

Creating Digital Culture by digitizing Cultural Heritage: *The Crowddreaming* living lab method

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Outline

- **What is about *Crowddreaming***
- **State of the Art**
- ***The Art of Crowddreaming* Living Lab method**
- **Two success stories: *Quintana 4D* and *CastleTrApp***
- **Conclusions**

What is about Crowddreaming

Fostering the digital knowledge to co-create Digital Culture:

- *The Art of Crowddreaming* living lab method (Chesbrough 2003) (Almirall and Wareham 2011) (Pallot 2009) (Travaglini and Sabella 2017) worked successfully for the first time in 2014 in USA

The DiCultHer School challenge:

- To plan the contest for schools *Crowddreaming: youth co-create digital culture*, in order to transform a successful practice into a living lab methodology, largely inspired by the principles of MITs' *Theory U* (Scharmer 2000) (Scharmer 2018)
- This challenge fosters the activation of several key competences described in the lifelong learning European framework: digital competence; personal, social and learning competence; Civic competence; Cultural awareness and expression competence.

State of the art

The *Three Challenges of MITs' Theory U*:

- Challenge of Speed: to face the Challenge through a recursive prototyping process, based on a phase of deep listening of the needs of a social ecosystem, the understanding of one's own role in the change process and then the development of a prototype to drive the change
- Challenge of Form: this requires finding a way to help teachers, cultural operators and kids to acquire the right digital mindset and skills in a sustainable way
- Challenge of Persistency: specifically relevant to digital, because Millennials are the first generations called to face the Challenge of Persistency cultural heritage This challenge requires finding a way to help them to pass their digital cultural heritage to the next generations. It requires also finding solutions to transmit digital knowledge, practices, art through the centuries

The Art of Crowddreaming - 1

This living lab methodology relies upon the awareness that any kind of mind is intelligent if it is capable of dreaming: *The Art of Crowddreaming* is the discipline that trains a connective intelligence to lucid dream.

A *crowddream* comes to life usually as the following three critical transitions:

- an individual **insight** that becomes:
 - a clear **intent** by way of interacting with one's social circles, and then it becomes:
 - a compelling **story** about a desirable future that is able to capture the imagination of a big enough crowd so to make it happen;
 - finally, it evolves into a well-designed innovation **project** that can shape the shared dream into reality

The Art of Crowddreaming - 2

- The **first** transition corresponds to the deep listening phase on the left side of a *U* procedure and it can be facilitated with the tools and methods suggested by *Theory*.
- The **second** and **third** transitions are placed in the right wing of the *U*, when a prototype has to be created.
- *The Art of Crowddreaming* educates to manage it by using methods and language of **Hollywood blockbuster** productions: such narrative choice makes the concept more accessible to everyone and the prototyping phase way more appealing to students: they are fascinated by the idea of learning how to produce a blockbuster movie.

The Art of Crowddreaming - 3

Starting point:

every project that achieved its goal

has a success story to tell.

Proceeding backwards from the socially desirable future of the happy ending, innovators, researchers and societal actors co-create the plot with all of its characters, relationships, places, etc.

They not only have to identify all the necessary human, financial, material and time resources, but they have also to explore the emotional, ethical and human dimension, which is often overlooked with purely analytical and numerical approaches to project management

Crowddreaming a digital monument

- It facilitates the set up of an art-of-crowddreaming-based living lab experience focused on the development of the soft skills required to co-create, manage, preserve and safeguard digital cultural heritage.
- The monument is a *Museater*, a place where to preserve digital memories about cultural exchanges and at the same time a stage where people are encouraged to act and interact.
- Based on the constructivist approach of project-based learning, teachers, students and societal actors are challenged to *crowddream* a digital story about a relevant topic regarding their cultural identity.
- The story has to be able to travel in time through many future generations.
- The overall goal is to encourage both teachers and young people to get ready to face the epochal challenge to which the new generations are called: they are the first ones in the history of humankind to find themselves passing down a purely digital cultural heritage.

Museater

It is an **entity** that:

- cares for collections of scientific, artistic, cultural or historical stories
- helps people to experience them in contexts where their educational and emotional impact is maximized, and
- facilitates their re-use and diffusion.

It is a **hybridization** between:

- museum
- theater and
- digital research lab

using **AR technologies**. It reveals and makes accessible a still empty digital space, which waits for someone to transform it into a place where humankind can live part of its life.

The Quintana 4D Lab - 1

Digital ghosts of a future past

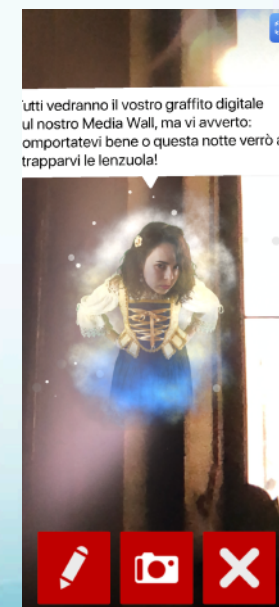
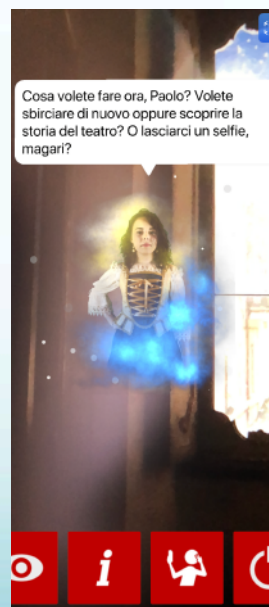
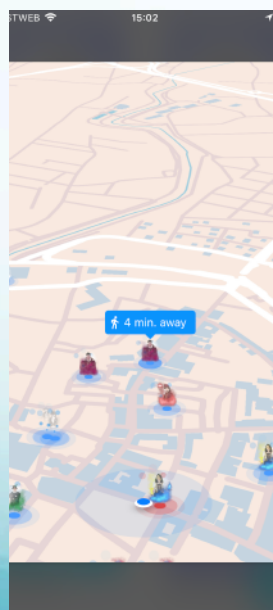


The Quintana 4D Lab - 2

A group of Millennials has been engaged to make a *Museater* empty digital space as beautiful and significant.

They were called to *crowddream* and build an invisible city atop of the visible one.

Brainstorming meetings guided by a facilitator let them create the success story of their “dream” *Museater* about Quintana Joust



The Quintana 4D Lab - 2

The *Q4D Museater Lab* is managed by an ever-growing group of over 600 Millennials working as volunteers to haunt Foligno's streets and buildings with geo-located digital *ghosts*.



The Quintana 4D Lab - 3

The Success Story so far....:

- 1 new job
- 1 museater, 3 plays produced
- Over 1,400 visitors just in the first 6 months
- 10 ghosts, 31 haunted locations... and counting
- All Foligno's schools working together
- Over 600 Millennials engaged (~1% of population)

The Castle TrApp Story - 1

The students of “G. De Sanctis” high school of Trani realized another way of *Crowddreaming Lab* by undertaking a number of initiatives: **animated visits**, **recreational-didactic activities**, **creation of digital audio-video storytelling**, **creation of swipe stories**, and so on, that make the school a **civic center**, where they design together with- and for the territory activities that develop citizenship in the name of an identity inclusive idea.

HERITELLERS



HERITAGE
Patrimonio

STORYTELLING
Atto del narrare

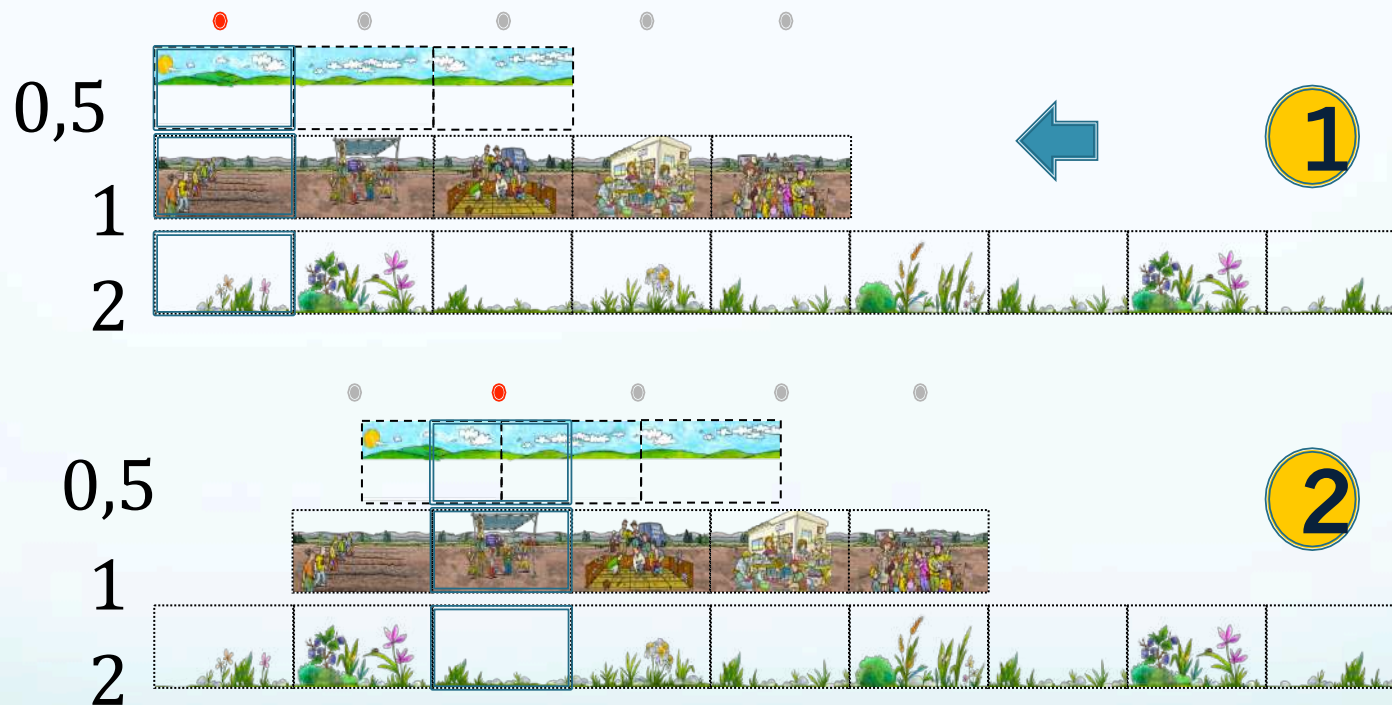
The Castle TrApp Story – 2a

The goal of the project has been to promote a sense of cultural ownership and to provide students with a global vision of all aspects of cultural heritage, opening up to the use of digital technologies for promoting and sharing it.

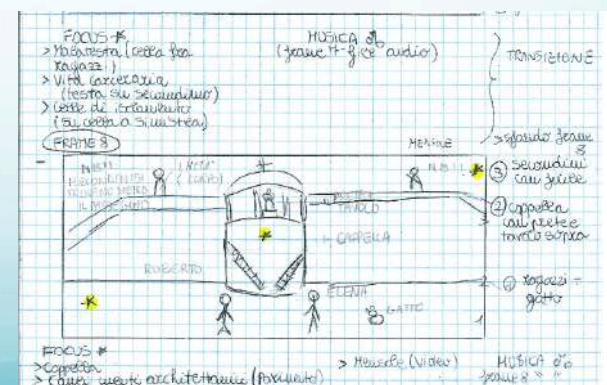
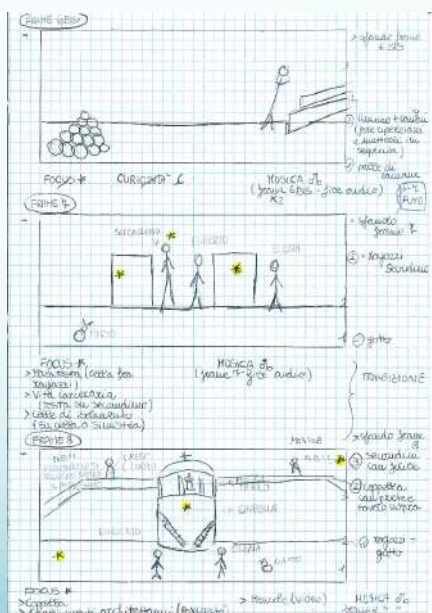
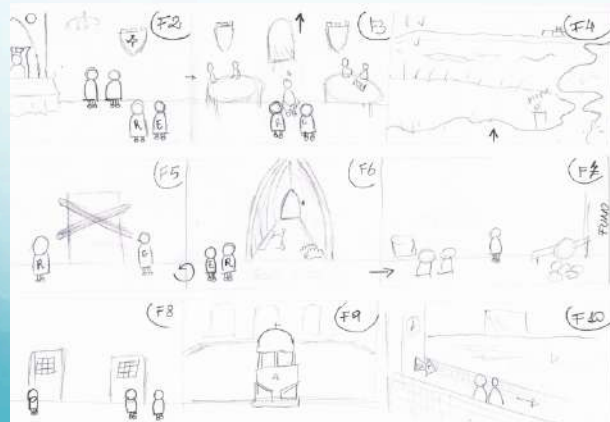
Students were challenged to imagine the co-creation of a successful interactive app to tell the Federicus II cultural innovation, guiding visitors to discover the true significance of the Swabian Castle of Trani.

They create a *swipe story* entitles *Castle TrApp* in Italian and in English about the Castle: an innovative digital multimedia storytelling which develops on an illustrated tape, animated and interactive on multiple levels, and uses a simple and immediate language based on drawings, images, words, games, sounds and movies. The content are all scieintifically validated

The Castle TrApp Story – 2b



The Castle TrApp Story – 2c



The Castle TrApp Story - 3

By this storytelling, a process of *cultural ownership* starts that makes both students aware and responsible custodians of cultural heritage inherited from the past, and creators of potential digital cultural heritage. The *swipe story* can be download- ed by Google Play and App Store.

<https://play.google.com/store/apps/details?id=com.ia2.castleTrAPP>

<https://itunes.apple.com/it/app/castletrapp/id1296811891?mt=8>

2018 “De Sanctis” students involved about 340 children of “Roncalli” primary school of Altamura, realizing a *Museater* visit of the Castle to discover the monument by reproducing the app storytelling. During the visit, at a given signal the children closed their eyes and, reopening them, they found themselves in a Medioeval historical phase characterized by the “De Sanctis” students who reproduced *the swipe story* of the app.

Conclusion

MAY BE DIGITAL PART OF THE PHYSICAL WORLD?

The Art of Crowddreaming is an innovative *living lab* methodology has been proven to be able to engage innovators, researchers, schools of any grade and other societal actors as a community in the challenge to invent, co-design and build prototypes of cross-generational digital monuments, such as *Museater*, that is It is a **hybridization** between: **museum**, **theater** and **digital research lab**. It is a **small win-win ecosystem** already, where young people feel that they do not need to find their place in society: they can build it by exploring and shaping the digital dimension of their city.

This methodology is strongly oriented towards public engagement and it designed to stimulate the development of some of the key competences described in the lifelong learning European framework, among them: digital competence; personal, social and learning competence; Civic competence, and so on. Its innovative component resides mainly in its intent to insure a broader impact of *Theory U* by making its key practices and concepts more accessible to educators, youth workers, teenagers and kids.

Thank You

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