2038 is...

ENERGY SCARCITY
• World energy consumption has increased by 50% from 2017.
• Fossil fuel is heavily taxed; the right to emit CO2 requires paying a global carbon price.

CLIMATE CHANGE
• The glaciers are almost disappeared and rainfall has fallen by 5%.
• Snowlines and sea levels are rising. Flooding is more common. Extreme weather events have increased.

DATA + OWNERSHIP
• More data were created in the past 2 years than in all of preceding history.
• Owning objects is a thing of the past. People join communal services in order to access objects - like car-shares - but for everything you need at any moment from a phone charger to an orange.
• Increased natural disasters demand a serious rethinking of what are priorities are in deciding what we want to leave to future generations.

IDENTITY + GEOGRAPHY
• Climate change will have displaced 1 billion people.
• Some humans will live on Mars.
• ID chips have been implanted in every person in order to travel across borders.
• Individuals can define where they ‘belong’ but must carry with them a full family tree that is verified on blockchain.
Download the CIID Exposed App on the Appstore. Use your device to scan this image and access the vision of European Heritage in the year 2038.
And now for our culture and wellbeing sections...

A very controversial decision was taken today by the European Commission, after months of debates and despite a small number of protesters gathered outside several museums in the main European cities: museums will have to deaccession at least 20% of the artefacts in their collections every year, and a new transnational committee will be in charge of this challenging, and rather unprecedented task.

“It is a matter of sustainability,” explained the spokesperson of the European Museum Association, Jacob Mulin. Museums deposits are full of not-exhibited objects, digital archives are even fuller of every single relevant or irrelevant memory of our past and present. Mulin adds, “At the moment, we are overwhelmed by this process of heritagisation. It is physically unsustainable to keep physical items. Climate change is re-drawing our world with daily natural disasters.”

How will museums handle their new role - being required to both filter and obliterate heritage as well as conserving and preserving it? Indeed museums are often described as institutions of memory, not forgetting. Heritage is including more and more definitions, and we no longer have a universal and stable canon to distinguish what is worth remembering and preserving from what is not. Migrating climate refugees have changed the face of Europe and objects valuable to some groups, are meaningless to others.
It seems there are ever-expanding criteria and motivations for defining, collecting and preserving cultural heritage. The Deletion Bureau (the name of the newly instituted organism) will be in charge of questioning old and new criteria for keeping things in our museums, particularly given today’s hyper-fast innovation pace and the ongoing changes in society’s daily habits.

Protesters will make themselves heard though, and have been chanting “We must remember to forget” in the streets. All parties admit that remembering and building heritage are both grounded in processes of filtering, selecting, obliterating. But ‘PreservingEverything’ icon Helga Maxwell says “this is an arbitrary, authoritarian move disguised as a response to the public opinion, we will fight for our heritage and we know that real sustainability can be achieved without getting rid of our collections.”

The Deletion Bureau will be composed of highly experienced senior museum professionals, who will take a year off their roles in leading institutions in Europe to embrace the challenge to shape the activities of the newly created institute. They will not be alone though: a team of computer scientists and designers is finalising a set of sophisticated tools to help them with their difficult responsibility of selecting what can now be dismissed.
PROJECT 1.

The first task of the Deletion Bureau is to reflect and negotiate about what kinds of heritage-items the Deletion Bureau should keep or discard.

Accordingly, you will also wrestle with how to define and categorise European heritage-items. In so doing, you will generate and explore variations on abstract, pseudo-code algorithms that you will use to search through the European collections you must reduce.
The second task is to consider alternative methods of storage given that the Deletion Bureau cannot keep all of the heritage items.

We will transform them, and - perhaps paradoxically - create ways to re-experience them - if in the future-future, we will want to access their essential qualities and crucial attributes again.
THINGS I HOPE WE WILL DISCUSS TODAY
PARKING LOT
PROVOCATIONS, CONCERNS, QUESTIONS THAT COME UP DURING THE WORKSHOP?
REFERENCE
COHERE

CoHERE is an EU-funded research project that seeks to identify, understand and valorise European heritages, engaging with their socio-political and cultural significance and their potential for developing communitarian identities. One of the strands of this multi-partner project engages with design-oriented and creative methods to identify the (digital) futures of heritage practices and values in Europe.

The workshop will provide the opportunity to engage with design-led futurescaping methods, network with colleagues from other European institutions, and discuss concerns and opportunities that arise from socio-cultural and technological advancements, such as artificial intelligence and machine learning, in the context of museum practice.

WORKSHOP AIM

Our aim in this workshop is to gain insight on future possibilities and challenges for the very idea of European heritage(s):

If we have no universal canon to distinguish what is worth remembering and preserving from what is not, how do we manage the constant changes of values, identitarian needs, and hopes that feeds into our definitions of heritage?

If Europe finds its communitarian identity only in a set of regulations, policies and treaties, how is it going to be reflected in our museum collections?

With these questions in mind, we will conduct the futurescaping experience with the goal of opening perspectives, making room for critical reflections and discussion, and sharing novel tools or processes - all of which will be packaged and ready to take home at the end of the day.
Futurescaping
‘Futurescape’ is cast as an analogue for the physical landscape; a heterogeneous topography of unevenly-distributed futurity; infinitely extendible; punctuated with features and landmarks. Drawing extensively on science fiction’s tactics for cognitive estrangement, design futurescaping borrows wholesale the notion of the ‘novum’; ‘the central imaginary novelty in a [science fiction] text, the source of the most important distinctions between the world of the tale and the world of the reader’ (Csicsery-Ronay, Jr., 2008: 47).

Critical design
Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method. There are many people doing this who have never heard of the term critical design and who have their own way of describing what they do. Naming it Critical Design is simply a useful way of making this activity more visible and subject to discussion and debate. Its opposite is affirmative design: design that reinforces the status quo.

Design fiction
Designed fiction are objects with stories. These are stories that speculate about new, different, distinctive social practices that assemble around and through these objects. Design fictions help tell stories that provoke and raise questions. Like props that help focus the imagination and speculate about possible near future worlds — whether profound change or simple, even mundane social practices.

Diegetic prototypes
‘Diegetic prototypes’ are cinematic depictions of future technologies to demonstrate a technology’s need, viability and benevolence... These technologies only exist in the fictional world — what film scholars call the diegesis — but they exist as fully functioning objects in that world. The essay builds upon previous work on the notion of prototypes as ‘performative artefacts’. The performative aspects of prototypes are especially evident in diegetic prototypes because a film’s narrative structure contextualizes technologies within the social sphere.

Probable / plausible / possible
This is a model for thinking about the future as:
Plausible: Could happen according to our current knowledge
Probable: Likely to happen if current trends continue - extension of the present
Possible: Might happen - but it’s far-fetched - if something happened in the future we didn’t know would happen
Future(s)
The actual future (singular) which eventuates, and in which we will ultimately live and experience as "the present" at that time, will be governed by our actions (or inaction) in this present, along with the choices we have made among many alternative potential futures (plural). Our choices and the passage of time reduce the infinite field of potentialities to a single experienced actuality, which then passes into history and cannot be changed. In other words, and this is the key point, we can only have an influence on the potentialities of the "yet to be" and can do nothing about the "what has already been". Therefore, let us try to create a better present moment (and thus past history), by choosing more wisely and responsibility among our potential alternative futures.

Ethnographies of the possible
... For designers involved in this type of process, it is a new challenge to craft not beautiful and convincing artifacts, but evocative and open-ended materials for further experimentation in collaboration with non-designers. For anthropologists, it is a new challenge to creatively set the scene for a distorted here and now with a particular direction as a first, but important step toward exploring particular imaginative horizons in concrete ways.

Connected objects (IOT)
The Internet of Things (IOT) a term for the ability of objects to connect to one another, to the internet and to people (through their computers or phones).

Reinforcement learning
A framework that shifts the focus of machine learning from pattern recognition to experience-driven sequential decision-making. It promises to carry AI applications forward toward taking actions in the real world. While largely confined to academia over the past several decades, it is now seeing some practical, real-world successes.

Collaborative systems
This research investigates models and algorithms to help develop autonomous systems that can work collaboratively with other systems and with humans. Crowdsourcing and human computation research investigates methods to augment computer systems by making automated calls to human expertise to solve problems that computers alone cannot solve well.

Artificial intelligence
Artificial intelligence is that activity devoted to making machines intelligent, and intelligence is that quality that enables an entity to function appropriately and with foresight in its environment.

Crowdsourcing and A.I.
Since human abilities are superior to automated methods for accomplishing many tasks, research on crowdsourcing and human computation investigates methods to augment computer systems by utilizing human intelligence to solve problems that computers alone cannot solve well.
REFERENCE:
OBJECTS OF EUROPEAN
IDENTITY

Locals, Invaders,
Migrants, Us, Others

Collection, Exchange, Movement,
Ideas, Specimens, Goods, People

Land, Place, Borders,
Territory, Immigration,
Passage, Legislation, Space

Immigration, Passage,
Legislation, Space

Totalitarian, Symbol, Movement,
Collective Memory, New National
Identity, Polish Jewry, Forced Emigration,
Refugees, Forgotten History
Mixed-European Identity, Local Identity, Identity of The Jews In Europe, Identity of Polish Jews, Identity, Digital

Protest, Stereotypes, Military, European

Religion, Catholicism, Pilgrimage, Exchange, Ideas, Movement, European

Balinese, Painting, Colonialism, Dutch

Balinese, Dutch, Status, Rank, Dignity, Identity
Maria Economou is a senior Lecturer in Museum Studies with a joint post between Information Studies and the School of Humanities & Hunterian Museum.

She is responsible for Hunterian digital strategy and digital heritage / museology. She is the Co-ordinator of Scottish Network for the Evaluation of Digital Cultural Resources. She is the Co-I H2020 EMOTIVE, MCSA POEM ITN.

She is a Greek migrant in Scotland (pre-Brexit decision...); and a mother of three.

Prof. Monika Hagedorn-Saupe is a staff member of the Institut für Museumsforschung, overseeing the annual visitor statistics of all German museums. She is the Head of the department “Visitor related museum research and museum statistics”, is responsible for several European projects and acts as the Deputy Director of the Institute. She is Professor in museology at the University of Applied Sciences HTW in Berlin/Germany, and teaches terminology in museums in Krems/Austria.
Joanna Król is a historian of the Polish literature, with a special focus on Jewish context. As a Head of the Digital Collections Department she is developing activities over the Digital Repository, Resource Center and websites Virtual Shtetl (www.sztetl.org.pl) and the Polish Righteous (www.sprawiedliwi.org.pl) which together have over 1 million visitors every year.

Dr. Campbell Price is Curator of Egypt and Sudan at Manchester Museum, part of the University of Manchester, one of the largest Egyptological collections in the UK. He received his BA, MA, and PhD in Egyptology from the University of Liverpool. His main interests are in ancient Egyptian material culture and the history of collecting. Campbell leads a contemporary collecting project at Manchester Museum.
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Stamatis Schizakis is employed since 2005 in Greece’s leading institution for contemporary Art, the National Museum of Contemporary Art, Athens (EMST), at the sector of New Media and Photography.
Annemarie de Wildt (1956) is a historian and curator at the Amsterdam Museum. Her exhibitions focus on daily life, urban conflicts and culture, migration, and identity and are characterized by a hybrid variety of objects, often a mix of “high” and “low” culture and with an important role for human stories.

Cindy Zalm is responsible for Collection Management for the Nationaal Museum van Wereldculturen, including the collections of the Afrikanmuseum, the Tropenmuseum, Museum Volkenkunde and the Wereldmuseum. Together more than 450.00 objects and about a million pieces of photographic and audio visual items. Her department takes care of storing, preserving, cataloguing, handling and lending those collections.
Annelie Berner is a data artist, designer and technologist. She is a co-investigator for CoHERE’s Work Package 4 that focuses on the role of digital dialogue about European heritage and identity in and around cultural places.

Dr. Gabriella Arrigoni is a Research Associate on the CoHERE Project at Newcastle University, UK. Her background is in Digital Heritage, Digital Cultures and Curatorial Studies. She is interested in how digital and design cultures (particularly prototyping, Design Fiction) influence heritage work.
FACILITATORS

Monika Seyfried is a researcher on project CoHERE and has led the development of the futurescaping workshop. She is an Interaction Designer with a background in art, photography and filmmaking. In her work, she engages at the intersection of emerging technologies, audiovisual media and the natural environment, creating sensory rich, interactive spaces.

Dr. Areti Galani is a digital heritage expert in Newcastle University, UK, and a co-investigator in the CoHERE project. Background in Literature, Museum Studies and Computing Science. Interested in how digital thinking and practice(s) shape our understanding and experiences of heritage. Working with people-centred design and research methodologies.