DELIVERABLE

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D4.2 Case Study Report

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TABLE OF CONTENTS

EXECUTIVE SUMMARY

Digital technology has given rise to citizen engagement and allowed organizations to work closely with people and participate in new and exciting ways. The interrelationships between tools, citizens and cultural heritage institutions is one that is of great importance, with a potential that can carve out a unique space for citizen science and crowd sourcing information to be shared in an organized manner. This document describes how two case studies, quite different in nature and in content, offered insight into the relationship between marginalized communities and the cultural heritage sector and the positive or negative affect digital technologies can have on both vulnerable groups and the average citizen. The research team examined already existing digital scholarship and carried out investigations that tested and questioned those findings. The COVUNI team designed two very different sets of inquiries and spent months investigating, gathering and analysing the data. This deliverable highlights the outcomes and findings, and concludes with key recommendations.

The research carried out in T4.2.1 'Hidden' cultural heritage –inclusion, access and citizenship,is provocative and led to some key findings. The case study explored key issues around the nature of 'hidden' cultural heritage and its relationship to digital technologies.To avoid arbitrary statements, the research team felt it was important to highlight important facts associated with the homeless community because without context, the findings are meaningless. COVUNI carried- out exhaustive desk-research on the community's social reality and how this is reflected through political platforms and legislation. This information contextualized the homeless community in the UK and also the more locally, concentrated groups found within Oxford, England. The research team implemented qualitative approaches using interviews and observational fieldwork to frame the case study. Due to the participant's background, consideration for the practical and methodological implications that research may have on the individual, were always maintained at every stage of the project. The case study identified digital technologies used by the homeless community and found that mobile technologies, new portable computing platforms and social media portals were among the most popularly used devices and platforms. The research also examined the kinds of cultural heritage content they engaged with or participated in, and the way which they access or contribute to these content or knowledge base systems. Numerous institutions were identified and the data offered insight into what makes these spaces appealing and the kinds of barriers they encountered in the process of working with those institutions.

The second case study, T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, examined the use of a revolutionary tourism App that was designed by three very different institutions- the Serious Games International Ltd, the Coventry City Council and the Coventry Tourism department. The tool was tested by local, national and international users and focus groups were carried out. An expert panel was consulted and interviewed and used to inform the work, investigations and the final outcomes of the case study. The case study offered insight into the way which users engage with digital technologies and Apps designed to preserve, educate and gather cultural heritage information, sources and content. The key findings highlighted that the cultural heritage sector is not only a domain for specialists, experts and researchers, instead it can be a platform for all citizens, including younger and older citizen scientists and this relationship can foster business

growth. If Apps like the Coventry City App are utilized in effective and strategic ways, such approaches can lead to sustainable business models. The business potential that exists, could be further investigated and exploited for maximum capital gain. However, a key finding highlighted that professionals and experts must engage with and understand various communities and offer platforms for those citizen scientists to contribute their knowledge. A partnership must be nurtured which encourages the use and re-use of information certain communities acquire. In analysing the visitory App, the data showed that online platforms that are free and easy to use are appealing but they must allow people to aggregate information and engage with the tool interactively. Such a relationship fosters growth, builds on already existing knowledge, experiences and values and leads to more inclusive research and outcomes that positively affect key stakeholders and target groups.

In summary, provoking new ideas and investigating ways in which digital technologies support- or not support- the engagement and enhancement of digital cultural heritage, were at the core of the project. The research was exhaustive and made very clear recommendations and identified better ways to support the use of digital technologies in relation to vulnerable groups and citizen scientists. Some key themes could be developed further and explored in greater detail. Having this snapshot gives us a great starting point and allows researchers and experts to use the key findings to develop models and platforms further.

1 INTRODUCTION

The Civic Epistemologies EU-Funded project is about the participation of citizens in research on cultural heritage and humanities. The project aims to develop and validate a Roadmap for the use of e-Infrastructures to support the participation of European citizens in research on cultural heritage and digital humanities. Critically, the Roadmap will offer support for improved social cohesion arising from the sharing of knowledge and understanding of Europe's citizens common and individual cultures.

The partners are committed to the values of open data, open source and open innovation. The case studies will examine how community groups of citizens engage with cultural heritage and participate in the generation and reuse of cultural heritage using digital technologies: one case study will focus on the participation of volunteers in cultural activities (e.g. theatre, dance, music, art, film making, photography); the other case study will work with a revolutionary visitor app developed for Coventry City Council, and will focus on the value – or limitations – of Citizen Science supported by creative uses of Information and Communication Technologies (ICT), in providing new user perspectives and understandings of the role of local cultural heritage knowledge in local economic regeneration and growth.

1.1 ROLE OF THE DELIVERABLE IN THE PROJECT

Two case studies were conducted in task T4.2 separated in two sub-tasks for clearer distinction. T4.2.1 'Hidden' cultural heritage –inclusion, access and citizenship: The value of Citizen Science. These case study examined how community groups of citizens engage with cultural heritage and participate in the generation and reuse of cultural heritage using digital technologies. The focus was on discovering the extent to which what might be described as 'hidden' cultural heritage could be accessed and shared through digital methods. 'Hidden' cultural heritage refers to culture that is hidden because - it takes place in contexts that have limited public exposure - it resides in the individual histories and experiences of the individual citizen - it is not the focus of cultural institutions because it is unknown or falls outside conventional archiving strategies - it emerges and resides within the memories, bodies and creative expressions of those who participate in it.

The first case study focused on groups who volunteer to participate in cultural activities, whether theatre, dance, music, art, film making, photography and so on, as part of their own cultural enrichment and journey towards a sense of citizenship. These groups were drawn from a UK arts project: Arts at the Old Fire Station in Oxford - a charity and social enterprise that brings together arts workers and homeless people for professional development. Crisis skylight is a national charity for single homeless people who are dedicated to ending homelessness by delivering life-changing services and campaigning for change. The case study drew on the experience of those who use and work within the centres to discover more about: - What kinds of Cultural heritage (CH) they access and/or participate in. - The way in which they access and/or participate in CH and particularly digital CH - The institutions and services they use to access and/or participate in the creation of digital CH - Any barriers that they can identify in accessing, using and reusing digital CH - What would make a difference to them engaging with digital CH - Whether they perceive digital CH as something important to them individually and if so, how they might co-operate in the creation, use and reuse of digital cultural heritage.

The second case study T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, lies not just in the opportunity it presents to mobilise resources in an extremely cost-effective way, but also in the contribution it can make to generating new perspectives and understandings of the contribution of specifically local cultural heritage to local economic regeneration and growth. The revolutionary visitory App developed for Coventry City Council, focused on the value- or limitations- of Citizen Science supported by creative uses of ICT in providing new user perspectives and understandings of the role of local cultural heritage knowledge in local economic regeneration and growth. COVUNI worked closely with the COVUNI Serious Games Institute, the Coventry City Council and citizens (individuals both from Coventry and abroad) to explore the city using the Coventry City application. The digital tool was designed for tourists and local residents, to act as a tour guide and knowledge base, developed on a web based system. The interaction the users had with the tool and the historically relevant information, buildings and cultural heritage monuments, offered insight into the ways they might offer knowledge and interact with digital tools. The use of apps in this way is not wholly novel; what is novel is that this case study brought together the groups involved in this project to explore the 'fit' of the technologies to local circumstance, and the value of digital technologies – or the limitations particular technologies present - to enhancing the engagement of stakeholders, ranging in scale from construction and property companies to smaller creative enterprises and individuals to academic researchers, in local economic, business and cultural development. Both T4.2.1 and T4.2.2 brought relevant groups and stakeholders, in two meetings for each Case Study, to explore the questions identified above.

1.2 RELATIONSHIP WITH CIVIC EPISTEMOLOGIES PROJECT

This deliverable provides an extensive report on the work conducted in the two case studies in task T4.2. The report will illustrate the methodology applied and discuss the achievements of the investigation about inclusion, access and citizenship. The two themes of the case studies will be discussed, namely: arts participation and digital engagement and co-creation of local cultural heritage. The case studies examine two very different contexts in which citizens engage with digital cultural heritage to evidence how citizens participate in the construction and sharing of digital cultural heritage, and its potential for increasing skills, jobs and social cohesion. The first case study focuses on citizens who participate in a variety of activities to create and share cultural activities, including digitally enabled cultural activity. But as homeless or vulnerably housed people they do not tend to identify as 'citizens' but the activities that are the subject of the case study demonstrate the value of this work in transitioning its participants to citizenship, gaining skills that enhance their employability and contribution to society more generally. This activity, often hidden from regular surveys of citizen engagement with digital cultural heritage is powerful in understanding better about how digital technology can contribute to transformative experiences for citizens. The second case study examines how a city can utilise digital technologies in creative ways to engage its visitors to enhance the economic health of the city whilst encouraging users to recognise how digital technologies can enhance their experience of and relationship with a city.

1.3 STRUCTURE OF THE DOCUMENT

The structure of the document frames case study T4.2.1-Hidden' cultural heritage – inclusion, access and citizenship and T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, within Civic Epistemologies and the way which the two case studies enhance the goals of the project.

Chapter 2 presents findings from the first Case study T4.2.1 and analyzes 'Hidden' Cultural heritage and the way which vulnerable groups access or don't access cultural heritage. The section offers a detailed breakdown of the methodology used to underpin the work and the methods used in order to collect the data. A brief overview of cultural heritage in relation to marginalized communities and a practical contextualization of the homeless and ex-homeless community in the UK, and in Oxford, the city where the case study was carried out, is offered. The chapter lists the tools used by the community and situates them within the case study and the work carried out within the two organisations, The Old Art Fire Station and Crisis Skylight. The section continues to outline the kinds of cultural heritage the group engages with, identifies barriers to accessing the content and pinpoints what would make a difference to them engaging more with digital cultural heritage.

Chapter 3 which frames T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, examines in some detail, the Coventry City Application and the way which citizens engage with the tool and the impact it has on the user's experience. The section places the city of Coventry within the cultural heritage sector and offers a brief overview of cultural tourism and how it relates to the case study. A thorough analysis of the Coventry City Council tourism plan, the Warwickshire District's strategic context and how it relates to new business models is explored. Subject specialists are consulted and information from these interviews is presented. Focus group findings and recommendations are recorded and linked to citizen science engagement. The section concludes outlining the three-way partnership between the Serious Games International Ltd., Coventry City Council and the Coventry Tourism Department.

Chapter 4 provides an overview of developments and key findings of the two case studies. The report concludes with a number of recommendations which could enhance the cultural heritage sector and the way which key stakeholders incorporate citizen scientists and vulnerable groups to digital cultural content.

A bibliography and an annexe which includes materials directly related to T4.2.1 and T4.2.2 are included in this final section. Entries from the Hidden Spire Blog with logos from the arts organisations and writing excerpts, are included alongside images from the workshops. Other samples of the work produced by the project's participants and a collection of mockup posters designed for the final performance, are also displayed. For T4.2.2 images which highlight key cultural heritage monuments from Coventry are included with a brief description contextualizing the site. Logos for both the Coventry City Council and Coventry University are also important and warrant being displayed.

2 CASE STUDY T4.2.1'HIDDEN' CULTURAL HERITAGE-INCLUSION, ACCESS AND CITIZENSHIP

2.1 INTRODUCTION: COMMUNITIES UNDERSTANDING OF CULTURAL HERITAGE AND DIGITAL TECHNOLOGIES

This case study examined how community groups of citizens engage with cultural heritage and the extent to which they participated in the generation and reuse of cultural heritage using digital technologies. The focus was on discovering the extent to which what might be described as 'hidden' cultural heritage and how it could be accessed and shared through digital methods. 'Hidden' cultural heritage refers to culture that is hidden because it takes place in contexts that have limited public exposure, hidden because it resides in the individual histories and experiences of the individual citizen, hidden because it is not the focus of cultural institutions because it is unknown or falls outside conventional archiving strategies, or hidden because it emerges and resides within the memories, bodies and creative expressions of those who participate in it. The case study focused on groups who volunteer to participate in cultural activities, whether theatre, dance, music, art, film making, photography and so on, as part of their own cultural enrichment and journey towards a sense of citizenship. These groups were drawn from two arts projects in the UK; Arts at the Old Fire Station in Oxford - a charity and social enterprise that brings together arts workers and homeless people for professional development and the Crisis Skylight, a national charity for single homeless people who deliver life-changing services that campaign for change.

The case study drew on the experience of those who use and work within the centres to discover more about:

1   What kinds of cultural heritage they access and/or participate in.
2   The way in which they access and/or participate in cultural heritage and particularly digital cultural heritage.
3   The institutions and services they use to access and/or participate in the creation of digital cultural heritage.
4   Any barriers that they can identify in accessing, using and reusing digital cultural heritage.
5   What would make a difference to them engaging with digital cultural heritage.
6   Whether they perceive digital cultural heritage as something important to them individually and if so, how they might co-operate in the creation, use and reuse of digital cultural heritage.

The case study explored the extent to which these groups access digital cultural heritage and focused on the way they shared and participated in cultural activities and their view in how their cultural activities might contribute to cultural heritage.

The remainder of this chapter is organized as follows: We will introduce the two organizations that participated in the Case Study and outline their role within the project and describe the Hidden Spire Project and frame it within the cultural heritage sector. The report will then describe the tools used by the community and how they used those tools to participate in the creation or reuse of digital cultural heritage. Institutions and services the community uses to access the creation of digital cultural heritage will be explored and we will then move into

identifying any barriers that exist in accessing that content. The report will then outline structures that would make a difference to the community engaging with CH and will conclude with an analysis of the community's perceptions on CH and relevance to them individually and clearly identify cultural activities that may or may not contribute to the development and reuse of cultural heritage.

2.2 CASE STUDY T4.2.1 - METHODOLOGY AND APPROACH

Citizen science is a fairly recent area of study that lends itself to qualitative research methods. For this reason, interviews and observational field work were used to frame both case studies. In addition to field work, a full range of excellent resources were consulted throughout the project. This approach allowed the research team to form hypotheses that can later be tested, outside this project, using quantitative research methods. In-depth interviews and focus groups and interviews with key stakeholders, service providers, artists, homeless specialists, software developers and citizens, were conducted over the six month period. Consent and confidentiality were two ethical considerations that were clearly outlined for all involved parties. Research protocols were always mapped out for participants and outputs were clearly defined at every stage of the process.

The setting for case study T4.2.1-Hidden' cultural heritage –inclusion, access and citizenship, was held in Oxford, UK at the Old Arts Fire Station building. The participants were directly or indirectly affiliated with the Hidden Spire Project, which was a partnership between the Old Arts Fire Station and the Crisis Skylight organisation. The two organizations share a building where the Hidden Spire project is carried out. The sample participants were all connected to the project and were a mixture of professional artists, homeless or ex-homeless people and other members of staff directly affiliated with Hidden Spire. There was no recruitment process from the research teams end, as all data collected was offered on a voluntary basis. The data collected applied observational field work methods, as well as individual interviews and group interviews all held in the Old Arts Fire Station building. Given the background of some of the homeless/ex-homeless individuals, a community often classified as a "vulnerable group", qualitative research methods pulled from various resources, were referenced, which allowed for moral and ethical issues to be sensitively dealt with when working with this demographic. The research team took as a starting point, particular considerations when working with vulnerable individuals, who may have specific needs, and always maintained the practical and methodological implications that research may have on the community. COVUNI was mindful of the dynamics research has on a subject group that may have varied needs. Due to the nature of the case study the research team, in dialogue with key stakeholders from the Old Arts Fire Station, agreed that focus groups were not in the best interest of the community. A combination of observational and individual interviews with various participants either directly or indirectly involved in the case study, were conducted. The research team applied these two approaches to gather data for case study T4.2.1.The first approach was most useful in understanding how the group engaged with other participants and allowed for individuals to share ideas in a more controlled setting. The second approach focused on gaining insight into the specific tools and was directed through questions from the research team.

2.3 VULNERABLE GROUPS ENGAGEMENT WITH CULTURAL HERITAGE

Cultural heritage is an invaluable resource that is not only important to mainstream society but to those communities that are often excluded or considered a vulnerable group. Digital media and cultural heritage could be used in an effective way to engage with vulnerable groups. Oftentimes, communities interact with or maintain their own arts practices, even if removed from mainstream society. Sometimes the art work produced becomes a tangible artefact that reflects an intangible element of a community. The role cultural heritage and digital technologies play can be used to address different social or political issues, stimulate conversations that may be otherwise difficult, and offer a new set of skill sets that are transferable to other parts of an individuals life. The Thames Valley Partnership, an organization in the UK that works in partnership with the statutory, private and voluntary sectors to provide long-term sustainable solutions to the problems of crime and social exclusion. The organization works to protect victims and reintegrate offenders to mainstream society. Their strength is in collaborative working and integrated approaches across sectors, particularly linking Criminal Justice services to voluntary sector and Local Authority providers. In a report produced in 2011 that focused primarily on arts and vulnerable groups, they suggested the following:

The arts can be transformational: by using the arts and creative approaches we can turn potentially disengaged, disruptive, abusive, low achieving and unhappy people into members of our society who:

- Are able to start accepting personal responsibility
- Can make a positive contribution to their families, friends and the wider society
- Are able to communicate effectively with others
- Have respect for themselves and others
- Have achieved something and become proud of themselves
- Show a desire to learn more
- Become more confident in themselves and have increased self esteem
- Become more confident to have a voice and be heard

As highlighted above, promoting participation in creative cultural activity is valuable and can benefit many. The space where the arts and vulnerable groups intersect, deserves more exploration. However, before we can expand on that relationship and the case study participants it is important to contextualize the situation of homeless community in the UK and even more specifically, Oxford where the homeless population we are collaborating with are located.

Projects that link the arts and the homeless community are important to inclusion of the community into mainstream society. Projects that are designed to meet the needs of specific groups working directly with the homeless population are Cardboard Citizens, Streetwise Opera and Survivors Poetry. Cardboard Citizens is based in London and has been working with and for the homeless community for over 20 years using Agosto Boal's Theatre of the Oppressed Methodology. (http://cardboardcitizens.org.uk/who-we-are) Streetwise Opera is an award-winning charity that uses music to help people with experience of homelessness make positive

changes in their lives. They offer weekly music programmes in homeless centre and community venues across England and Wales and by staging critically-acclaimed opera productions starring our homeless performers alongside professionals. (http://www.streetwiseopera.org/) Survivors Poetry is a survivor-led arts group coordinating artistic activities using poetry to make connections between creativity and mental health. The organisation uses poetry workshops, readings, performances, music visual arts, publishing, recording and other arts activities by and for survivors of mental health systems as a way to explore wellbeing.(http://www.survivorspoetry.org/)

2.4 TOOLS USED BY THE COMMUNITY:

Digital Technologies are a growing trend of this modern world. With constant growth and development, tools and resources are constantly changing and progressing, and quite rapidly. Digital technologies are transforming many work places, both academic and private sectors alike, and are carving a path in civil society and arts organizations. This paper explores the role Digital Technologies (DT) play within society and social relationships. For our purposes, digital technologies means technology used for communication and information which includes the internet, mobile phones, computers, laptops, tablets, web cams, digital cameras, mobile cameras, e-books and other books online, as well as social media portals.

Tools used by community within Case Study T4.2.1:

-Mobile Phones: The majority of the participants had a working mobile phone but not all had smart phones. If the respondent had a smart phone, access to the internet was not always available to the individual.

-Computers and Laptops: When the members were asked about laptops and desktops, the members responses differed. The majority of the members had access to a computer but did not own one. Two members did posses their own laptops and only one carried his with him to all the writing sessions. The other participant left his computer and worked mainly from his accommodation. Other members used the desktop computers offered to them through the Crisis Skylight organization, which were all housed in the Old Arts Fire Station Building.

-MP3 players, Digital cameras and other devices: Members were using various tools throughout the workshops and at home. There was a 'no photography' policy in-place during the writing sessions, but many of the members had access to digital cameras, both on their phone and as individual equipment. The members also used USB memory sticks to save their writing and other information gathered else where, and were using video cameras to record their work. The members also enjoyed working with projectors and had previous experience with voice recorders, stage lighting and MP3 players. One member always carried with him two voice recorders.

-Web Access: The majority of the participants did have access to the internet. Many of them solely used the Crisis Skylight Computer lab in the building, while others were enrolled in other institutions and courses where they had access to the internet. 15% of the participants interviewed used the public library to access the internet.

2.4.1 Homelessness at a glance in the UK

Reflecting on the circumstances that the Crisis members come from, a report produced in January 2004, from the Pan-London Providers Group, commissioned a study of the role of

hostels for single homeless people in the early 21st Century. In the report, they outlined homelessness in the UK and claimed that homelessness is,

> *"a long-standing problem. Although some of the characteristics that single homeless people endure, others change from one generation to another. Putting aside those made homeless after a natural disaster or in war, people without accommodation are, almost by definition, poor in material and social resources. Most have weak family and social networks, or are estranged from them. Most cannot afford to pay the market rate for housing or private sector lodgings. Some have very limited knowledge and skills with which to develop and sustain conventional family and social roles, and some are alienated from mainstream society through one or more dysfunctional addictions."* (London's Hostels for Homeless People in the Twenty-First Century Tony Warnes, Maureen Crane and Phil Foley)

This report highlights the varied needs of the homeless community and brings to the foreground the need to have such organizations and charities like the Old Arts Fire Station and the Crisis Skylight Charity, working to change the reality many homeless individuals find themselves in. Like with any community, there is a need to categorize its members into one homogenous group. This approach is common when trying to understand a group's needs and is often used in an effort to make strategic policies and implement strategies that are practical and effective. However, the homeless community is a diverse group of people with variant needs which includes, men, women young people and individuals from various ethnic minority backgrounds. In addition to the above mentioned, a portion of the homeless community is comprised of transient, as well as low-income manual workers. The profile of the homeless community in the UK, as defined by the Warnes, Crane Foley report suggests that

> *"Single homeless people in London are diverse, and their needs change over time. Over the last 20 years, there have been two major policy responses by central government to addressing their problems and needs. The first was the modernisation of temporary accommodation and the closure of large hostels. The second was a focused and progressive programme to reduce rough sleeping. Both these policies have led to voluntary sector homelessness organisations developing new and more interventionist roles."(London's Hostels for Homeless People in the Twenty-First Century Tony Warnes, Maureen Crane and Phil Foley)*

Such progressive programmes and policy responses set in place by the government to support reintegration programmes, is key in changing this reality. With hostel and charities like Crisis Skylight, that help people gain skills and settle into what may be labeled as "mainstream" society, is crucial. "Over the last ten years, there has been increasing attention to addressing residents' problems, to finding ways of increasing their motivation, and to helping them gain the skills required to lead self-fulfilling and productive lives. Most hostels now provide holistic and rehabilitative services to help residents tackle their problems and prepare for a move to long-term accommodation and away from a 'homeless lifestyle'." (*London's Hostels for Homeless People in the Twenty-First Century Tony Warnes, Maureen Crane and Phil Foley)* The role that hostels/reintegration programmes can play are critical and must be regarded as vital components which help homeless people transition into settled homes and back into mainstream society.

It is not only important to build life-skills that are transferable to other areas of life but to create safe spaces where projects that support the reintegration of homeless individuals back into mainstream society, are funded and seen as vital. Arts programmes, projects and activities can be integral in producing successful actions that foster inclusion. Throughout the UK, there are numerous projects that have had successful outcomes that combined both the arts and the homeless community. Some examples are listed below.

> *"Look Ahead Housing and Care has a thriving arts and photography programme, which involves hostel residents working with professional artists and exhibiting work in galleries. St Mungo's has a carpentry and joinery workshop which users attend for six months, and a 'Putting Down Roots' scheme that designs and maintains public gardens. The Thames Reach Bondway 'Moving In / Moving On' scheme enables clients to learn painting and decorating and then help newly-resettled homeless people in their accommodation. These are examples of innovative activity and training programmes." (London's Hostels for Homeless People in the Twenty-First Century Tony Warnes, Maureen Crane and Phil Foley)*

Such programmes serve as best practice models that can serve as a basis for future initiatives. The key is to highlight that there is research being carried out that not only understands the needs of working with the homeless population but the value of engaging with this often excluded group.

2.4.2 The Homeless Community in Oxford: A Vulnerable Group

The homeless community in Oxford is quite large and extensive work is carried out by the Oxford City Council. On the Oxford City Council webpage, under the heading "Street Homelessness and Rough Sleeping" the government agency says that they *"are committed to reducing the number of individuals sleeping rough. The number of individuals sleeping rough in the city has reduced over the long term, but it remains an issue in the city and is therefore a priority for Oxford City Council."* (http://www.oxford.gov.uk/PageRender/decH/StreetHomelessnessandRoughSleeping.htm)

The homeless community in Oxford, according to the CRISIS report produced from 2000-2010 states that

> *"Oxford has a long history of chronic rough sleeping. Outside of London, it has the fourth highest street count numbers in the country and its perceived affluence, proximity to London and a wide range of good quality services, act like a magnet to people who find themselves homeless or living in hostels or temporary housing. Crisis is the national charity for single homeless people. We are dedicated to ending homelessness by delivering life-changing services and campaigning for change. accommodation. Single homeless people arriving in the city will very quickly find that demand far outstrips the supply of housing and services. As a result, preventing homelessness has been identified as a key priority for the City Council, the city and for the region as a whole." (Jones, A.,Pleace, N., A Review of Single Homelessness in the UK 2000-2010)*

Single homeless people are quite often defined in the UK as being within one of three groups:

• single homeless people who qualify for the 'main duty' under the homelessness legislation operating in the UK, also known as statutorily homeless single people;

• single people who are 'homeless' under the terms of the homelessness legislation, but who are not in priority need and do not qualify for the 'main duty', also known as non-statutorily homeless single people; and

• single people who are in a situation of housing exclusion.

The latter group is often referred to as 'hidden homeless' due to their housing circumstances – which are often literally hidden from sight – although Crisis uses the term 'hidden homeless' to refer to both of the last two groups: namely all those who meet the legal definition of homelessness but have not been provided with accommodation by their local authority, either because they have not applied for homelessness assistance or because they have applied and been judged to be 'not in priority' need." (A Review of Single Homelessness in the UK 2000 – 2010)

These categories help identify each group's needs and allows for proper assistance. The main duty of local authorities is to provide all those who meet the legal definition of homeless with temporary housing until settled accommodation becomes available.

2.4.3 Integration of digital technologies with the Hidden Spire Project

The two-way partnership between the Old Arts Fire Station and the Crisis Skylight Organization has come together to produce what is now known as the Hidden Spire Project. In an effort to contextualize the project, it is important to understand the very different organizations that not only share the same building but also are quite different in their remit and the projects they carry out. The Old Arts Fire Station located in Oxford, UK is a charity and social enterprise that brings together arts workers and homeless people for professional development. The Crisis Skylight has developed holistic services that tackle the root causes of homelessness, offer activity classes and counselling to improve health and wellbeing, education, training and employment services to help people back into work, and housing advice and access to decent permanent homes. In December 2012, the Old Arts Fire Station and Crisis Skylight came together to produce the first Hidden Spire event. It was the biggest creative collaboration between the two charities since the Old Arts Fire Station re-opened in 2011.

Hidden Spire brings professional artists and Crisis participants together to create a performance using music, dance, theatre, visual arts and more. The two groups work together every step of the way and aim to produce an event which will stir, enchant, amuse and intrigue. Everything from set design, script-writing and front-of-house is done as a collaboration between the artists and Crisis members. Hidden Spire isn't just a production, it's a process – it demonstrates the value and potential of having a public arts centre and resources for homeless people in the same building. Most importantly, it shows that excellent art and inclusive art can be the same thing.

Hidden Spire builds bridges through engaging vulnerable groups and using a participatory framework and mode of working. Creative thinking, self confidence and life skills are explored through open-ended tasks. The project is not focused on what the needs of the Crisis members are but rather focuses on creating a script and producing a professional show through working in an inclusive manner. The uniqueness of the project is that the process and the individuals involved includes a variety of voices and allows for individuals from numerous backgrounds to be part of the devising process, while never sacrificing standard and quality. Rather than lowering a standard because of the background of its participants, it asks the people to meet the professional benchmarks and never sacrifices quality and professionalism. The Hidden Spire

methodology is a unique way of working, especially when considering that many of those individuals involved are amateurs and transitioning from homeless situations.

The writing sessions focus on making the ordinary extraordinary and the workshops allow the members to contribute and be directly involved in something that will be viewed and judged by the public. Hidden Spire is resourceful, creative and an imaginative project that is uniquely placed. It brings together professional artists and Crisis members while it creates community cohesion through the arts. The project has a clear framework in place and its model could be useful for other creative institutions, companies and local and international Dance and Theatre companies.

To explain the daring work that the Hidden Spire Project carries out, it is important to understand who they are working with and why they are choosing this demographic and population. The project brings together professional and non-professional artists in an effort to create a unique piece of work. The non-professionals are mainly individuals from the Crisis Skylight organization who are ex-homeless and/or transitioning into settled homes. This particular group of people could be seen as a vulnerable group who often finds themselves on the outskirts of society. Mainstream society typically labels and clumps groups together in an effort to better identify a particular community. Categories and labels often oversimplify the complexities that a group finds itself in and with vulnerable groups, in this case the homeless and ex-homeless community, this is especially true.

With the homeless community, there is a gross generalization that homeless people and ex-homeless people keep themselves on the outskirts of society. It is assumed that they are people with a plethora of difficulties, mental health issues as well completely disengaged from the mainstream society.

> *"The stereotype of the homeless and ex-homeless person is someone who has lived a chaotic lifestyle, often for many years, with manifold problems past and present possibly including family or relationships breakdown, a history of mental health difficulties at least among older ex-homeless people, perhaps also substance abuse and alcohol misuse. The cumulative effect is that they have ended up with nowhere to live and almost certainly no paid work, reliant on state benefits and supported housing services. In addition, they have lost contact with their families and old friends and, if they have friends at all, they rely on transitory friends made on the street where intimacy is instant and conflict constantly incipient." (Lemos, G., Frankenburg, S., 2015)*

Such generalizations may seduce people into thinking they understand the population but as Lemos and Crane highlight, a category offers a starting point but insight has to be gained through engagement with the community and classifying does not explain the intricacies of the group being discussed. The Crisis members are no different and find themselves in a middle ground where they are trying to reenter the mainstream world with the support and help from various institutions, yet straddle a line of still being "seen" as an outsider to society. Among those that are making quite an impact on the homeless and ex-homeless community that is local to the Oxford, UK area, is the Crisis Skylight Office and the Old Fire Station. Through the Hidden Spire project, the institutions are engaging with the vulnerable group.

The Hidden Spire project uses the arts as an entry point where immersive spaces create safe and supportive environments. The groups of people coming together to make work are learning to negotiate the current climate, be resourceful, acquire new and transferable skills,

culturally engage and challenge themselves, celebrate diversity and contribute to the making of new networks, all while having fun and creating quality work.

2.5 WHAT KINDS OF CULTURAL HERITAGE THEY ACCESS AND/OR PARTICIPATE IN

2.5.1 How People Participate: The depth and breadth of their engagement:

The Hidden Spire project is an example of a best practice model that supports the full engagement of a community, in this case the homeless community in Oxford, that is often marginalized from mainstream society. Crisis members find themselves in incredibly vulnerable positions, often battling numerous challenges and overcoming a plethora of obstacles. They generally carry with them a complex package of labels that identifies them as excluded members of society. The Hidden Spire project not only removes the stigma and erases labels but it tirelessly works to ensure that everyone in the project is treated fairly and equally. The expert facilitators are experienced in working in unstable environments with individuals who have a diverse set of needs. From day one, preparatory work is done which ranges from pre and post meeting sessions and devising workshops, as well as setting the intention to not separate but rather see everyone as an equal player in the space. The facilitators and the project's methodology does not reduce people to its labels or past, but rather sees the members with capabilities and beings with potential who also have something to bring to the sessions and project as a whole. This point of departure is exactly what makes the Hidden Spire project so successful, it creates an inclusive environment where individuals with varied values and backgrounds can come together to create work.

> *"Thinking skills (or at least those skilled in thinking) are needed, not only in the worlds of work, education and training, but in the contexts of family, friendship and community and in the construction of personal and shared beliefs and values. There is good evidence that organisations are more successful the more they involve their members in the process of problem-solving and decision-making. In the information age' qualities of independence and flexibility are highly valued and 'learning to learn' has become an important goal. A well-functioning democracy is not only one in which people feel that their views can be freely expressed and are adequately represented; but one where those views are informed by reliable information, critical appraisal of ideas, creative thinking and open debate."(Newton, D.,2005)*

The Hidden Spire project's unique way of working horizontally ensures that all feel permission to participate and be included in the creation of the final product, thus participating in a democratic model that may foster deeper thinking and lead to the development of thinking skills. The project's goal is to produce a quality show that is open to the public and engages its audience, but simultaneously, offering an inclusive space where the creative process, which includes members from a vulnerable group, are involved and part of the production. The methodology of the project is unique in its approach reflects a democratic process. By including members from various social and economic backgrounds, the project keeps in line with allowing its participants to cultivate their thinking skills through the arts while undergoing a creative process.

2.5.2 Links between the writing sessions and the members

It is without question that the last two decades have changed the way citizens think about information and how they locate, select, and use those sources. Digital Technologies (DT) have transformed the manner and speed in which information is accessed. For the Hidden Spire project, its goals, structure and mode of working allow for the members to feel comfortable and included. This setting is key to analysing how people participate and the depth and breath of their engagement with DT. For the writing workshops to be successful, members had to feel their voices were included and valued. When observing the workshops through the lens of cultural heritage, digital technologies and how their writing reflected this link, the Hidden Spire Project was vital.

The members were clearly, positively impacted by the Hidden Spire Project. In various interviews throughout the writing sessions, members claimed that being part of the project had not only given them confidence but allowed them to be part of something creative that they never imagined they could partake in. Various members were on a regular basis linking their own interests, previous life experiences, cultural heritage and digital technologies with their writing. There were recurring themes ranging from religion and politics to love and forgiveness. One member was regularly bringing in his own personal interests in magic and linking it to cultural heritage and digital technologies, while other members brought personal and life stories to the workshops. What we observed was that the cultural heritage and interests important to the participants, were also finding their way into the creation of the script that was being written.There was a young participant who was fascinated with magic and always brought this element into the writing workshop. His passion for magic and its presence in the devising workshops had an impact on the other writers and specifically the script writer.

> *"We began to explore magic and how we might portray this in the piece. It seems that transformation may be a key device. We looked at using objects and transforming them - such as fabric to become different clothing, or an invisibility cloak, and also fabric that could be the sea, becoming waves, and then being manipulated by performers to unveil a story and its characters."*

The member's knowledge on magic was crucial both inside and outside of the workshop. In an interview with the member after one of the sessions, the individual explained the way which he engaged with the content. He clearly outlined that his passion for magic was a personal as well as a professional one. Inside of the session he brought in a wealth of information on magic that was directly incorporated into the script. Outside of the sessions he said that magic "was therapeutic and saved my [his] life". The participant also spoke of how magic has encouraged him to organize his life, deal with his depression, as well as helped him understand and navigate the world that surrounds him. He went on to say that the Hidden Spire project "is very exciting and is helping him get through a challenging period he is currently experiencing."

During the devising workshops there were many discussions which revolved around the way which the characters in the play might incorporate Digital Technologies. During one of the brainstorming sessions, the members were openly sharing their ideas and gently critiquing some and rewarding others. The members were set with the task of collectively agreeing on a date/period for the play. Each member decorated the conversation through sharing and applying imaginative solutions and ideas. There were numerous approaches. One comment from a member suggesting that the play should take place in a city.

Member #1: "They should live in a city but not do multimedia."

Member #2: "Why? Is it too modern?"

Member #1: "Nah, not too modern, the characters won't have access."

Member #3: "Access to what? To the internet?"

Member #1: Yes, to the internet.   ...How can he have access to the internet on an island?"

Member #2: He can, with the right equipment.

As we see here, discussions around digital technologies flavoured many of the conversations that directly fed into the project and the script writing. Members and artists were aware of the potential digital technologies have on a society and were making decisions on the type of work they created based off of these ideas.

The script they were writing was a prequel to Shakespeare's The Tempest, which takes place on an island. The script writer offers numerous tasks and encourages the participants to think aloud and asks them to describe the island and who or what might be on the island. Members offer various ideas but one specific comment that stood out was this idea of having a digital cube. The member goes on to explain the digital cube he envisages and how it could be a character's friend and suggests that the digital tool could *"have an American accent and talk back to the character. It could hold the knowledge of the island. The cube could be a big part of the script."* When interviewed after the session and asked to elaborate on the digital cube, the member said that it reminded him "of a computer and how the computer talks to me." The volunteer elaborated more on the cube and his relationship to the computer and how it affects him personally. When asked to clarify if he thought the computer itself had the knowledge or if it is the access to the computer has to the internet, he specified that the internet was "*the holder but the machine was as important."*

In another writing session, the script writer highlighted some of the themes that were emerging. Many were mentioned but Science Fiction was among the most popular. One participant suggested *"There should be a sci-fi twist to the play"* and the others said "can be Science Fiction and use a black and white television and take place in a library. After all, we are practical and intelligent" and then another participant says *"Yeah, 'cause we have more access to the internet."* This brief exchange offered insight into the importance people placed on the internet. Another example comes from a member who felt that the youth had developed their own language when on the internet that bonded them in a unique way. *"this language bonds them and encourages community and stronger ties."* The same participant highlighted that he wanted to incorporate this language into this own writing. Another member cautioned others "*that although the language is funky and can bond people online, have to be careful... Some people live in the virtual world and it affects how they live in the real world."* When asked about the comment later, the member highlighted that sometimes we forget that the digital world is not the real world and this can have a dangerous affect on people. This dichotomy that the member highlights dictates the unique position DT can have on a community. On one hand, DT can be an effective way to bring people together, but it can also have the potential to isolate people and communities. As we saw with the other members, having access to a computer lab and the internet helped them learn about other cultural heritage events, while another member cautioned others that the internet could be a dangerous tool that has the ability to confine people and limit their knowledge.

Additionally, the writing workshops not only focused on the way DT's might enter the script but also the production itself. The facilitators described the numerous ways which the set was going to be an integral part of the script and the final play. The partnership between the set designers and the script writers was a collaborative process that helped shape the script and the work done in the writing workshops. Being told that DT's would be an integral part of the production, the members were excited. One member suggested that digital tools could make the play really strong and set it apart from other plays being produced at the moment. The member was equating incorporating DT' into the production with somehow making the play better and more exciting. Another member suggested that perhaps a *"Projector should be used to replace sets and so we don't have to rely on members or people moving them because sometimes they don't show up... we won't have to worry about them not showing up."* This comment not only highlights an interest in digital technologies, but when asked about it at lunchtime, the member suggested that there are often reasons people can't commit to sessions or the play. He went on to make the link between the day's session and the general inconsistency of working with his peers. *"Look, 2 of the 12 that were here last week, didn't turn up. This way we don't have to rely on people."* (Crisis Member) The participant is clearly suggesting that digital tools are more reliable than people. For this individual, there is a link between the security a tool can offer and the reliance one can have on that tool.

2.6 THE WAY IN WHICH THEY ACCESS AND/OR PARTICIPATE IN CULTURAL HERITAGE AND PARTICULARLY DIGITAL CULTURAL HERITAGE

Culture and heritage play a key role in connecting local communities. The Hidden Spire Project and its unique way of engaging vulnerable citizens, is exemplary. Through the two way partnership of the Old Arts Fire Station and the Crisis Skylight, the members volunteering in the Hidden Spire project are able to offer their knowledge and share their values through a creative arts project. Combining song, music, dance, writing and other mediums, the members are shaping the identity of the project and that identity is directly linked to the individual's personal life, voices, values and experiences. That community engagement enhances the cultural heritage sector as the legacies from those involved, are integrated into a final product that will be shared with the public. Hidden Spire establishes a level of trust with its volunteers and the local communities it is engaging with, which in return has a positive impact on the access we have to working with a 'hard-to-reach' community. The insight the community offers supports the Civic Epistemologies project and overall goals of understanding how citizen science and cultural heritage may-may not- be enhanced by digital technologies. The partnership between the Old Arts Fire Station and the Crisis Skylight Charity, enabled us to tap into a knowledgeable community that is an invaluable resource for the sector.

Crisis skylight members accessed and/or participated in cultural heritage activities in a variety of ways. In analysing the data, we saw that the writing sessions pin-pointed common themes and sources that the community used to engage with cultural heritage. The writing sessions allowed us to identify and address the tools the community was using to access CH and how the sector could better suit their needs. The members from the Hidden Spire project accessed CH information both within the Old Arts Fire Station as well other venues and sources. Within the Old Arts Fire Station, the computer lab was a direct link that many of the participants identified. They agreed that having access to a computer and the internet, connected them with the wider, outside world. Since the community can, in a general sense, live

an insular life, computers and more specifically the internet, allowed them to connect or reconnect with the larger world that they sometimes lost touch with due to their homelessness. The computer lab represented a window to a world that was often daunting and intimidating. The computer lab allowed them to explore topics of interest, gain information, contribute to the cultural heritage sector and participate in other activities. Through the internet, the volunteers identified other CH activities that were taking place both locally and abroad. Some expressed that they often learned about other events or watched things online, which eventually fed their own creative work and satisfied their interests. One member highlighted how he learned about a play in the area because of the computer he had access to at the Old Arts Fire Station. The member went on to describe how the work used DT and influenced the community play and "*referenced the modern day society we live in.*" The play's ability to make an old show like The Wizard of OZ modern, inspired him to incorporate this way of thinking into his own creative explorations. *"They had a dog, the dog was done by puppetry and digital things. Used curtain and projector to project the OZ. It was brilliant."* This member regularly attends live performances and talks at libraries and other cultural institutions. He described that the types of performances he attended were from community based theatre companies and were most of the time free or available for a minimal fee. Another member attended school plays that were open to local residents. The individual highlighted that the secondary school work *"took more risks... it often incorporated digital technologies and I like this."* The member made the link with the Hidden Spire project and said that he likes the work that is done at the Old Arts Fire Station because it can go in many directions and also take risks.

Additionally, there are other ways that the members accessed cultural heritage. Many of the participants identified social media portals as effective ways of gaining and reusing cultural heritage. The members agreed that social media was an effective way to learn about new trends and explore the past in an immediate way. During an interview with one of the members, he identified that Facebook and youtube were ways which he learned new information about art events and other CH activities that interested him. Social media was an important tool which kept him up to date without requiring an exhaustive search from his end. Other members also felt that social media portals were effective ways to access CH. The language used and the combination of images and the interface designs, were appealing and easy to navigate.

2.7 THE INSTITUTIONS AND SERVICES THEY USE TO ACCESS AND/OR PARTICIPATE IN THE CREATION OF DIGITAL CULTURAL HERITAGE

The Hidden Spire project's structure allows everyone involved to directly offer input to the work being created. This horizontal model allows for consulting with the participants to feed directly into the work. The mechanisms in place dictates who is consulted for creative material and ideas and in this case, it is a community that has limited opportunities to share their own cultural heritage. The Hidden Spire project's unique way of working ensures that all feel permission to participate in and be included in the creation of the final product. The project's goal is to produce a quality show that is open to the public and engages its audience while simultaneously creating a space where the creative process, which includes members from a vulnerable group, are included and part of the show. The methodology of the project is unique in its approach and reflects a democratic process. By including members from various social and economic backgrounds, the project keeps in line with allowing its participants to cultivate their thinking skills through the arts undergoing a creative process.

In addition to the methodology, it is the use of digital technologies that also affected the project and its participants. Although digital technologies were not explicitly part of the creative process, their implicit use built a unique infrastructure that directly fed into the script writing.The types of tools used both during and outside of the sessions, offered insight into the way the members engaged with digital technology and cultural heritage. One member who was regularly present in all of the writing sessions, used a laptop and the internet throughout the workshop. His possession of a laptop during the devising workshops allowed him to type directly onto the computer and save his writing for later use. The owning of the computer was a step in archiving his writing and disseminating the information. The computer allowed the member to contribute directly and facilitated that his work be saved, shared and preserved. Many of the other members wrote in their notebooks or on lose sheets of papers. This at times hindered the sharing of the work with the script writers. Oftentimes, many of the members would be apprehensive about tearing something out of their notebooks or giving the writing directly to the facilitator. This would later affect how, when and if the writing was given to the script writer. During observations, the researcher noticed that many of the members were apologetic about their penmanship and one woman was embarrassed by her writing level. When asked about it later, she said that she didn't want to share her writing with others because of her handwriting. When offered the option to type her notes and vignettes, she said *" I would prefer that... yeah, that would be much better."* In future writing workshops, the facilitator made time for the members to use the Crisis computer lab to type out notes. This insured that the notes and writings were shared with the script writer and also made it easier for the script writer to integrate their ideas into the play.

> *"Digital technologies do build an infrastructure for co-creation of cultural heritage content between institutions and audiences which opens up for online and onsite participation by visitors with competencies and knowledge which are not part of the official expertise of the institution. In this participation, the construction of identity, memory and narratives do build important issues for understanding how digital cultural heritage content becomes part of socio-cultural processes of transformation"* (Stuedahl, D. 2009: Digital Cultural Heritage Engagement -A New Research Field for Ethnology. Ethnologia Scandinavica2009; Volume 39. pp 67-81)

Identity is directly linked to age, gender, racial, social class and also cultural heritage. The way which institutions block or promote personal expression and approve or discourage certain behaviours and ways of being, affects an individuals character. The Hidden Spire project's egalitarian model recognises that the Crisis members engage with the arts and cultural heritage in a particular way and allowed this mode of working to enter the workshops. The workshops were multitiered in their architecture which included the creative element of scriptwriting, the creation or reuse of cultural heritage content and the use of digital technologies. Furthermore, some of the members were also indirectly questioning, challenging or exploring identity in the workshops.

In an interview with a researcher who has years of experience of working with vulnerable groups and using digital technologies with the community, he said that

> *"Lots of young people have access to DT's but use it in specific ways which can affect how they see themselves. For example, they use Youtube if they can't read very well and will use videos on youtube to do, learn about or try to create something... it is easier to watch someone explain or do something rather than read about it. Suddenly,*

they have found a resource there that no one has planned, that addresses their needs. This freedom to learn at your own pace can positively affect their self-esteem."

The researcher went on to say that digital technologies, online platforms and social media Apps have now been considered educational tools which offer some vulnerable communities, ways to learn, share and engage with new cultural heritage and knowledge. Social media sites like youtube allow for hidden vulnerable groups to engage with new or already existing material and strategically places them in a position to indirectly interact with mainstream society and cultural heritage. Suddenly, these platforms are offering individuals tools which they can learn to navigate and integrate into their lives and enter a conversation that they might not have entered. Suddenly, there is a space that offers a platform for a community that encourages a counter-narrative. Similarly, vulnerable groups may not engage with text based forums online because they can feel uncomfortable or judged by their writing. Unless they are making their own videos, they don't necessarily give back to conversation but are just taking from the conversation. The researcher highlighted that marginalized communities are more willing to create videos and post online because they may may feel judged by their writing. The videos allow them to give back to the conversation rather than just take. There is also a level of anonymity.

In another interview with a Crisis member, when asked to describe how and where he was learning about magic, he said the internet. *"Youtube is a main source and online or books read online and posted in the form of video. Sometimes you can't find books in libraries so you go online."* He also went on to share that there were many tricks that were explained online and taught through people's personal internet pages, blogs and video. He also explained that many books were outlawed in certain countries so reusing the information and the content was primarily shared through the internet or secret societies that one can subscribe to online. When pushed further about the secret societies, there was a pause and the individual said that he was unable to disclose that information. Links between social media platforms were also made and the individual clearly outlined that certain platforms like Facebook and twitter were useful in sharing information and sources. Having access to the internet offered insight into past political situations and ways that CH artefacts and information were maintained and preserved, which today people still have access to. The member described the link between political situations, religion and cultural heritage. *"When you think of King James the 6th, he burned the Bible and I can see reenactments online and through people sharing it via Facebook or other ways. Magic has been used by different people and different religions to tell stories but also been banned. Linked to politics."* The participant offered other examples of how cultural heritage was not only preserved but shared and are now being re-used thanks to the internet. *"Take Uri Gellar, his knowledge was banned for years but the internet, like youtube, helped save his work. I know about him today because people have bothered to save and share his work. I'd say he's a magician who changed magic"* This information, according to the member, lives on today because of the social media platform where it is uploaded. Clearly, for this individual, the knowledge would be lost and re-use of the content would not be possible. If it could exist elsewhere, it might not be readily available for him to access. He also, in a broad sense, made the connection between the content being uploaded on the internet and Intellectual Property Rights. The participant was aware that he may be in breach of some law or permission but doesn't push the issue further. Other members agreed that lots of the content aggregated online may be illegally uploaded but are unsure how to find out about the correct information and policies around uploading content and re-using it through internet platforms.

2.8 ANY BARRIERS THEY CAN IDENTIFY IN ACCESSING, USING AND REUSING DIGITAL CULTURAL HERITAGE

Understanding how vulnerable groups access internal and external information systems efficiently and effectively was a key part of the Case Study. We set out to understand if there are any barriers when accessing digital cultural heritage and if there are, to identify those barriers. There are varying practices that are used by the participants in accessing digital cultural heritage. Our Case Study showed that accessing cultural heritage brings with it various challenges. There are many factors that hinder community engagement and some of those barriers were identified by the homeless/ex-homeless community who were part of the Hidden Spire project. A key finding of the case study was that the homeless/ex-homeless community often felt neglected and disregarded.

The homeless/ex-homeless community identified the following:

a) Class and status: The community members felt that because of their social status their knowledge and experience were received with doubt and belittlement. "Because I am homeless, or was homeless, why would they ask me for advice?" When asked if it was important to be consulted, the majority of members said yes but added that they saw little change or effort to include them in CH projects.

b) Arts-based projects: The community members agreed that Arts-based projects were key to including members who had difficulties accessing CH. The protocols and structures in place via the external institutions made it easier for individuals with limited resources, to get involved, learn and contribute. However, there are few initiatives in place that they can easily access and that allow and invite them to participate.

c) Timescales of projects: Lengths of projects vary in timeframe but typically require an individual to commit long-term. Having projects or short-term activities that are more immediate and require less of a commitment, better suits the needs of the community. Typically there are certain structures that conflict with the values and rhythms of the marginalized community, and this hinders the access the individual/community has to the resource. If a project is long-term and requires an exhaustive commitment, the likelihood of the member participating is less likely.

d) Intellectual Property Rights: Understanding the concept of intellectual property and the economic, legal, and social contexts of information and using information ethically, also was discussed. Some identified that they were unclear how to ethically use materials they found online or via social media portals. When encountering such resources they sometimes decided not to use the sources due to fear of copyright infringement or illegal sharing of files. Although many were aware that they were often reusing content that might not have been purchased, they felt it was more a sharing of knowledge or an exchange than a breaking of a law.

e) Value of material: Evaluating information and its sources was a key discussion point. With the use of social media and other materials found online, some members felt the wealth of information accessible online was also a barrier. It was difficult to evaluate and know if the source was a reliable source. One member said that it was the combination of prior knowledge and having invested many hours surfing online, that he was able to decipher if the material was useful. "At a superficial level I can evaluate the material but I am by no means an 'expert'." He also highlighted that his *"level of engagement with online material was also influenced by previous teachers. Watching others share their oral histories online taught me a lot about how to*

understand if something is valuable." The Hidden Spire participants were not always able to articulate and evaluate both their information and its sources. They were a bit hesitant in addressing specific sources used and spoke in general terms. They were often cautious in judging the relative merit and authority of the resources, but felt they knew when they thought the information was respectable. In general, the participants interviewed were not convinced that they had a sophisticated eye when gathering and evaluating their information sources and understanding when they were reusing material or engaging with new material.

f) Synthesis of Information: Creating communal platforms that synthesized information was helpful. Oftentimes books and literature were too complex for their reading level. The language used was also an issue. Online materials allowed them to access information quickly and they were able to find information that *"used my [their] language."* Tools that allowed them to quickly find the information that they could understand, was fundamental. Interfaces also played a role. If interfaces were simplified and easy to navigate, this also affected access to information and if they engaged and re-used content.

g) Cost/Fee: The cost of a book, an entry ticket, or even some equipment were identified as barriers. The high price of materials and resources are often a problem. As one member highlighted *"most written about things-the problem is that books are a high price because prints are limited. I can't always pay for it. So, I go online."* Others identified that high fees for events, was a main barrier.

In summary, we can conclude that there are a number of barriers in place which hinder their use and re-use of Cultural Heritage. Digital technologies have encouraged the vulnerable groups to access and re-use content readily available online as well as create new content.

2.9 WHAT WOULD MAKE A DIFFERENCE TO THEM ENGAGING WITH DIGITAL CULTURAL HERITAGE?

Digital technologies can be viewed in two ways: either as a clear benefit to the community or as a way to exclude an already impoverished group even more. The members were able to clearly articulate that digital cultural heritage did benefit them personally as well as collectively. What would make a difference to them engaging with digital cultural heritage is clearly linked with the community's understanding of the variety of information sources available to them and how that information enhances their immediate future. Community members declared that through understanding the nature of the books, journals, newspapers websites and social media portals, helps them orient themselves as well as have authority over the information. This authority is key to them engaging with CH and also reusing and creating new cultural heritage.

Throughout interviews and many sessions, access and understanding of content were linked with empowerment. However, the vulnerable citizens identified that digital technologies also had the potential to breach privacy and could possibly be a tool to invade someone's personal life. As one participant reminded and cautioned others that *"Even though we are using interactive tools, we have to respect one another. I have to be respectful of others and others respectful of me. You don't know where this could end up"* This member's cautionary words reflect a general feeling among the other participants interviewed. Some were in agreement that understanding the proper protocol of using and engaging with digital cultural heritage would ease anxiety. Many equated their level of education and lack of experience with using ICT's with not wanting

to use the tools and not fully understanding how to "respect" others and be "respected". Some participants stated that encountering others who have experience and know-how, and receiving a training or demonstration, would encourage them to engage more with materials and digital cultural content. One member referenced her level of education and said that she felt intimidated by digital tools and the internet. *"The language used can be confusing. I also can't find my way through the websites. ..yeah, the language."* As she clearly articulated, the jargon used with certain webpages and the challenging layout of some cultural heritage interfaces, can intimidate someone from a particular group.

A researcher in digital technologies and working with vulnerable communities was asked if DT's have the potential to possibly empower disadvantaged groups or make them more autonomous, he replied

"Yes, the potential is there. Anyone now can photograph anything, in theory, but this is not true. A lot of vulnerable people don't have access to that technology. They may not be able to afford the equipment or have the know-how required to use such tools. ...And you are swamped by people's food pictures or their children and then you are lost in the abyss of people's noise and some people might not know how to enter that conversation."

When the researcher was asked which is more important, the tool, the user, or both? He replied

"Both. We could both be video journalists. We could both share breaking news and upload online and have different tools. The tool and the user are important not just the tool."

Are vulnerable groups disadvantaged because they don't have/possess tools or access to certain tools?

"Would people [Vulnerable groups] want to use these tools? And would they see this as a way of entering that conversation? Have we asked them? I think there are two ways of looking at this situation. You can give someone a tool but they need the understanding of how to publish the work and use the digital technology. We know that documentary and moving image and the work of photography to document all kinds of stuff, is important, but it has to be mediated through an author. I don't know if giving everyone the tools to do that, is the same. Have a basic know-how is as important as using the tool."

The researcher echoed many of the points the Crisis members highlighted in the case study. Key points that would make a difference to them [the vulnerable group] engaging with digital cultural heritage could be summarized in the following list:

- Interfaces that are user-friendly and not language specific

- Websites and content that addresses their needs and interests, and reflects the community in some way

- Clarity on ways they could offer information and contribute to the conversation via online platforms that are free and accessible

- Build digital and information literacy networks that cater to different user's needs

- Cultural heritage institutions to clearly introduce and address security and privacy concerns related to the target group

- Confidentiality of information provided

- Use of personal data is limited; i.e not needing a mobile number or email to sign up and/or use certain platforms

- Education level is not a hinderance to the process of engaging with cultural heritage through digital platforms

- Staff working in the cultural heritage sector are made aware and respectful of vulnerable groups and their specific needs.

- Location of centres/institutions are strategically placed in areas where marginalized communities can access the buildings/sites

In summary, we see that the community offers clear suggestions for key stakeholders. The points raised seem very practical in nature and straightforward. Education and training for both the cultural heritage sector and marginalized communities is at the core of their recommendations. The Crisis members have identified what measures could be taken that would encourage them to engage with digital cultural heritage.

3 CASE STUDY T4.2.2 LOCAL CULTURAL HERITAGE-INCLUSION, ACCESS AND ECONOMIC DEVELOPMENT

3.1 INTRODUCTION

The second case study T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, lies not just in the opportunity it presents to mobilise resources in an extremely cost-effective way, but also in the contribution it can make to generating new perspectives and understandings of the contribution of specifically local cultural heritage to local economic regeneration and growth. The revolutionary visitory app developed for Coventry City Council, focused on the value- or limitations- of Citizen Science supported by creative uses of ICT in providing new user perspectives and understandings of the role of local cultural heritage knowledge in local economic regeneration and growth. COVUNI worked closely with Coventry University's Serious Games International Ltd., the Coventry City Council and citizens (individuals both from Coventry and abroad) to explore the Coventry City App. The digital tool was designed for tourists and local residents, to act as a tour guide and knowledge base, developed on a web based system. The interaction the users had with the tool and the historically relevant information, buildings and cultural heritage monuments, offered insight into the ways they might offer knowledge and interact with digital tools. The use of apps in this way is not wholly novel; what is novel is that this case study brought together the groups involved in this project to explore the 'fit' of the technologies to local circumstance, and the value of digital technologies – or the limitations particular technologies present - to enhancing the engagement of stakeholders, ranging in scale from construction and property companies to smaller creative enterprises and individuals to academic researchers, in local economic, business and cultural development.

3.1.1 Case Study T4.2.2 Case Study Methodology

Data collected for case study T4.2.2 Local Cultural Heritage – inclusion, access and economic development: The value of Citizen Science, came from a variety of sources. Interviews with professionals, software developers, students and other key stakeholders were consulted. A series of focus groups, questionnaires, face-to-face interviews and observational field work was also carried out. The research team met with staff from the Coventry City Council as well as Coventry University's Serious Games International Ltd.. Interview questions and questionnaires were disseminated to all participants ahead of time and were referenced during the face-to-face interviews. There were a series of focus groups held which allowed various individuals from diverse backgrounds, to contribute to the research. The focus group methodology was implemented as it allowed group dynamics and shared lived experiences to foster fruitful and insightful dialogue. The focus group questions were standardized across all the sessions and were designed to address a range of domains. The focus groups were vital to the case study since they produced data from multiple "voices" which in the end, allowed for a more lucrative analysis of the tool. The instantaneous nature of the focus groups prompted participants to share openly and freely. The participants for the focus groups were recruited through the university's undergraduate department. The profile of the students varied in background, social and ethnic demographic, as well as knowledge of digital technologies. Each participant was given a project information sheet and was made aware of the manner in which

the research team was going to use the information collected. There was no need for ethical appraisal with the second case study. A comprehensive review of published research and other relevant materials on the topic, were consulted. The field research was developed using the "think-aloud" methodology, which allowed the participants to share their thoughts, ideas, impressions of the tool as they interacted with the App. Additionally, interviews with individuals affiliated with the App, whether that be staff members from the Coventry City Council or developers and coders from the Serious Games International Ltd., were also carried out. One interview with another leading researcher in the field of interactive games and tools, was also included. Again, participation was strictly voluntary and all participants could determine the length, depth and anonymity of their input.

3.1.2 Coventry, UK- A City Contextualized

Coventry is located in the West Midlands but historically part of Warwickshire and is a city that is closely located to many other major cities in England. It is a family-friendly city that attracts many international visitors, hosting an array of cultural heritage events, ranging from the Godiva Festival to the annual Peace Festival, the city sees a number of visitors. Coventry and the Warwickshire region, has many places of worship, castles, rural areas with various heritage sites and a number of abbeys. Coventry is an ancient city that grew from a small settlement in the Bronze age. With Roman and Saxon influences the city grew largely in part to its agricultural resources. The city's history is documented but its true beginnings are largely seen as a mystery. The city also has a rich history in peace and reconciliation. The city has seen its share of war and conflict and in the 1940's and during the Second World War, was 'blitzed' and entirely bombed. *"The Ministry of Information chose to use the press to expose the senseless brutality of the Nazis' attack in an unusual break from convention for the country's normal, quiet responses. This brought global scorn on the enemy from countries around the world for its senseless deformation of religious buildings and private residencies that suffered under the attack. The city burned for days, but the strength of its people, the courage and determination to rise from its ashes, burned even stronger. This amazing act of courage and fortitude is symbolised in the main logo of Coventry University's phoenix, rising from the ashes to form anew."*

(Coventry, http://www.visitcoventryandwarwickshire.co.uk/) The city is also known for it rich history, famous monuments, sites and buildings. The cathedral both old and new, are a symbol of peace and form part of Coventry's skyline. *"Holy Trinity Church and its famous Doom painting and Greyfriars Spire complete the set. The Coventry Watch Museum, Belgrade Theatre, St John the Baptist Church, Bonds and Fords Hospital, Old Bluecoat School, Priory Undercrofts and St Mary's Guildhall are all of national and international historical importance and this is just a selection of what the city has to offer."* (http://www.visitcoventryandwarwickshire.co.uk/) Exploring Coventry's hidden gems, cultural sites and civic achievements reflect the cities varied heritage.

3.1.3 Strategic Context of Warwick District Council and Tourism:

The city of Coventry is located in the West Midlands neighbouring the Warwickshire region which is run by the Warwick District Council. Warwickshire is known for being the birth place of William Shakespeare. The region is divided in 5 districts, North Warwickshire, Nuneaton & Bedworth, Rugby, Warwick and Stratford-on-Avon. The boundaries were

established in the early 1970's and were outlined by the local government. The entire area forms part of the West Midlands and the West Midlands County Council was abolished in 1986. The West Midlands name is still used today and includes Birmingham, Coventry and Solihull. Coventry is at the centre of the Warwickshire region and still has very strong ties with the area and the Warwick District Council.

The Warwick District Council has been a fundamental part of the development of the tourist sector in the region. With over 3.1 million trips a year and generating more than £220m and securing some 4,900 jobs in the region, the district is of great importance to the region. As the 2010 report from the Warwick District Council Tourism Strategy claims, the government wants to harness the potential of tourism to help grow the economy, capitalize on tourism and have it grow by 5% per year over the next 10 years, making Warwick an "attract band" while also identifying tourism as a priority.

Warwick District Council is a key player in tourism because:

- It runs a museum and art gallery at the Pump Rooms which attracts 95,000 visitors a year, of whom half are tourists

- It supports exhibitions, arts events and festivals

- It provides a range of sports venues and parks which attract visitors and host key events, notably England's women's bowls

- It runs, or sub-contracts, a range of entertainment and catering facilities, including the Spa Centre, at the Pump Rooms, and in Jephson Gardens

- It runs and/or funds Tourist Information Centres at Leamington and Warwick

- It supports proactive town centre management – promoting, developing and animating town centres through events and information for visitors and locals

- It has been an innovative player in co-ordinating and promoting tourism

These points outline the potential that the region has to further develop its economy via the tourism sector. The Council has identified the strengths of the region and is in partnership with other public sectors to maximize profit from its various attractions.

In recent years the Warwick District Council outlined a plan to stimulate tourism and the economy through placing greater emphasis on its private sector. The new strategic framework provides an assessment of partners and proposes an initiative to create new partnerships. The changes produced newchallenges and required the Council to review its policies, activities and responsibilities. There has been pressure on the Warwick District Council to respond proactively to the shifting needs of the market and policy sector. "In view of the downward pressure on public sector resources, there is a particular emphasis on partnerships and new business models, with a view to maximising performance, quality and return on investment."(Warwick District Council Tourism Strategy, 2010) The audit brought independent consultants and worked closely with both internal and external key stakeholders to discuss the many issues identified.

The report suggests that there are also some weaknesses in current provision/policy. The key gaps appear to be:

- Website/data management: A critical issue and messy, given the continuing involvement of Shakespeare Country. How accurate and up to date is the information? Does Warwick

need a separate site? How will data stewardship be handled in future? What stance will the Council take on promoting non-assessed accommodation stock?

⚲ Marketing: There is no coherent marketing strategy and creative packaging of the offer. There is a need for better, co-ordinated marketing of the Council and area's assets to target audiences at home and abroad. Town Centre Managers cannot undertake this wider marketing role without being distracted from their core remit. There are notable gaps in the current marketing programme, such as a lack of dedicated travel trade promotions. Post SWT, how do we fill the gap in proactive PR for the area? Given the growing importance of Leighton Park, should the Council take a more proactive role in promoting business and conference tourism?

⚲ Resources and partnerships: Resources within Warwick District Council are stretched. How do we strengthen local partnerships with the private sector and key players like Warwick Town Council, the County Council, Stratford District Council and the Coventry and Warwickshire LEP? Have we fully exploited out of area partnerships (e.g. Oxford) to facilitate joint work and cost-sharing? Which partnerships will help lever additional funding? Who will explore Tourism BIDs?

⚲ Strategy and leadership: This is the single biggest gap, and it is what this strategy is seeking to address.

Local Market Context:

The district has a strong appeal to many people attracting visitors from the UK and abroad. The profile of the visitors tends to be over 45 years who are typically affluent families and adult couples. The majority are day visitors living within the region who are enjoying daybreaks while the staying visitors, are visitors who are from the wider part of the UK, mainly from London, the South East and North West England. "The District has a significant overseas market making up 13% of all trips. They come mainly from US/Australia/New Zealand, staying and touring locally, often as part of a bigger itinerary including London, Bath and Oxford." (Warwick District Council Tourism Strategy, 2010) The market has incredible potential and offers some 40,000 jobs in the area which accounts for 8.5% of its total employment. The Coventry and Warwickshire Local Enterprise Partnership (CWLEP) has launched a new tourism and culture group to assist in the tourism growth and create more jobs for the region. "Coventry and Warwickshire plays a key role in the local economy by delivering over £550 million in output a year. The CWLEP's Strategic Economic Plan acknowledges the importance of the tourism and leisure sector which is supported by analysis nationally by Deloitte's that has identified strong growth in the sector over the last few years and suggests it will continue to grow at a faster than average rate." (http://www.cwlep.com/news/cwleps-new-culture-and-tourism-group-launched) Lifting barriers and working in a more inclusive fashion allows for new partnerships and increased investments on already existing businesses.

3.1.4 Coventry Tourist Information

The Warwickshire region and Coventry are continuing to capitalize on the historical ties that united them in the past. The tourism department has a strategic agenda to develop the sector since Coventry attracts a large number of tourists each year. Some visitors are finding Coventry's unique charm and historical landmarks attractive and worth visiting. As the Coventry Telegraph reported in September 2014 "In fact, Coventry is the fastest-growing holiday destination in the West Midlands."

Numbers from Visit England, the English tourism board, show the number of people visiting Coventry as a holiday destination has risen by 37.2 per cent from 113,000 a year between 2006-08 to 155,000 between 2011-13. "In Warwickshire, only Stratford –the birthplace of Shakespeare – attracted more visitors than Coventry, up from 260,000 to 289,000 but the percentage increase was roughly just a third of Coventry's at 11.2 per cent." (http://www.coventrytelegraph.net/news/coventry-news/coventry-named-top-holiday-destination-7813935) The Coventry City Council has placed great priority on its tourism sector. It is responsible for raising awareness of the visitor economy among the public sector and local residents. It oversees the delivery and commissioning of services involving tourism development, encourages visitor growth of already existing infrastructures and ensures resources are appropriately focused. In the recent report published by the Coventry City Council, which outlines the emerging vision for tourism for the city, the government agency identified that their ten year plan is ambitious but will generate income, increase the city's image and reputation while boost its engagement with local, national and international visitors.

Outline of Coventry City Council's goals:

"By 2024 Coventry will be internationally recognised as a compelling tourism destination of distinction; renowned for the quality and depth of its visitor experience across its diverse cultural, heritage, sports and events offer. Championing a successful and thriving tourism economy, Coventry's approach will showcase effective and sustainable partnership working that combines to provide a rich and captivating experience, increasing visitor levels, spend and ultimately jobs."

Planned outcomes by 2024 include:

1. Change the negative perceptions of Coventry, locally, nationally and internationally to that of the city which offers a vibrant, diverse and quality experience and that is open for business.

2. Solidify a strong network of private, public and third sector bodies to enhance the visitor experience and maximise on regional overnight trips, spend levels and job creation.

3. Coventry to establish itself in the Top 20 UK Towns and Cities.

4. Increase total visitor trips to Coventry by 2024 to 9,000,000, an increase of over 30% from the 6,867,000 reported in 2012.

5. Increase total visitor related spend in Coventry by 2024 to £447,533,000, an increase of 30% from the £344,256,000 reported in 2012.

6. Increase overnight business trips in Coventry.

7. Increase number of tourism related jobs in Coventry to 8,417, an increase of over 30% from the 6,324 reported in 2012.

8. Secure 10 major 4,000+ delegate conferences or events in Coventry by 2024.

9. Improve Coventry City Centre weekly footfall figures from 42% in 2013 to 60% in 2024 and monthly footfall visitor numbers from an average 1.4 million (December 2012 - December 2013) to 1.9 million by 2024.

10. Increase 'Visit Coventry and Warwickshire' website numbers to 200,000 visitors per month by 2024, an increase of over 40% from the 140,000 reported in 2012.

(http://moderngov.coventry.gov.uk/documents/s15617/Tourism%20Strategy%20-%20Attachment.pdf)

The planned outcomes are directly linked to value and volume of tourism and employment generation for the city.

In a final report produced by The Research Solution in 2011 - Coventry Tourism Economic Impact Assessment 2011, the research team identified two main categories of tourists who visit Coventry.

The two main types of visitors that the Tourism Economic Impact Assessment is based around are:

a) Day Visitors: The "day out" market - visitors who start their journey from home outside of Coventry and return there on the same day. It includes independents and groups.

b) Overnight Visitors: Those visitors who spend one or more nights in Coventry. This sector of the market includes those staying with friends and family as well as those using commercial accommodation.

Specific sectors of the whole visitor market include segments other than those on holiday for pleasure.

These include:

- Visiting Friends & Relatives - VFR movements include friends and family making visits from anywhere in the country to anywhere within Coventry. This type of visitor can either be a day, touring or overnight visitor.

- Educational tourism - includes language schools, field courses and short courses in vacations at academic institutions. These mainly occur outside of normal college term time, where more residential accommodation is available.

- Business visits - generally a higher spending segment, for a specific purpose, primarily for business/ conference/ exhibition purposes, rather than 'pleasure' led.

(Coventry Tourism Economic Impact Assessment, 2011)

To summarize, Coventry is not only strategically situated but the combination of Coventry City Council working in partnership with the Warwick District Council and the tourism sector, facilitates a lucrative business cooperation that supports cultural tourism.

3.2 CULTURAL TOURISM

The tourism sector in the West Midlands clearly has potential to be a seductive resource which can be used to attract many visitors. Coventry is a city that is harnessing its tourism potential and implementing strategic plans and integrating DT's to enhance the sector. Cultural tourism is one of the fastest growing tourism markets and is being used to promote destinations and sites within the country. "Cultural tourism can be defined as 'visits by persons from outside the host community motivated wholly or in part by interest in the historic, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution"(Heritage Tourism Strategy, Norris, D. 2011) The World Tourism Organization asserted that policy makers are drawn to the sector because of its promising forecast that predicts a steady growth. Trying to understand the reasons for the increase requires a discussion that includes a theoretical as well

as practical analysis. "The relationship between tourism and culture illustrates that the current cultural tourism market represents the latest phase in a long standing process of convergence between culture and tourism. In the past, culture and tourism were seen as being separate spheres of social practice, undertaken by distinct social groups at specific times." (Richards, G., 2003) Now, that division is changing due to the culturalisation of society and the culturasation of tourist practices. From a practical perspective, the sudden rise in society's interests in culture creates a demand for tourists. Richard's argues that levels of education have increased which effects 'cultural capital'. However, "De Haan (1997) argues that more tourists are visiting cultural attractions today simply because there are more tourists, not because tourists in general are any more 'culturally interested." Another important point is that the heritage industry has a direct link with society modernising at a fast rate, which creates a counter-reaction leaving some wanting to invest in the preservation of the past. Feelings of nostalgia are higher among the older generation as the desire to relive the past is stronger. This in effect has a positive influence on the practical face of the sector. The combination of practical and theoretical contextualizes the cultural tourism sector which has been seen as major source for generating jobs and income.

Cultural tourism is offering a framework for key stakeholders in the Cultural heritage sector. Cultural tourism has the potential to increase the value of the heritage of a community or country and in order to have a positive impact, partnerships are a fundamental element of the framework.

> *"The key to the success of partnership and packaging relationships is to bring potential cultural and other tourism partners together. In this regard, government and the academic community, in collaboration with Visitor and Convention Bureaus, Chambers of Commerce or Economic Development Offices, may play an important role. By bringing potential cultural and other tourism partners together, this becomes the first step along a path of communication, understanding of what culture and tourism operators need from each other, and implementation of mutually beneficial opportunities." (Coventry Tourism Economic Impact Assessment 2011)*

Since culture is an ever-changing entity that shifts and adapts to its current times, cultural tourism also needs to do the same. Partnerships and interdisciplinary ways of working, would strongly determine the success of a sector. The cultural heritage market develops as the values and needs of its target group changes. This is particularly true with cultural tourism. The use of developing tools implemented within a strategic framework can have an advantageous effect for all parties involved. A positive example that mirrors this type of partnership, could be seen with the creation of the revolutionary Coventry City App. The app was created in 2013 between the Coventry City Council, the Coventry Tourism department and the Serious Games International Ltd.

3.2.1 Three-way Partnership produces Coventry City Application

Coventry City Application:

To satisfy the changing needs of the market the Coventry City Council, the Coventry Tourism Department and the Serious Games International Ltd. formed a partnership that set out to develop the Coventry City App. Practical changes in the city and tourist industry fostered the

creation of this App which was an exciting alternative for any local or visitor to Coventry. The digital tool allows the user to access content that highlights information about Coventry or Warwickshire. The App is available on iOS and Android, using 28M, and lends itself as a great companion for any day trip or short break. The Coventry City app version 1.15 includes audio tours of the city's history and major heritage sites and suggests guided tours that range from one hour to three hours. The tool is not only informative but offers a full listing directory of all major shops, food and drink as well as accommodations that may be of interest to any visitor.

The application is operative and used by tourist from within the UK and abroad and was designed to accommodate the needs of many. As of July 2015, there have been a total of 4443 downloads of the tool since its inception. The Serious Games International Ltd. (SGIL) was a key partner in its development and worked closely with the Coventry City Council and the Tourism sector to come up with the revolutionary app which encouraged businesses to relocate to the area as well as raise the profile of the city. As mentioned earlier, a key point for the Coventry Warwickshire Tourism department was to not only develop the economic trade links but to fill a gap and positively boost the image of the area and city. In an effort to do so, the expertise of SGIL was consulted and hired.

Serious Games International Ltd. is a business company that uses the best skills of the entertainment games industry and re-purposes its focus towards the creations of simulations, games based learning and gamification platforms. It is a young company that is gaining significant market share and is operating in many sectors. The company is part of Coventry University and is a leading company in the city and region. The company works in numerous sectors ranging from games, television, healthcare, aerospace, tourism among many others. The company was responsible for the creation of the Coventry City App and on the company's website they say this about the tool:

> *"Coventry Council wanted to develop an interactive way of engaging with key stakeholders and encourage visitors to spend within the city contributing to the local economy. SGIL developed the finest tourism app on the market to provide essential information to visitors and the local community regarding information relating to attractions, events, heritage and tours, accommodation, conferencing and business investment. The app also takes the user through a unique selection of tours through its own Virtual Peeping Tom, enabling users to take their own selfies with Peeping Tom through augmented photography. These can be shared through social media networks."*

> *(http://www.seriousgamesinternational.com/sectors/tourism.html)*

As the company has identified, social media is a fundamental part of the application. Key features of the app include various camera functionalities, and augmented photography that can not only be uploaded but shared and saved to Facebook, Twitter and other portals. In addition to being able to link directly with social media platforms, the app allows the user to save directly to its phone and offers a "Favourites Functionality" which allows user the ability to save favourites records to a custom list for easy viewing. The app has various functionalities ranging from GPS location, search functionalities, Google Maps, Voucher based rewards and interactive tours with audio narration. For its international users it offers a Multi Language Support system that operates not only in English but in French, German, Spanish and Italian. The tool has a GPS functionality and suggests interactive tours with audio narration. Among its range of

capabilities is an events listing section and a platform that supports an automated character. A unique rewards section to gamify the app is included which enables users to complete challenges, acquire rewards and redeem them at city centre establishments to encourage footfall into the area. This unique approach to offering incentives to its users via involving a voucher based rewards system is unique and fosters business growth. According to SGIL, the tool satisfied the needs of the key stakeholders involved and capitalized on a potentiality in the region. The tool has been live for some years and has seen many users. Very few users have left reviews but here is a list of public opinions left on the online App website.

A list of reviews which are published online as of July 2015:

- ♠ Anonymous #1: Amazing app. This app looks stunning on my tablet. Made my Coventry visit as simple as it can get. I know so much about Coventry now because of this app.

- ♠ Anonymous #2: Loved it. Been in Cov a long time and there was so much I didn't know! Cool app and AR photos are pretty sweet too!

- ♠ Anonymous #3: The user experience is awful. Very text heavy, and not much in the form of useful information. Can't get directions to attractions. Why do I have to keep exiting videos? No way to exit the app. What is the point of the "Augmented Photo" bit? Couldn't all this have been done on a responsive website?

- ♠ Anonymous #4: Fun and informative Good to learn more about the city for my visit next month. I like the fun elements and videos.

- ♠ Anonymous #5: Great Fun! The augmented photography feature is great fun - give it a go!

The app was last updated August 1.2014 by the Serious Games International Ltd., and its content has not been rated which indicates that the app could have content that is for mature audiences only.

The Coventry City app was developed by SGIL, Coventry City Council and the Coventry Tourism department. The partnership generated a digital tool that is integrated into the cultural tourism sector of the Warwickshire Region and City of Coventry. Cultural heritage and the use of digital technologies can generate new business potentials and develop already existing markets. The case study analysed the tool and engaged with citizen scientists and other professionals to try to better understand their needs to engaging with such tools.

3.3 CONNECTING WITH PROFESSIONALS AND CITIZEN SCIENTISTS

Initially the research team conducted a comprehensive desk-based review of citizen participation programmes and studies carried out in the UK. The findings helped shape the approach to the focus groups and framed the questions presented to the participants. There were two focus groups held in Coventry, UK and one roundtable discussion with external experts from the research community who have carried out or been part of research studies or projects that combine digital technologies, cultural heritage and citizen participants. This process offered a snapshot into the potential citizen science and digital technologies has through the use of such applications like the Coventry City App.

3.3.1 **Advice from Focus Groups**

Profile of the participants was diverse in background but not in age group; ages ranged from 19-27 years old. There were a total of 15 participants that made up the two focus groups and the majority were pulled from Coventry University. The individuals were categorized into two sections which were divided into whether they were local to Coventry or England and/or from abroad. The first group was comprised of six individuals who were native to the UK but moved to Coventry for their studies. The six individuals were young women and were from various parts of the UK, including one woman who grew up in Coventry. All of the participants have spent a minimum of two years living and working in the city. The second focus group was a mixture of both men and women who were not natives to the UK and who came to Coventry University for their studies. The majority originate from the European Union ranging from eastern and western European countries such as Bulgaria and Lithuania, among many others. The mix of men and women was imbalanced; four men and five women all from a similar age group. Comparable to the first focus group, the participants relocated to Coventry and have been living and working there for a minimum of three years.

The focus group luncheons yielded helpful qualitative data, indicating that the application was indeed a great resource but one that had numerous shortcomings. The focus groups noticed that the application's design was very promising and easy to navigate at first glance, but they were uncertain about appropriate solutions to some of the other difficulties they ran into while using the tool. There were numerous challenges they encountered which ranged from the tool crashing various times while in use, to the way which the rewards system linked with the guided tours and the games portion of the app.

From the focus group 10 key statements were drafted reflecting people's usage of the app, their attitude towards the app and recommendations based on its usability:

- ⚔ The interface is engaging and offers a great deal of knowledge about the cultural heritage sector in Coventry and in Warwickshire area

- ⚔ The tool is confusing for visitors from abroad. There is no clear distinction between Coventry in relation to the wider Warwickshire area

- ⚔ Technically, the app crashes multiple times and uses a lot of data to download

- ⚔ The Rewards Voucher incentives were not clear

- ⚔ Guided and suggested tours were very useful and enjoyable. Perhaps offering an approximate length of time for the tour, would have been useful

- ⚔ The tool was not interactive although it claimed to be

- ⚔ The gamification elements were visible but not clearly outlined and difficult to follow

- ⚔ More basic information offered, such as contact details and opening times for the heritage sites and suggested places to visit

- ⚔ Link the app with googlemaps or a GPS system. Although the app claims to link with a GPS tool, it was not integrated into the app when using it, or was difficult to locate this functionality

- ⚔ The "Peeping Tom" character should be better thought out and more believable. The characters clothing and the script was less than convincing and so rather than enjoying

the character and its knowledge information, it bordered on being bothersome to the user

- ✦ The "Peeping Tom" character is a fun idea but needs to be developed further. The character talks to the user and pops up as one is using the app; option of disabling character would be useful.

- ✦ The app should be regularly updated; outdated information on the website

- ✦ People should be able to offer information and advice to the office maintaining the tool

One key outcome from the focus groups, was the recognition that information literacy should not be limited to the academic circle and that younger citizen scientists could and should be reinforced in projects, research and the development of such applications. When asked to clarify if there was a distinction between a young citizen scientist and an older one, there was agreement that indeed there was a difference. A series of follow-up questions were asked in identifying the role of citizen scientists in the development of such a tourist app.

Recommendations which were directly related to the potential of using citizen scientists in the development of an application were:

- ✦ There is a difference between the young citizen scientist and one that is 50+ years of age

- ✦ The main difference between a 'younger' citizen scientist and an 'older' one is the knowledge and experience that the 'younger' community has to engaging with digital tools and applications

- ✦ Agreement that 'older' citizen scientists have more knowledge and interest in the region and cultural sites and local areas, so more willing to engage in projects

- ✦ 'Younger' citizen scientists should be considered valuable resources and have the potential to drive research

- ✦ 'Younger' citizen scientists need to identify with some aspect of the project for them to get involved. Involvement must be straightforward and easy to use. Suggested use of social media networks to connect with younger people would be valuable

- ✦ The 'younger' community is more practiced in using digital technologies and so can make faster links between the developments and trends

- ✦ Citizen science can offer insight into what is current and how people can help produce 'cutting-edge' technology that will later be used by key stakeholders

- ✦ Lucrative for developers and companies if they directly worked with citizen scientists; both 'young' and 'old'

- ✦ Having a framework in place, i.e. contact details such as an email address designated for citizen scientists or a questionnaire which allows individuals to offer and contribute their knowledge, would greatly benefit many sectors

- ✦ Identify the challenges of working with citizen scientists but still feel that it is valuable to engage with 'young' and 'old' target groups

- ✦ Strategic thinking and planning and a clear marketing campaign may be helpful in recruiting young people's knowledge.

✍ Marketing is key to sourcing old and generating new knowledge; i.e. Both groups were unaware of the app before being asked to form part of the focus group but felt they each had a lot to offer the makers in regards to knowledge about Coventry.

In summary, the focus group emphasized the accumulation of its abilities and potentiality, and agreed that more and more citizen scientists should be interwoven into the development of new programmes and tools that are linked with the cultural heritage and tourism sectors. There is great importance in understanding the visitors experience in relation to digital tools and also allowing the user to offer feedback, information and knowledge that could be aggregated into cultural tourist apps. In a report produced by the European Commission in October 2014, the recommendations also echo the focus group's suggestions. "Visitors to sites of cultural interest could also be involved in the creation of new digital resources (images, videos). The creation of new digital cultural content on the part of users, with due regards for cultural objects and sites and in compliance with existing regulations, may serve as a tourist attraction itself" (Digital Cultural Heritage and Tourism Recommendations for cultural institutions version 1.0, October 2014)   The focus groups allowed the COVUNI research team to understand how citizen scientists, both living and working in England, might engage with cultural heritage sites and digital technologies through already existing tourism Apps.

3.3.2 Interviews with External Experts:

The process of interviewing several experts that were not affiliated with the application but who had a background with interactive technologies, citizen science, democratic education and/or cultural heritage, was fundamental to the case study. The external experts offered insight into the need for continued research to better develop the use of citizen science in projects that aim to produce qualitative and quantitative data. The experts suggested that there are transformative possibilities through the utilizing of citizen science.

Quality and efficiency of using digital technologies in the cultural heritage sector could augment the inequalities that are currently found in some business and research institutions. A researcher who identifies as a developer of interactive games, whom also has a background in connecting with vulnerable groups and engaging with citizen scientists, recommends that working alongside citizen scientists and vulnerable groups is fundamental to future research. When asked why researchers and some developers don't work with these "*hard to reach communities",* he stated that it mainly stems from "*fear and the unknown".* He suggests that developers and coders should "*leave their desks and engage more with communities"* and in doing so, would better understand their market and the potential that the community has to inform their products. Commercial investors are clear of who their target audiences are and sometimes there are differing reasons why commercial institutions opt not to work alongside citizen scientists or vulnerable groups. *"They do but when discussing citizens and vulnerable groups, they won't generate much money therefore may not go down that route. And if they do, do it through grant subside schemes. The motivations differ and those that are on board come on through another partner indirectly."* Another key point is that working with cultural heritage is a more involved process and more exhaustive. The act of including citizen scientists may imply including more assistance at various stages that may not be feasible for some institutions. Strategies and structures need to be in place that are often lacking in some sectors, which hinder the cooperation between the various groups. The researcher identified the pros and cons of engaging with citizen scientists.

Programmes seeking to close the gap between the engagement of citizen scientists, businesses and cultural heritage institutions do exist but lack data on how to engage specific demographic groups. Interviews with experts can offer insight into bridging these gaps. Citizen science is generating good research and an important marker for the future developments. There are limitations to working with the community as they can not solve certain problems, but they are a great resource and can help map future developments and steer research towards an effective and efficient framework. The community can fill knowledge gaps that certain institutions and business sectors are lacking in. As the Guardian newspaper reported earlier this year, *"Citizen science is an important part of Modern technologies, especially web-based and digital technologies, have harnessed the joy of discovery for millions of people around the world. In doing so, these new technologies are changing the face of citizen science by making it more inclusive and more accessible to more people than ever before."*

(http://www.theguardian.com/science/grrlscientist/2015/mar/10/science-stories-citizen-scientists)

There is a potential for a symbiotic relationship to exist that could be further cultivated. There is a great deal of power in digital technologies and the harnessing of that potential is key to the future. An external researcher offered an example that highlights this point.

> *"Take for example citizen journalists and the app Periscope. Periscope allows you to live- stream an event live via social media. So anyone on twitter can watch live. Fascinating in a way and also scary. Fascinating because you can be in Kabul or at my desk having coffee and watching an event unfold, and its happening live. At the same time scary because they could be pointing it [DT] at me and you are being broadcasted at the world and not even knowing it. Leads to potential invasion of privacy. Touches on this idea of opening culture up, opening up identity and taking away privacy, whether or not they are willing to behave more morally, because they are being watched, may be important. However, watching those policeman beating people up in America, knowing they were being watched, maybe it doesn't have any effect."*

As this researcher highlights, there is an immediacy to using digital tools that has both pros and cons. The ability to freely capture and share information and knowledge both locally, nationally and internationally could pose a potential threat to someone's privacy, thus bringing up intellectual property rights but at the same time a powerful way to document an act and share with others. The potential digital technologies can have impact on the wider world and develop a culture of transparency and inclusion. In a video produced by the Royal Society, "Professor Lintott argues that you can do science without having earned a doctorate. Citizen science is making scientists of everyone and in fact, crowdsourcing could be the next big step in the practice of science." Please see video here:

(http://www.theguardian.com/science/grrlscientist/2015/mar/10/science-stories-citizen-scientists)

The video stresses that science doesn't have to be complicated and can rely on information from citizen scientists. The video also highlights the importance working together. Insight, exploration and re-use will offer and possibly open up new way of thinking, being and co-existing. Digital technologies can be seen as tools that nurture inclusive platform where individuals from various backgrounds can offer knowledge. As another researcher acknowledged, there is indeed a continuing challenge of working with citizen scientists as it is "less quantifiable, so harder to prove certain things in some settings" but the benefits, in some

circumstances can out weigh the difficulties. The researcher went on to say that *"Digital tools are powerful because it allows user to offer information and directly build a new repository or platform but so much information is aggregated to so many different platforms, that it is difficult to gauge its impact. Digital tools are powerful because people color things through their own experiences so information could offer various perspectives, if it is coming from numerous people."* This work with citizen scientists can enhance the cultural heritage sector and the type of knowledge readily available. As the external experts highlighted, there are both pros and cons to working alongside citizen scientists. Researchers and institutions can design a project and set out to answer certain questions, while the crowd can support and help the institution reach those objectives.

3.3.3 Interview with Coventry City Council and SGIL Developers

The Coventry City Council recognises the values and importance of the tourism sector, and highlights that in 2012 alone, tourism spend in Coventry was £344 million supporting just under 9,000 jobs with 6.9 million trips. Traditional expertise of heritage management linked with digital tools can encourage citizen participation and address challenges of not only the cultural heritage sector but also concerns around existing business models in relation to the tourism area. Interviews with key players who developed the App were conducted with the Coventry City Council staff as well as developers from the Serious Games International Ltd. The interviews and links to their websites provided the COVUNI research team with insight.

As Councillor Lynnette Kelly, Cabinet Member for Business, Enterprise and Employment, said:

"One of the Council's key priorities is to raise the profile of Coventry, encouraging businesses to relocate to the city and grow and develop economic, business and trade links with other cities. Promoting Coventry as a visitor destination and centre for arts and events is also crucial to help us achieve this and the use of innovative and new technologies such as this App is one key part of the process."
(http://www.seriousgamesinternational.com/)

The Council fully recognises the benefit of promoting the history of Warwick, the assets of Stratford, regal Leamington Spa and the heritage of towns like Rugby and Nuneaton, to create a strong destination offer which combines country life with city life to maximise opportunity, stimulate the economy and drive new visitors to the region.

The Councillor went on to say that *"One of the key challenges for the App will be to encourage people to extend their stay and thereby enhance their visitor experience, and ultimately increasing footfall and spend. We are moving forward – Coventry means business!"*

In another interview Tim Luft, CEO of Serious Games International added:

"We are delighted to work with Coventry and Warwickshire to create a cutting edge App that really revolutionises the way tourists and residents interact with their destination. Incorporating augmented reality, which allows users to experience virtual tours with Peeping Tom and rewards based initiatives, the app is a truly interactive and engaging experience. We are confident this will add value to Coventry and Warwickshire's tourism offering and highlight how the region has embraced cutting edge technology to ultimately create a real wow for visitors."
(http://www.seriousgamesinternational.com/)

In addition to the Council and Serious Games International Ltd, the App project has also included the support of the Coventry Business Improvement District (BID), Coventry and Warwickshire LEP and Coventry and Warwickshire Champions. The new App forms one element of a new marketing push to promote Coventry and Warwickshire as a key tourist destination, making more of the city's attractions and benefitting from the wider regional attractions. As part of this marketing push, a new Coventry and Warwickshire Visitors Guide has also been produced and we are currently organising a national distribution to all UK Tourist Information Centres, train stations, airports and chain hotels to ensure the information is available right across the country.

Additionally, work is currently underway to develop and launch a new, more advanced and improved visitor website in May. The City council is planning a more systematic and sequenced approach to the next application they develop. They are in the midst of developing a new system that would welcome the input of citizen scientist. As the Royal Ontario Museum in Toronto, Canada outlined in its Digital Engagement Framework plan, it is important that CH institutions adopt such strategies.

> *"A digital strategy is one of the most important documents an institution should possess but it has to be in line with the museum's overall strategy, mission, and vision. The DEF has helped me think about how this document should fit within this but also how it helps deliver on our goals to help connect people to their world and to each other." (Digital engagement in Culture, Heritage and the Arts, Visser,J., and Richardson, J., 2013)*

These changes correspond to a dramatic increase in the number of uses from visitors to Coventry and the Warwickshire region. To assist in the expansion of the new initiatives, the Coventry City Council is hoping to implement a digital strategy.

In addition to speaking with the Coventry City Council, the developers for the Coventry City App, SGIL, completed a questionnaire which offered some analytics on the tool. SGIL discussed the partnership between the Coventry City Council and Coventry Tourist department and said that the Coventry City Council instigated the work on the App, they developed the App but hired a company called RippleEffect to create the back-end content management system. This content management system supplies the App with data, such as store listing and events which keeps the App up-to-date. COVUNI also asked the developers if they could expand on the level on interactivity and offer any analytics on the App. SGIL reported that *"Google Analytics is integrated with the App, most users seem to be from the UK or the USA. Development on the App is dormant but Coventry City Council can keep the content of the App up to date by using the content management system. "* When asked about plans for enhancement, SGIL replied that the City Council may be considering some enhancements in the near future and that discussions were on the table. The developers also highlighted that the City Council, before the App was developed, ran some testing groups which fed back into the information/requirements they used as developers.

In summary, these interviews and online discussions with key public partners who developed the App produced three key findings:

1) The creation and restructuring of a digital strategy for a company/institution is key to ensuring that the sector continues to develop and thrive both economically and culturally

2) Working with citizen's from different areas ensures that key outcomes are met and that new business models are implemented in an effective and efficient way that caters to target groups

3) The needs for App and other digital technologies are clear and could harness an economic growth that directly impacts a city and its cultural heritage sector

4 FINDINGS AND CONCLUSIONS

There are a variety of forms of interactions that took place with the case studies. With the OFS Case Study we saw that human interaction, digital technologies and cultural heritage were more distanced and perhaps less "hands on" With the Coventry Case study, the opposite occurred. The participants directly interacted with the DT tool, in this case the Coventry Application, as well as the cultural buildings, artefacts and information, but were less impacted by the process. This leads one to conclude that access to DT is not the most important thing rather the nature of the interaction and the quality of that interaction leads to a more transformative experience. The number of new technologies has made this the age of information and processes allowing individuals and groups of people to engage with cultural heritage in a variety of ways. Infrastructures that address the changing landscape of information, allowed us to familiarize ourselves with the needs of the various groups, their access to digital tools, and the cultural heritage they engage with.

In summary, there are a variety of uses for digital technologies that are invaluable to the cultural heritage sector. Institutions and other key stake holders, should actively invest in DT's as they are an integral part of modern society. They can enhance the user experience as well as the local, national and international community. The wider context and varied uses highlight that DT's and cultural heritage stakeholders need to be further investigated. The two case studies allowed us to infer that citizen engagement with digital technologies can enhance the cultural heritage sector. Strategies need to be in place which allow for improvements and discussions to occur.

KEY CONCEPTS:

1) Tangible and Intangible Cultural Heritage:

There is a variety of tangible and intangible cultural heritage that exists that is important and that needs to be accessible. Tangible CH examples are those like buildings, monuments, artefacts and other landscapes. As T4.2.2 highlights, it is important to bear these elements in mind however, the intangible resources also needed to be considered and integrated into DT developments and digital frameworks and platforms. The intangible cultural heritage - languages, music, ideas and oral histories that are often carried by individuals and local communities, which includes those vulnerable groups that are often 'hidden', must also be integrated into research and CH institutions, frameworks and strategies.

2) Business Value:

There is great value in including local communities and citizens in any CH research and production of applications. Without the perspective from the citizen scientist, there is a risk of not matching the needs of the target group. Without clear strategies and frameworks in place to support the business initiative, project or product, there can be a delay and or miss an opportunity.

- The creation and restructuring of a digital strategy for a company/institution is key to ensuring that the sector continues to develop and thrive both economically and culturally

- Working with citizen's from different areas ensures that key outcomes are met and that new business models are implemented in an effective and efficient way that caters to target groups
- The needs for App and other digital technologies are clear and could harness an economic growth that directly impacts a city and its cultural heritage sector

3) Adapting to the Times:

Through involving local communities and citizen scientists, the ability to stay a breath to the fast changing needs of a community, digital technology development stay inline with the demands of the cultural heritage sector and the development of the target audiences.

4) Inclusion:

Citizen engagement and community cohesion is enhanced through the involving of various communities and voices. Cultural heritage and the use of digital technologies has the potential to foster inclusion and provide a critical platform to share ideas.

5) Funding/Fees: Ground-breaking research or other arts-based organizations run into the difficulty of securing funding. Through the inclusion of vulnerable groups, marginalized communities and citizen scientists, information and the cultural heritage content, both tangible and intangible, can be sourced. This encourages crowd-sourced information which has many positive effects on research and key stakeholders. Citizen science engagement are offering new ways of looking at funding and other business models.

6) Digital Tools/Platforms: Digital tools, platforms and social media portals allow non-professionals from various communities with varying levels of education to contribute to scientific studies. The public can be a powerful resource which should be harnessed. The platforms allow non-professionals to easily share information with researchers, and invites individuals from local, national and international communities to offer their expertise. This enhances the scope of a project and also increases the number of individuals who participate, contribute and know about the research. The tools also serve as a quick and inexpensive way of disseminating project objectives and conclusions.

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ANNEXE

4.2 HIDDEN SPIRE BLOG SAMPLE ENTRIES AND IMAGES

Following the Hidden Spire project's success in 2012 and 2013, Hidden Spire 2015 began early January, kicking off with a three-week summer school. Creative workshops began in January. Crisis members started on the project early in the year working with a playwright, Renata Allen, and two visual artists, Rachel Barbaresi and Emma Reynard, to explore the theme of 'Transforming the Ordinary'. The blog follows the workshops and captures the progress of the project.

The project is called Hidden Spire because in the centre of Oxford is a tower which is hard to spot. The Old Fire Station calls it the Hidden Spire. It started life in the 19th Century as the place where small boys would have to climb and hang hoses to dry in Oxford's first Fire Station. It is now the route for homeless people to access the help they need to move on, for professional artists to develop their craft and for the general public to get to a dance class, a jazz night or a short story reading.

Figure 1: Hidden Spire Logo

Figure 2: Footer located on blog

4.2.1 Transforming the Ordinary: Visual Arts Workshop - Week 1

Monday, 8 September 2014

Our first week of workshops at the Old Fire Station has resulted in a rich seedbed of ideas and starting points around the theme of 'transforming the ordinary'.

Working with a wide range of materials, from cardboard and paper to string, cable ties, elastic bands, skewers and cocktail sticks, we have taken a playful approach to making. Sometimes taking descriptive words as starting points, or responding to another artist's work, we have created maquettes, images and material experiments.
Towards the end of the week we began working with projections. We created images for projection through collaging various materials onto glass slide mounts. Pieces of fluff, fibres,

inks and cellophane were transformed by the light and dramatic change of scale when projected onto a screen.

Figures 3-4: Hidden Spire- Week 1 Workshop

We finished the week by bringing some of the different strands of our work together, experimenting with different arrangements of the maquettes we had created, and projecting slides over them.

By Rachel Barbaresi, Visual Artist

4.2.2 Transforming the Ordinary: Visual Arts Workshop-Week 2

Wednesday, 9 September 2014

We were keen to continue developing the slide projections this week and also wanted to work towards a larger scale construction that could incorporate some of the works we'd already made.

The group's solution to a lack of space, storage issues, and an excess of plinths, was to create a modular construction (incorporating said plinths) onto which we could project slides.

During the week we created more slides, becoming even more experimental in our use of materials (salt, sugar, liquid soap…). The construction has been an ever shifting and changing 'screen' as more units have been added and the group have experimented with different materials and forms.

As well as adding to the large-scale collaborative work, some members have continued working independently developing other ideas. These have included shadow puppets, an intensely characterful series of 'daleks' made out of household materials, and a model of a sci-fi theatrical

space.

The sense of enthusiasm, reciprocity and energy in the group has been tangible, and we have enjoyed lively exchanges (usually around the slide projectors!) as well as long periods of quiet intense involvement in our work. It has been great to work with all the members who have participated at various stages during these workshops, and who have contributed an abundance of creative ideas to 'Hidden Spires'.
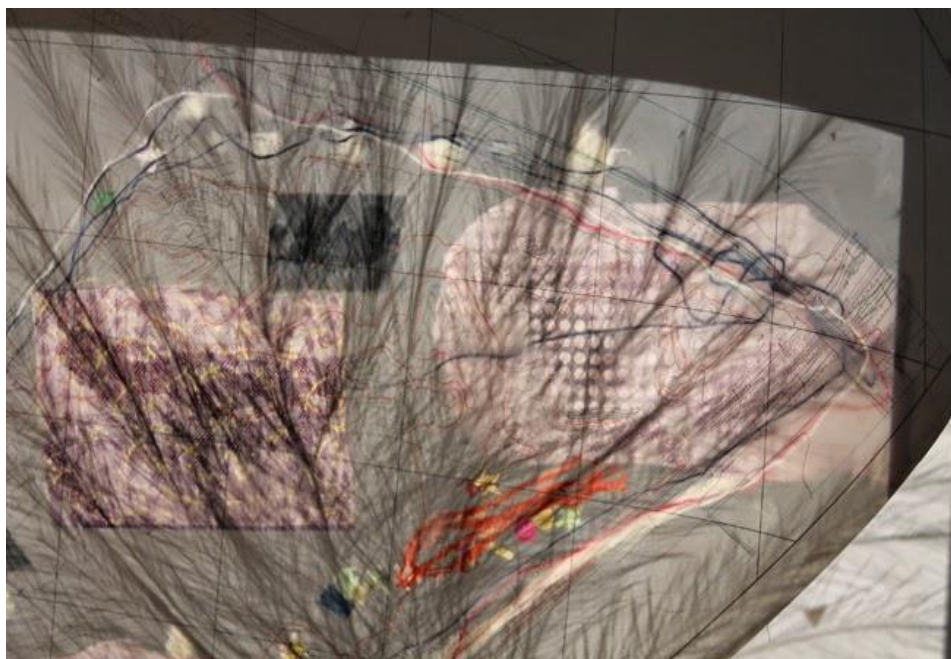
Figures 5-6-7: Hidden Spire-Visual Arts Workshops

4.2.3 The Hidden Spire- Oxford Open Days

Thursday, 25 September 2014

For Oxford Open Doors, we created an installation in the theatre at the Old Fire Station showing the sculptures, collages and projections from our workshops. We also played readings from the writing workshop – you can hear them below. 105 people visited the installation.

We are now planning the next phase of the project, scheduled for early 2015, when we will begin to devise and write the show…

Figure 8: Hidden Spire Oxford Open Day- Installation Theatre at Old Fire Station

4.2.4 Writing is underway!

Tuesday, 24 February 2015

'Be not afeard. The isle is full of noises…'

After several writing and devising workshops with writer Renata Allen, director Lizzy McBain and a team of Crisis members and actors, Hidden Spire 2015 is taking shape. The team have been hard at work in January and February, and we have a show title: Before The Tempest.

We're borrowing Shakespeare's characters to explore what happened before The Tempest began. How did Miranda and Prospero adjust to life on the island? How does Miranda learn about the world when the only friends she has are a monster, a spirit, and her father? The characters will create their own worlds through stories, and a chorus of birds will join in to add colour and comedy.

Over the next few weeks we'll continue working on the script, and music will come into play. 'Transforming the ordinary' has been our theme so far, and our designers will have the task of creating magic and mayhem from everyday objects.

Make sure to save the date –Before The Tempest will be performed 17 – 19 September 2015!

Figure 9: A Hidden Spire devising session. Photograph: Josh Tomalin

4.2.5 The Script is in.

Wednesday, 6 May 2015

Something very exciting landed on the doorstep of the Old Fire Station recently: the script for Before The Tempest, written by Oxford-based playwright Renata Allen.

Yep, that's right: 2015's Hidden Spire show is a prequel to Shakespeare's famous tale of love, magic and bad weather. The story came together in creative writing workshops with Renata and Crisis clients, as well as devising sessions with director Lizzy McBain.

Figure 10: The ensemble experiment with becoming a flock of birds during a devising session

Miranda has been on the island with her father Prospero for as long as she can remember, and is desperate to see more of the world. While Prospero struggles to master the secrets of magic, Miranda dreams of a life far away…but will her father ever be willing to let her go?

Figure 11: Hidden Spire Workshop

Design sessions start in the next couple of weeks, so we'll have some photos for you very soon. In the meantime, keep checking back for the latest developments – and book now.

4.2.6 We present... the Poster!

Friday 3 July, 2015

The summer is now in full swing and that means it's not long until Before the Tempest gets a cast and begins rehearsals - about time for a poster, don't you think?

We spoke to the professional artists and Crisis clients involved, to see what they were looking for. The show is fun and playful, but also has a darker side, and the print needs to reflect that. We went to the talented folks at Oxford-based design company One Ltd, gave them the script, rehearsal photos and design shots, and asked them what they could come up with....

The two main themes coming through are birds, and the sea - and both are important because of their relevance to the play. Throughout the show, a chorus of birds will be onstage: commenting, helping and providing comic relief. The sea itself is almost a character in the play, keeping Miranda on the island and preventing her from exploring the world as she wants to.

So, which poster did we choose? The two favourites were no. 1 and no. 5, and choosing between them was difficult. There's something epic about no. 1, and we thought it might give an unrealistic impression of the show - it implies a grand spectacle, where our play will be more fun and quirky. No. 5, with talking birds watching a ship sail in, emerged as the final choice.

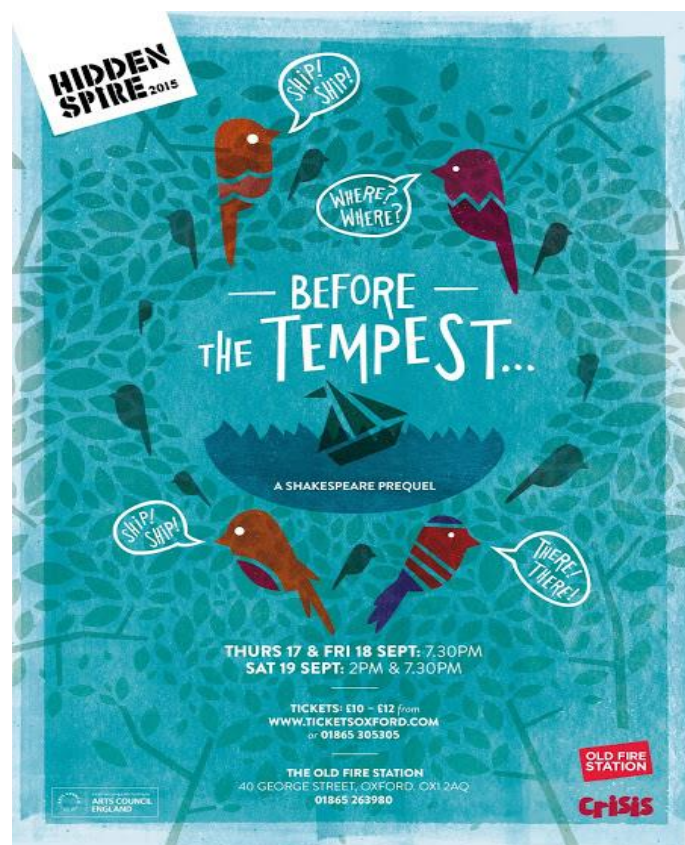One Ltd worked further magic - here's their first draft:

Figure 12: Hidden Spire First Draft of the poster for the play. Designed by ONE Ltd.

Nice! We especially like how the 'printed' feel echoes the stencilled look of the Hidden Spire logo. But now that we looked at it again, we realised we'd picked the most child-like design, and we were in danger of making the play look too much like a kids' show. So we asked them to make the birds look a bit more lifelike, to have a few more creepy birds in there, and to make the whole thing look a bit darker - with a few stormclouds and shadows on the horizon. Sadly, we also felt we had to part with the speech bubbles, in order to make the whole thing look a little more grown-up.

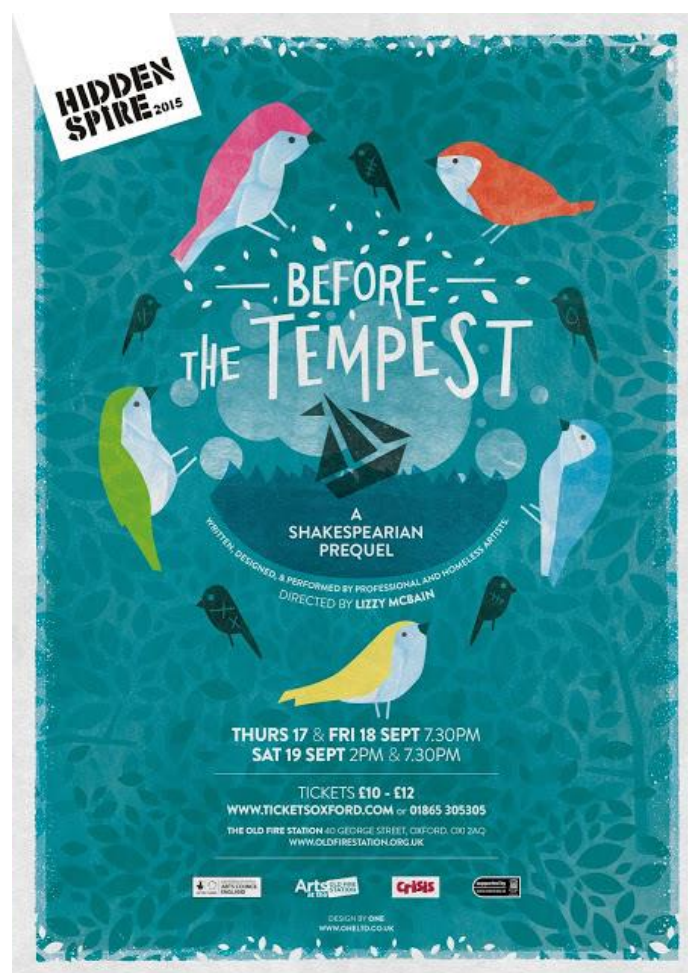And here we are - the final version.

Drum-roll, please...

Figure 13: Hidden Spire Final Draft of the poster for the play. Designed by ONE Ltd.

4.3 COVENTRY CITY APP:

4.3.1 Coventry City App

Youtube Video with information on the Coventry City App: Created by Serious Games International Ltd.,

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(https://www.youtube.com/watch?t=69&v=Ug4J_Ir1qU0)

4.3.2 Image Coventry Cultural Heritage Site- Coventry Cathedral Ruins

Figure 14: "Coventry Cathedral Ruins with Rainbow edit" by Andrew Walker (walker44). Licensed under CC BY-SA 3.0 via Wikimedia Commons -

(https://commons.wikimedia.org/wiki/File:Coventry_Cathedral_Ruins_with_Rainbow_edit.jpg#/media/File:Coventry_Cathedral_Ruins_with_Rainbow_edit.jpg)

Background Information:

Coventry Cathedral is one of the world's oldest religious-based centres for reconciliation. Following the destruction of the Cathedral in 1940, Provost Howard made a commitment not to revenge, but to forgiveness and reconciliation with those responsible.

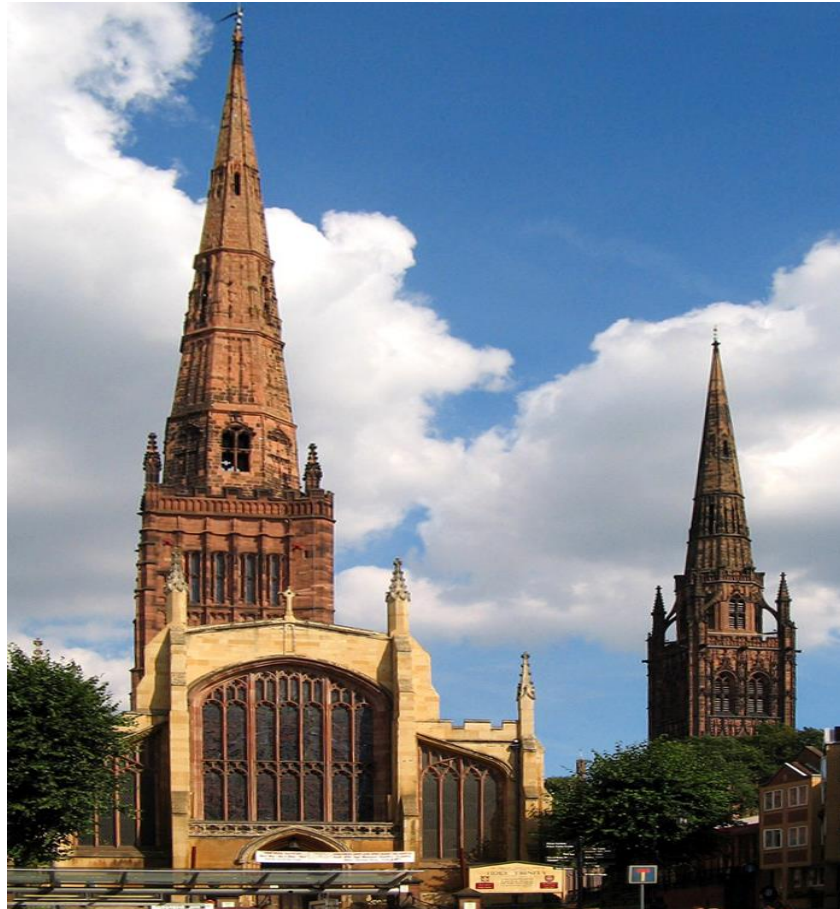### 4.3.3 Image Coventry Cultural Heritage Site- Coventry Spires

Figure 15: "Coventry spires-2Aug2005-2rc" by derivative work: Snowmanradio Coventry_spire G-Man - A modified version of Coventry_spires.jpg originally uploaded by the author G-Man to commons with PD license.. Licensed under CC BY 2.0 via Wikimedia Commons - (https://commons.wikimedia.org/wiki/File:Coventry_spires-2Aug2005-2rc.jpg#/media/File:Coventry_spires-2Aug2005-2rc.jpg)

Background Information:

Two spires on Coventry's skyline. On the left is the Holy Trinity Church, and on the right is the old Coventry Cathedral.

4.3.4 Image Coventry Cultural Heritage Site- Godiva Statue Coventry

Figure 16: "Godiva Statue Coventry 1" by Keith D - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons -
(https://commons.wikimedia.org/wiki/File:Godiva_Statue_Coventry_1.JPG#/media/File:Godiva_Statue_Coventry_1.JPG)

Background Information:

A striking statue of Godiva stands in the city's central square, Broadgate. Sculpted by William Reid-Dick, it was unveiled in 1949 and is one of the few statues of horses outside London to be listed (Grade II).

It is not known when or where she was born, but according to the Evesham Chronicle she married Leofric, Earl of Mercia, in around 1035, becoming Godiva, Countess of Mercia. She was a wealthy woman in her own right and owned land in Coventry, Warwickshire, Ansty and Madeley.

4.3.5 **Coventry City Council Logo:**

Figure 17: Coventry City Council Logo - references the Lady Godiva Statue in the city centre.

4.3.6 **Coventry University Logo:**

Figure 18: Coventry University Logo

Background information:

Identity-The phoenix was a mythical bird with splendid plumage, reputed to live in the Arabian Desert. Fabled to be the only one of its kind, the phoenix lived for five or six centuries, after which it burned itself to death on a funeral pyre of aromatic twigs ignited by the sun and fanned by its own wings. The phoenix rose from the ashes with renewed youth to live through another cycle.

Such a symbol is a fitting reminder of the way in which the city of Coventry rebuilt itself after suffering devastation during the Second World War. It is a symbol with which Coventry University is proud to be associated and to have adopted as its own.

4.3.7 **Examples of Coventry Cultural Heritage Websites:**

1) http://www.historiccoventry.co.uk/main/main.php

2) British History Online: http://www.british-history.ac.uk/vch/warks/vol8

3) Warwickshire History: http://www.warwickshirehistory.org.uk/

4) Our Warwickshire: http://www.ourwarwickshire.org.uk/