Son» for the Archaeological Museum of Naples with over 4 million downloads, «A Life in Music» for Teatro Regio di Parma (the first video game ever produced by a national theatre), Florence Game, the first app for the relocation of tourist flows and the new «The Medici Game» for Uffizi Gallery.

NOTES

