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Introduction

This issue of *Uncommon Culture* is devoted to Cultural Heritage. The importance of this topic is demonstrated by the fact that the year 2018 was established as *the European Year of Cultural Heritage* by European institutions such as the European Commission, the European Parliament, and the Council of the European Union, as well as the Committee of the Regions and the European Economic and Social Committee. Member of European Parliament Tadeusz Zwiefka, who is also an *Uncommon Culture* Advisory Board member, presents a short Foreword underlining the importance of culture.

Authors from Europe and the USA contributed to this issue of the *Uncommon Culture* journal. The articles deal with both real and virtual cultural heritage, and the majority of the authors consider relationships between the two forms of cultural heritage. We are long past the times when the museum community was strongly against digitization and treated it as a threat. They were afraid that after digital presentation of their precious resources, museums will lose customers. The other problem was not enough knowledge of information technologies by humanists, who constitute the majority of museum staff. And finally, the cost and time necessary for transferring real objects into the digital world were prohibitive. Although museums started their adventure with IT as far back as 1966, when the Metropolitan Museum of Art curator Carl C. Dauterman used computers for analysis of the collection of porcelain, they did not further develop this trend for years. IT wasn't used extensively in the museum sector until the 1990s.

Libraries established networks and worked together so that not every library had to catalogue the same book again and again. Therefore, libraries benefitted from the computerization of their catalogues and started early to digitize their resources to make them accessible to a wider audience. Museums with unique collections could not benefit from shared cataloguing and thus did not have the same motivation as libraries to start early with digitization As a result, the leadership role in the implementation of information technology had been taken over by the libraries. Libraries have been very successful in converting millions of resources into digital form and putting them online. Access to the digital form of library resources was highly appreciated by their users, who could now obtain materials not only for their offices but also for their homes without any restrictions. They no longer had to go to the source (the library), because via the Internet the sources became available to them any time, just like tap water. This success has created serious problems for libraries, and three of our articles refer to this situation.

In the article *Is there a Future for Library and Information Work?* Professor Tom Wilson, who enjoys a reputation at the highest levels in the library world, presents the situation of public libraries and their constantly decreasing numbers. He considers four important factors for libraries today. The first is the political situation, which he finds to be hugely damaging to public libraries. The next, an economic factor (closely related to the political factor), is also unfriendly to libraries since funding for traditional operations is being reduced. The third, technological factor is looking much better. Professor Wilson suggests that this development can only continue because of the economic imperative and the convenience of 24/7 access for 365 days in the year, which is driving the adoption of digital resources. The fourth factor considered is the social factor. It doesn't look positive for libraries either. The author observes that a visit to the library is no longer necessary, given the ease of online access to the scholarly journals, and the increasing use of e-books and e-textbooks. Moreover, there are many more potential information and entertainment resources than ever before. Trying to answer the question in the title, he considers a few scenarios and concludes: *All we know is that change will happen, that libraries and information services will be different in the future, and that library and information workers will need to be equipped with very different skills from those that they possessed in the past.*

A more optimistic vision is presented by Dr. Justyna Jasiewicz, assistant professor at the Faculty of Journalism, Information and Book Studies at the University of Warsaw. She states that although libraries of all types must reshape their services, their future looks bright to her as there is a growing need for information specialists and their guidance in the world of electronic resources. In her opinion, libraries will increase their educational functions, and will also serve as social spaces for academic communities who have to meet somewhere for discussion.

The third paper referring to the role of libraries today is *Pedagogical Strategies for Special Collections*, contributed by Edward J. Valauskas, Curator of Rare Books at the Lenhardt Library in the Chicago Botanical Garden until 2015, with teaching activities at universities. He found an interesting way to promote old books that are usually forgotten, locked away somewhere in library archives. A number of academic courses and open lectures delivered by him were appreciated. In particular, a series of innovative lectures with the attractive title *Harry Potter's Herbology* were received with great enthusiasm by young audiences.

The paper *Life Models Theatricals Sources of Cultural Heritage for Digital Storytelling* presented by Jordi Pons i Busquet, director of the Museu del Cinema in Girona, is devoted to special collections acquired by the museum. It opens our eyes to entertainment activities in the form of magic lantern sessions that were very popular between 1870 and 1914. The predecessor of the film industry—glass slides—is planned to be brought to life by digitization. With this paper we moved over to the museum sector. As already mentioned, substantial changes have been taking place in museums for over a decade, and some of them are discussed here.

Murtha Baca and Marissa Clifford, from the well-known Getty Research Institute, discuss how collaboration takes place between researchers in the digital world. In their paper *Developing a Digital Collaborative Research Environment: the Getty Scholars' Workspace®*, we can observe how many difficulties researchers had to overcome to change their way of working. As the authors state, it was *a challenge to traditional conceptions and practices of scholarship.* But after almost a decade of improvement and testing, the *Getty Scholars' Workspace has generated models for future toolsets and born-digital publications, and has elicited invaluable feedback from researchers in the fields of digital art history and the digital humanities.*

Only rarely do we think about economics when using digital resources available from cultural institutions. We appreciate the online access and wish to obtain more and more resources, but we don't think about the cost. This subject is considered by Dr Trilce Navarrete from the Erasmus University Rotterdam in her paper *On the Economics of Physical and Digital Collections in Museums*. She discusses statistics, the ways in which museums earn money, and the pros and cons of digitization. She concludes her research with the following observation: *If indeed the institution is meant to serve society, to support enjoyment and study, then resources should clearly be directed towards all relevant activities.*

Today we can also find institutions that present objects online but do not collect them—or only collect selected real materials and use additional virtual sources for education and exhibitions. Such a situation was described by Dr Anna Kompanowska, head of publishing of the Contemporary Art Center in Torun. In her paper *The Non-Existent Object: An Inspiriting Technology*, she underlines the importance to visitors of the aura of

an exhibition: not only the objects collected by cultural institutions, but also audio-visual factors make up the exhibition, contributing greatly to its appeal for the audience.

A similar attitude to the nature and form of exhibitions is presented by Jasmina Fučkan, Head of the Museum Sculpture and Ivory Collections in the Museum of Arts and Crafts in Zagreb. In her paper she concentrates on one of the recent innovative exhibitions, devoted to *Božica Dea Matasić: In-Version*. She states that *modern technological trends, introducing new forms of communication and reproduction, change expectations of the audience as well as their interests, thus becoming a major challenge for museum practice*.

Since an exhibition inside a museum is still the main way to see museum objects (even though they invariably represent only a small percentage of the full museum collections), there is concern about how to make exhibitions available for longer than only a few months. This topic is discussed in the collective paper *Documenting Past Exhibitions. Why and How Information Technology Could Help to Preserve Dismantled Shows* by Werner Schweibenz from the Library Service Center Baden-Württemberg and Roberto Scopigno, Research Director of the National Research Council in Pisa. They conclude that *exhibitions should be documented in the form of virtual interior views to preserve the visual and spatial experience of past exhibitions' settings for the future*.

Over the last years several applications and tools have been developed in a wide range of projects to help cultural heritage institutions to communicate with their audience in a much wider way. As one example, results of the *Europeana Space* project are described by Monika Hagedorn-Saupe and Arlene Peukert: the Blinkster app allows museums to provide supporting information on exhibits in the museum to their audience in a richer way than they could in the past with audio guides; another helpful outcome of the project is a toolbox with templates that allow museums to easily create educational material like worksheets and storyboards. Using the results of the different pilots in the project, the so-called "Pop-Up Museum" has been developed and its prototype tested in the project's live-time. Visitors can use their smartphones to interact with the exhibition in the many ways offered by the museum, through an easy-to-use content management system.

An interesting new function of a software program for museums in Germany and Hungary is presented by the young student Joshua Ramon Enslin, included among others in

the development of this software. His paper *Grasping Historical People's Relationships—Let the Objects Speak* teaches us that when searching for names, we can also find connections of those we are looking for with other people and events.

An article prepared by ten Ukrainian authors Olga Barkova, Natalia Pysarevska, Oleg Alienin, Serhii Hamotsky, Nikita Gordienko, Vladyslav Sarnatskyi, Vadym Ovcharenko, Mariia Tkachenko, Yurii Gordienko, and Sergii Stirenko presents the use of IT in education in museums. In this particular paper they consider *Gamification for Education of Digitally Native Generation by Means of Indoor Geolocation, Virtual Reality, Augmented Reality, Machine Learning, Brain-Computing Interface in Museums.* So-called "serious games" are more and more popular as an attractive tool for youngsters.

Quite a few authors saw information technologies as the best tool to bring back devastated or disappearing buildings, including palaces, interiors, and examples of material culture. Taking care of our vanishing cultural heritage is discussed here by Hungarian and Ukrainian authors.

Krisztián Fonyódi, Head of the Digital Photography Department at the Museum of Arts in Budapest, and Advisor for Digitisation at the Ministry of Human Capacities, together with János Bednárik from the Institute of Ethnology of the Hungarian Academy of Sciences, promote cultural heritage of ethnic Germans in Hungary. They supported an open-air museum with information technology, teaching the staff how to digitize and describe objects and then present them online through the Museum Digitare. They also prepared a set of games and exhibitions that are useful in education, and presented them in the paper *Hundreds of Megabytes of Petticoat. A Digital Cross-section of the Object Culture of the Ethnic Germans in Hungary.*

An intensive set of activities devoted to reconstruction of disappearing or completely demolished monuments in virtual form has been conducted by a number of Ukrainian teams. In this issue of Uncommon Culture three such activities are described.

Dmytro Maslov, a senior software engineer at the Rivne Regional Museum, presents the paper *Archaeological Research Castle / Palace in Rivne. 3D-models of Archaeological Excavations.* He describes in detail his support for researchers experiencing problems

with archaeological excavation. A series of photographic sessions allowing the building of 3D models of the demolished palace provided significant support to the archaeologists.

Marta Tsymbrovska is the head of the Ethnography Department in the Museum of Folk Architecture and Rural Life in Lviv, along with Ihor Tsymbrovskyi, Chief Architect at the same museum and working on similar subjects. In the paper *Using 3D Models for Conservation and Study of the Wooden Architecture Heritage in Lviv Skansen*, they describe problems with conservation encountered by the open-air museum while taking care of over 100 wooden architecture objects. The design of 3D models helped in maintaining the buildings. As they stated, *such technologies can completely transform the museum experience and help to overcome gaps between the museum, its content, and audience. Creation of the comprehensive construction database in the Museum of Folk Architecture and Rural Life not only has a wide range of applications—beginning with better management of its assets—but also improves digital access to its heritage and cultural activities, potentially reaching every adult and child.*

Two members of the PO Pixelated Realities company—founder Fedor Boytsov, together with co-founder Iana Boytsova—contributed the paper *The Emergency Recording and Public Crowdsourcing of Materials for Cultural Heritage Digitization in Developing Postindustrial Regions of the Historical Cities*. They concentrate here on heritage preservation status in Odessa. During the last decade, over 130 buildings in this city have been demolished or significantly reconstructed in such a way that they have lost their historical and artistic value. To capture the disappearing cultural heritage, they issued a call for the help of non-professional photographers (a special way of public crowdsourcing) and within a short time were able to collect comprehensive documentation of one of the historic buildings, which was later presented by professionals in a 3D model.

Dr. Olga Barkova, deputy director of the Specialized Centre BALI, LTD describes a series of events run by her under the title *"Digitized Heritage" Events—From Studying to Actions or the Ukrainian Digital Movement*. These activities contributed greatly to helping Ukrainian specialists to learn about recent development in the European cultural institutions and overcome the hesitation of museum specialists.

Very interesting applications, installed in important locations in Rome that are visited by literally millions of tourists, are presented by Maria Teresa Natale, consultant in digitisation projects for Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane and Michael Culture Association, and Marzia Piccininno from the Grant Office of the Ministry of Cultural Heritage and Activities and Tourism. Their paper *Tourism and Technological Innovation: the Spectacularization of Cultural Heritage in Rome and Cerveteri* informs us about the millions of Euros that have been spent on making the splendid tourist attractions of Rome even more attractive. Why do so if these sites are visited anyway? The answer is simple: to show not only artefacts from previous epochs, but also attempt to reproduce the way of life in places that were important for the Roman Empire many centuries ago.

We sincerely believe that this issue of *Uncommon Culture* will be of interest to our readers and will inspire ideas for similar actions at other institutions.