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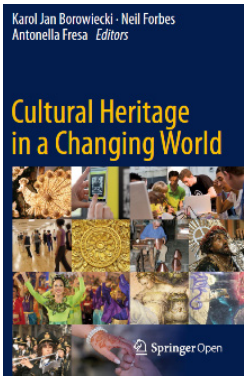
## BOOK REVIEW




***Cultural Heritage in a Changing World***
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Edited by Karol Jan Borowiecki, Neil Forbes, and Antonella Fresa, this collection of essays was developed within the RICHES Project to address the issues surrounding cultural heritage in the era of digital technologies. The 21st century has witnessed rapid developments in digital technologies that have led to major changes in all aspects of society. This book aims to reflect the relationship between cultural heritage and these changes. Written by experts from various background, this book implements an interdisciplinary approach its observations, and provides a comprehensive view of the changes that occur in the society. In various perspectives, the collection show how cultural heritage, mainly in Europe, should be preserved through digital availability and accessibility.

The book is divided into four interconnected parts. The first is *Context of Change*, which discusses the context of change that occurs in the preservation and distribution of cultural heritage. Chapter 1, *Culture and Technology: And Analysis of Some of the Changes in Progress—Digital, Global and Local Culture*, discusses how the use of digital technologies in contemporary Western societies has caused changes in culture, defined as a set of communicative acts that help create a sense of belonging and identity. As everybody uses digital technologies, albeit differently in accordance to his/her own values, culture, and beliefs, locality is now able to 'move up' to the universal. This means that information circulating worldwide is "in real time, reciprocal, interactive and non-stop" (Combi, 2016, p. 11).

Chapter 2, *Interdisciplinary Collaborations in the Creation of Digital Dance and Performance: A Critical Examination*, focuses on digital dance and performance as cultural practices, embodying the unity of the mind and the body. Arguing that technologies offer new possibilities in art making and creation, this chapter examines the ways that interdisciplinary collaborations and new technologies are combined in the creation of cultural heritage. Performance is not about the artistic aspects but also the technical, which calls for interdisciplinary approaches. Thus, interdisciplinary collaborations in the creative process deals with not only making new performances, but also using digital technologies in building tools, creating and sharing concept and ideas, sharing knowledge, etc.

The following chapter, *Sound Archives Accessibility*, elaborates on the influence of the computational era on web portals containing digital archives. Calamai, Ginouvès, & Bertinetto (2016) examine how "the demand for open access conflicts with ownership rights and ethical issues" (p.37)—a new, unexpected problem that is yet to be solved. The proposed solutions include raising people's awareness of the structure, contents, and significance of the archives, and how to re-use them, by means of a guideline. This chapter further argues that digital sound archive is no longer a place solely controlled by bureaucrats. All stakeholders must actively contribute to building and protecting it. However, without a balance between open access and ownership and legal

issues, a lot of digital audio archives might end up inaccessible.

Chapter 4, *Technology and Public Access to Cultural Heritage: The Italian Experience on ICT for Public Historical Archives*, observes how digital technologies are used in promoting larger access to cultural heritage in Europe with a case study in the Italian Ministry for Cultural Heritage and Activities and Tourism. The observation shows that digitization allows cultural heritage to be transformed into the digital format, resulting in different effects and treatments. Before digitization, access to public documents is limited, but the application of digital technologies that supports virtual visits will improve the distribution and flow of information.

In Chapter 5, *Copyright, Cultural Heritage and Photography: A Gordian Knot?*, issues with copyrights in digital photography are critically discussed. In a comparison between copyright laws in Anglo-America and Continental Europe, the essay explains that while the Anglo-American view on copyright focuses on financial incentive, the Continental European view is concerned more on moral rights. According to the Continental European perspective, there is a link between the creator's personality and the work, resulting in ownership more than the financial. The problems lie with the limitations on the definition of originality that defines ownership. Regardless, Truyen & Waelde (2016) maintain that "intellectual property remains a legal core" (p.94) in the process of digitizing cultural heritage.

The second section of the book, *Mediated and Unmediated Heritage*, deliberates on the curation of mediated and unmediated heritage. The discussion in Chapter 6, *A Case Study of an Inclusive Museum: The National Archaeological Museum of Cagliari Becomes "Liquid"*, centers on the increasing museum accessibility and the emergence of "liquid museum" characterized by its sustainability and its ability to change and be updated. Marras, Messina, Mureddu, & Romoli (2016) argue that "museums are seen as institutions at the service of society as a whole and exist for its development" (p.100). Liquid museums fulfill this function, as being "liquid" means that they are accessible and suitable for any visitor. This can be achieved with the combination of display (layout, font, line spacing, color, etc.), the use of multimedia devices, and human contact. Therefore, liquid museums allow the revolutionary ability for the dialogue between the museum and the visitors and among visitors.

The next chapter, *The Museum as Information Space: Metadata and Documentation*, discusses museum's role as an information space that can be accessed "anytime, anywhere and anyhow" (Navarrete & Mackenzie Owen, 2016, p. 111) and allows for multiple interpretations by the observers. In this role, museums' task is providing objects and metadata that allow users to choose and create their own personalized 'museums'. However, it is important to note that digital objects are not the opposite, but rather complements of real objects that can increase the museums' accessibility and users' engagement.

Chapter 8, *The Museum of Gamers: Unmediated Cultural Heritage through Gaming*, highlights the contrasting realities where there is a clash between cultural artefact with a concrete value, and the systems of values in digital interpretation. This chapter argues that the Museum of Gamers is suitable for both "the dissemination of cultural heritage information" and "its production through contemporary media technologies" (Aydin & Schnabel, 2016, p. 125). To keep museums relevant in the digital era, it is not enough to only use technologies in its presentation. Museums must also provide a participatory experience for its visitors in order to motivate engagement.

The third section, *Co-Creation and Living Heritage for Social Cohesion*, elaborate on how museums should transform into an inclusive place that represent all members of society. Chapter 9, *Change of Museums by Change of Perspective: Reflecting Experiences of Museum Development in the Context of "EuroVision—Museums Exhibiting Europe" (EU Culture Program)*, discusses the renegotiation of the roles of museum experts and visitors through a case study. The "EuroVision—Museums Exhibiting Europe" is taking into accounts immigrants, minorities, and the marginalized by re-contextualizing Europe in its relations to other cultures. The project also aims to encourage multiperspectivity in the interpretation of museum objects by visitors that will allow for "broader context of national and trans-national

history" (Schilling, 2016, p. 149). In other words, museums and visitors should act as co-interpreters of cultural objects.

The next chapter, *Technologies Lead to Adaptability and Lifelong Engagement with Culture throughout the Cloud*, examines how cloud-based technologies can be used to increase a cultural lifelong engagement. This chapter states that the use of technology is not enough to attract more people to visit, in addition to not being sustainable. A better solution would be to create a lifelong cultural engagement. Cloud-based technologies are an excellent tool to gather and store information on preference and habits of the users, collected from the Internet and social media. This information can be used to create a personalized experience that would spark interest and promote lifelong cultural experiences.

Chapter 11, *The Place of Urban Cultural Heritage Festivals: The Case of London's Notting Hill Carnival*, focuses on the topic of urban cultural heritage festivals as catalysts for the promotion of community and territorial cohesion, with a case study of London's Notting Hill Carnival. It is explained in this essay that the carnival started after World War II. Due to labor shortages, Great Britain imported workers from the Caribbean. Having had to endure social exclusion and homesickness, these workers initiated the festival as a 'third space', constructing 'home' in their host country. Therefore, in this case, the festival forms a community representing their culture in the past and present, and allowing for reinterpretations of the existing culture, creating diverse cultural legacy. In this festival, minorities can maintain their culture of origin and strengthen their cultural identity as a community. At the same time, they are able to share their culture with other communities, thus promoting a sense of belonging and social integration.

Chapter 12, *Tools You Can Trust? Co-design in Community Heritage Work*, discusses co-creation approaches in digital curation to answer challenges of the digital archive. This chapter presents a case study of the Pararchive Project, which promotes "the necessity of collaborative methods in the creation of cultural heritage tools that are trusted and adopted by communities" (Popple & Mutibwa, 2016, p. 197). The Project is a collaborative, open access "platform to facilitate storytelling, research and to provide curatorial tools" (Popple & Mutibwa, 2016, p. 197). By means of crowdsourcing, this project positions visitors as co-creators, as they have the ability and responsibility to reinterpret cultural objects. Thus, it will promote cultural engagement, as the community are able to actively create stories, store artefacts supporting the stories, and build personalized cultural experiences.

Chapter 13, *Crowdsourcing Culture: Challenges to Change*, examines the challenges and strategies of engaging people in order to preserve cultural heritage. Today, cultural heritage is "at constant risk of permanent loss" (Constantinidis, 2016, p. 215), especially in high-risk countries, such as Afghanistan, Yemen, Syria, and Libya. The dangers threatening cultural heritage are include looting, conflict, construction, mining, socio-political, erosion, and natural disasters. The main challenge in digitally preserving cultural heritage is that digital technologies and devices are not enough. The people themselves need to be aware of the need and purpose of protecting and preserving cultural heritage. This essay argues that, by means of crowdsourcing, the public can contribute in preserving and digitizing cultural heritage.

The fourth section, *Identity*, discusses how the development of digital technologies influence cultural heritage as a means of formulating and preserving identity. Chapter 14, *The Spanish Republican Exile: Identity, Belonging and Memory in the Digital World*, explains the development and changes of the memory of the Spanish Republican exiles in the digital world. Being open access, the Web has given the exiles opportunities to express their culture and experience. In addition, people outside of the community are also able to access this information. Therefore, website blogs and social networks are becoming increasingly significant in this process because the Internet is virtually the easiest platform for disseminating information, giving voice to the otherwise anonymous exiles.

The last chapter, *Growing Up in the 'Digital' Age: Chinese Traditional Culture Is Coming Back in Digital Era*, discusses how going digital has continually affected the Chinese culture. As the Internet makes it easier to extract information from the past and preserve it in the present, digital

technologies allow the preservation of cultural heritage and information. This article chronicles the cultural and social situation in China from the 1970s, when there was hardly any television, until the 2010s where the availability of information and communication in the digital world transforms the society, where everyone is "a member of the world" (Xiaochun, 2016, p. 262). As Xiaochun puts it, "digital technologies have allowed a stronger impact and fusion with foreign cultures, letting multicultural experiences develop again in China" (Xiaochun, 2016, p. 264).

In a whole, the collection discusses the way the digital age has brought about more possibilities and more challenges. In the digital age, everybody can be an archivist. As museums change form, they must also adjust their function as catalysts of social change. The digital transmission of cultural heritage brings about the shared ownership of cultural resources, which changes the formation of identity. Therefore, museums must adopt digital technologies and adapt to the changes in social demography to promote cultural engagement. This collection argues that museums, as a social arena, must adjust with the changes in society perpetuated by the digital technologies to maintain their relevance and preserve cultural heritage.

Using interdisciplinary approaches from various fields of studies, the book gives a comprehensive view on issues of cultural heritage and digital technologies. One minor limitation would be the scope of discussion, which only covers Europe with a brief take on China in the last chapter. However, the collection does give an excellent illustration of how the digital age has changed cultural heritage and museums, as well as the methods of adapting to these changes. Answering real issues emerging in the field of cultural heritage preservation in today's age, it also puts the development of digital technologies in the context of today's society by presenting the process and results of various case studies undertaken in Europe. Finally, being written in straightforward language that is not too technical, this book is relatively easy to understand, making it suitable not just for professionals, but also students and enthusiasts of the field.

## REFERENCE

Borowiecki, K. J., Forbes, N., & Fresa, A. (2016). *Cultural Heritage in a Changing World.* Springer Verlag.