

FASoS Honours Programme 2022/23 - Digital Challenges in Cultural Heritage

Maastricht University
Sociaal Historisch Centrum voor Limburg

“The Lost Spaces of Maastricht”

Increasing Heritage Participation of Younger Audiences through Digital Heritage Presentations and Reimagination

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List of Abbreviations

DH Digital Heritage

FASoS Faculty of Arts and Social Sciences (Maastricht University)

ICH Intangible Cultural Heritage

SHCL Sociaal Historisch Centrum voor Limburg

UM Maastricht University

UNESCO United Nations Educational, Scientific and Cultural Organization

WH World Heritage

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Introduction

“Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.”

(UNESCO, n.d.-f)

The United Nations Educational, Scientific and Cultural Organization (UNESCO), a main actor within the field of heritage, stresses the importance of the continued passing on of heritage to future generations any chance they can, from the brief heritage definition presented above to various publications and parts of their website. Within tangible heritage, or what UNESCO refers to as world heritage encompassing cultural and natural heritage, the idea of conservation is at the heart of this goal of passing on (UNESCO, n.d.-f). The natural or archaeological sites, monuments, geographic formations etc. that are said to be of universal value to humanity, shall be protected so that future generations can still visit and enjoy them (UNESCO, n.d.-c). When it comes to intangible cultural heritage (ICH), the idea of safeguarding through transmission is more prominent within the UNESCO discourse (UNESCO, n.d.-e). ICH, which is also referred to as living heritage, should be transmitted to future generations not merely to conserve the knowledge or traditions concerned, but to strengthen the communities who then continue to practice said traditions in a way adapted to their needs and circumstances (UNESCO, n.d.-d).

While the goal is clear, passing on of heritage is not always easy. In recent years, it has become evident that there is a gap in engagement of heritage when it comes to younger generations, especially those aged 16-24 (Curious Minds, 2019). If this trend continues, and these generations aren't reconnected to heritage and continue not to engage with it, then passing on to future generations may also be at risk. Therefore, there is the need to look for strategies that can increase the interest in and engagement with heritage when it comes to such younger audiences. This need is also identified by UNESCO, who aim to develop policy guidance and determine good practices for youth engagement in heritage in order to “build commitment and strengthen action in favour of preserving our cultural and natural heritage” (UNESCO, n.d.-a). Next to this, there is also a call to reduce existing barriers in the engagement of younger audiences with heritage, such as those raising socio-economic concerns, and to

better understand and follow young people's attitudes and interests, including their interest in digital and social media (Morrison, 2019).

The importance of the digital in heritage has been increasingly recognized in light of the continuous digitalization in recent decades. On October 7, 2003, UNESCO adopted the *Charter on the Preservation of the Digital Heritage* which aims to raise awareness about and include digital heritage in heritage protection measures (UNESCO, 2009). Within this charter, digital heritage is defined in a way in which it includes "information created digitally, or converted into digital form from existing analogue resources" (UNESCO, 2009, p.1). Next to addressing the general need to protect such digital heritage, the charter highlights specific threats to digital heritage, the need to develop new protection measures tailored specifically to such heritage, and challenges within heritage decision making concerning digital heritage, such as questions of in- and exclusion (UNESCO, 2009).

This focus on challenges aligns with the title of our Maastricht University (UM) Faculty of Arts and Social Sciences (FASoS) 2022/2023 honours programme: *Digital Challenges in Cultural Heritage*. However, after already identifying the previously presented challenge of youth engagement not only in literature but also in conversations with our supervisor Nico Randeraad, who is the director of the Sociaal Historisch Centrum voor Limburg (SHCL), and after seeing the existing awareness of challenges in digital heritage preservation, we decided to reframe our project to rather focus on *Digital Solutions to Challenges in Cultural Heritage*. With this new framing, we created a digital project aimed younger audiences, specifically (university) students in Maastricht, the Netherlands to engage with the heritage of the city. The following sections of this paper now serve to provide further insights into the theoretical and academic underpinnings of this project and to elaborate on the nature of our project, *The Lost Spaces of Maastricht*, before calling for a continuation and further exploration of this project and the potential of heritage digitalization as a tool to engage younger audiences.

Theoretical Background

In addition to conducting research on the engagement gap in heritage concerning younger audiences, as well as the nature of heritage and specifically digital heritage, we looked for sources that could help us understand what a possible project could look like in order to be effective. Throughout this section, some insights into three of the main research topics that

ended up informing the basis of our project will be presented, namely the power of the digital in engaging youth audiences, how (re-)imagining can serve as a tool for engagement and participation, and the Faro Convention.

Engaging Younger Audiences through the Digital

To engage younger audiences with heritage, the need to incorporate their interests and preferred deliverables, including digital and social media is stressed by various heritage actors and academics (e.g. Heritage Lottery Fund, 2013; Smith, 2013). Within the incorporation of the digital the practices of digitalizing heritage sites and digital placemaking are differentiated by Morrison (2019). She elaborates on the former by stressing the general interest in and utilization of social media platforms and other digital tools by younger audiences and addressing existing efforts in the heritage sector, specifically by museums, to digitalize heritage through, among others, live streaming, or the construction of 3D models. “These innovations enable stories to be told in novel and creative ways, opening-up the histories and the materiality of the museums and their objects to young people” (Morrison, 2019). While thus serving as an interesting approach to heritage engagement, the other practice Morrison mentions, namely digital placemaking is what is mainly used throughout The Lost Spaces of Maastricht project. Digital placemaking is described as “the augmentation of physical places with location-specific digital services, products or experiences to create more meaningful destinations for all” (Morrison, n.d.). This approach of combining a physical presence at a specific heritage location with digital elements has also been further explored in scholarly work (e.g. King et al., 2016). Within this work, the blurring of the boundary between the physical and the digital as embraced by younger audiences (MacArthur, 2011) is highlighted. In light of this general trend digital placemaking is not only a viable strategy for engaging younger audiences who are more used to engaging with spaces in this manner, but also one that may thus resonate more with these audiences and aim to spark their interest. Digital storytelling (e.g. Ioannidis et al., 2013; Podara et al., 2021) and place-based digital narratives (Echavarria et al., 2022) are revealed as specifically powerful engagement tools, as they serve as creative experiences enjoyed and appreciated by younger audiences while simultaneously serving as meaningful engagement tools through which not only information but connectedness to the discussed place and heritage are transmitted (Echavarria et al., 2022).

Reimagination as a Form of Participation

In *The Lost Spaces of Maastricht*, place-based narratives as parts of digital placemaking are combined with explicit calls for reimagining the past. The focus of reimagining was chosen based on the fact that the spaces and structures concerned in the project are no longer the way they once were as they were either lost or repurposed over the years. The transmitted knowledge within the project thus concerned something that can no longer be observed in the space but which, being in the same spot, audiences can reconnect with through this act engaging with the heritage through listening to a digital narrative and the reimagination it aims to trigger. Imagination of history within presented narratives is a subject that has already been studied by different scholars for a long time (e.g. Zamora, 1997). Also within the field of digital heritage and heritage digitalization there has already been research conducted on the role of imagination (e.g. All-Attili & Mendoz-Robles, 2007). Imagining has been characterized as a central tool for engagement specifically when engaging with narratives (Giovannelli, 2008). Here, several different engagement mechanisms that can interact have been identified but the specific power of imagination as a tool to connect to other people's experiences as well as to foster the shaping of the self were highlighted (Giovannelli, 2008). In all narratives presented in *The Lost Spaces of Maastricht*, the listener is not only asked to reimagine the lost structure itself, but also the experience of other people: What does it feel like to see a beloved landmark demolished? What was the atmosphere and experience of the city like in Industrial times? How does a detective work to solve a complex mystery? Thus, the power of imagination to foster the feeling of connection to these other people, including the past inhabitants of Maastricht, is of paramount importance for the success of the project. Similarly, the role that imagination plays in the shaping of identities is relevant in the case that those engaging with the project are local to Maastricht as, when able to feel connected to the heritage they reimagine, they may integrate it into their self-identification as part of their place of residence, their home.

The Faro Convention

The Convention on the Value of Cultural Heritage for Society, also known as the Faro Convention, underlines why it is important to pass on and protect cultural heritage. This convention, which was adopted by the Committees of Ministers of the Council of Europe in 2005, highlights the fact that the objects and places which are considered heritage are not

merely important themselves, but because of the role they play in society. In the convention, heritage is assigned importance due to the way people use it as well as the meaning that they attach to it. (Council of Europe, n.d.). In our project, we chose places with this in mind, thus choosing places and structures that were either highly important to the citizens of Maastricht and whose loss surely impacted them, or that were and still are of great importance to the city because of their usage, even if they may now be used differently than in the past. We hope that, when engaging with the materials we produced as part of our project, this societal relevance of heritage will also become clear and resonate with those who are engaging with it and thus with the heritage the material concerns.

In addition to this, the Faro convention also highlights the need for social involvement in regard to heritage (Council of Europe, n.d.). Being a framework convention, no obligations result from the Faro convention but what is clearly suggested throughout the convention is to encourage participation in heritage (Council of Europe, n.d.). As such, it highlights the importance of meaning of the other two research topics, youth engagement and reimagination as a tool for participation, by stressing the great importance of participation in the first place. In order to ensure such participation in heritage, coming up with projects that encourage all age groups to engage with and participate in heritage, including the younger audiences who are currently least engaged, as well as exploring innovative ways of participation that speak to these audiences are of paramount importance. The project we created thus does not only aim to engage younger audiences with the local heritage in Maastricht more, but to, through this, follow the ideals of the Faro convention by encouraging and increasing participation in heritage in general.

Project: The Lost Spaces of Maastricht

After exploring the power of digital narratives and (re-)imagination in heritage projects, and the idea to follow the participation ideal of Faro convention, this section will now introduce the actual project we designed before elaborating on possibilities for future implementation of and research for said project. The project, *The Lost Spaces of Maastricht*, adds another challenge to the goal of engaging younger audiences, namely, how to get them engaged with heritage that is already lost and forgotten by many. In exploring the heritage of the city of Maastricht, we realized how unaware we ourselves, and presumably also many other students

and people in our age group are when it comes to spaces in Maastricht and how different these looked like or were used in the past. In the course of the project, we ended up choosing three spaces whose heritage we aim to bring back into the heads of our fellow students and (younger) audiences in Maastricht in general, locals and visitors alike.

For all three spaces, a short informative podcast (max. 5 minutes) backed by a soundscape was produced. The podcasts, which can be found in the Appendix of this paper, ask their listeners to follow along the narrative and to listen to the accompanying soundscape while standing in a specific place which overlooks the lost space or structure addressed in the podcast, and asks them to reimagine what it may have looked like in the past. This act of reimagining serves as a creative manor of participation and engagement with the heritage of the city. The tree podcasts and the specific places, history, and heritage they centre are now further elaborated on before the walking guide is introduced. The latter serves as a frame for the project that guides the listeners, reminds them to reimagine the spaces to the audio and grants them access to pictures of what the discussed spaces looked like in the past.

The Lost Spire



Figure 1: Coordinates for "The Lost Spire" (Google, n.d-a.)

The listener is asked to stand in the spot indicated in Figure 1, which can be found by typing the following coordinates into Google maps: 50°50'56.0"N 5°41'11.2"E. From this spot, they have a good view of the back side of the Sint Servaas church, a prominent landmark of Maastricht that many locals as well as visitors of the city pass by whenever strolling through the city to go shopping, commuting to work or their studies or going out for a coffee, drinks or some food. While the church is thus recognized as a well-known and beloved monument

of the city, it seems that almost no one still remembers that, over 50 years ago, the look of said landmark was drastically altered to what we know today in a tragic indecent.

The audio takes the listener back to the morning hours of September 9th, 1955, when, after renovations of the buildings neogothic central spire, the Sint Servaas church was standing in flames. Firefighters managed to save the rest of the basilica but this central spire, which was designed by architect Pierre Cuypers, who also designed the Rijksmuseum and the Centraal station in Amsterdam (Murphy, 2023), collapsed that day and was never rebuilt. Seeing the impressive size of the spire, which rose twice as high as its neighboring towers which can still be seen as parts of the basilica nowadays, it is truly remarkable that so little people are aware that this structure had once existed. Next to further elaborating on the architecture of the spire and the tragic fire in which it was lost and asking the listener to reimagine this structure and its downfall, this audio also raises more philosophical questions on what it means to lose a landmark and how it must have impacted the inhabitants of Maastricht.

After listening to the podcast about *The Lost Spire*, and after reimagining what the Sint Servaas church looked like in the past before this structure was lost, as well as what the loss itself looked like and what impact it had, the listener is invited to check what this really looked like. For this, the walking guide links to the old picture seen in Figure 2.



Figure 2: Old Picture for "The Lost Spire" (Clermonts, 1995)

The Industrial History of Maastricht



Figure 3: Coordinates for "The Industrial History of Maastricht" (Google, n.d.-c)

For the podcast, *The Industrial History of Maastricht*, the listener is asked to stand in the spot indicated in Figure 3 or found via Google Maps using the coordinates 50°51'21.9"N 5°41'23.8"E. From there, many known landmarks of the Sphinxkwartier can be seen, such as the Student Hotel, the Lumière and Pathé cinema, and the Bassin. Other than the podcast on *The lost spire*, this audio on *The Industrial History of Maastricht* does not focus on a structure that is lost forever but rather on a part of the city that has lost its original purpose but has since been repurposed and given a new life.

The audio takes the listener back to the Sphinxkwartier of 84 years in the past, when this neighbourhood used to be full of factories, especially for producing ceramics. Drawing similarities between the busyness of the area nowadays and its also busy and active character in the Industrial era, the listener is asked to reimagine what the area looked like back then, when its industrial chimneys marked the skyline of Maastricht. A specific focus within the reimagining is placed on the energy of the area at the time which was one of hard work and productivity. Where *The Lost Spire* asks the listener to think about other famous monuments in cities like Amsterdam, New York and Paris to aid with reimagining the lost structure and the meaning of its loss, *The Industrial History of Maastricht* asks the listener to look around and to compare what they now see around them with what once was. As part of this, the listener is for example asked to listen out to hear the cars driving by in front of them and to think about how this, back in the days, would have been the sounds of the railway. Through this, the notion of similarities and differences is further underlined in a way that reminds the listener of how this space has been reused since its industrial construction and how it

continues to be full of life but in a very different way which is adapted to the city's current society.

After reimagining the Sphinxkwartier in the industrial era, the listener is once again invited to return to the walking guide in order to double check what they have imagined with a picture of what the area with its chimneys actually looked like in the past. The image linked in the walking guide for this purpose can be seen in Figure 4.



Figure 4: Old Picture for "The Industrial History of Maastricht" (Netherlands Institute for Military History & Wikimedia Commons, 1931)

The Mystery of the Gablestone



Figure 5: Coordinates for "The Mystery of the Gablestone" (Google, n.d.-b)

Standing at the exact spot indicated in Figure 5 and found via Google Maps when entering the coordinates 50°50'56"N 5°41'29"E, the listener is probably not quite sure what they are looking at. Where *The Lost Spire* had them look at the well-known Sint Servaas church and *The Industrial History of Maastricht* placed them right in the Swinxkwartier with its known

landmarks and attractions, they find themselves looking at a wall for *The Mystery of the Gablestone*.

Fitting the idea of a mystery story, the listener is taken along the tracks of a private detective who was commissioned to “find the wild man”. The journey of the detective starts at a spot different to the one where the listener is currently located, namely Lenculenstraat 10. Throughout the investigation, the detective uncovers that the wild man was a gablestone, a type of relief that served the purpose of identifying and embellishing buildings and that was pretty common for the area, with 200 gablestones still remaining nowadays in Maastricht. The imagery of the wild man was usually placed at buildings to indicate that they house inns. The specific gablestone of the wild man that the detective is looking for is however no longer at the place where the inn it served to identify used to be, or at the spot where the listener is currently standing, which is the last place the wild man was seen. It turns out that the inscription is the only things left of the gablestone nowadays and that, throughout various relocations and archiving, the actual image of the wild man has been lost and has since then not been retrievable anywhere. Unlike *The Lost Spire*, it is however not certain that the structure has been destroyed as there is still the chance that the wild man, or pieces thereof, may be found again one day.

After being asked to reimage the gablestone of the wild man, its complicated story of relocation and the subsequent disappearance of everything except for the inscription and finally the possible current whereabouts of the wild man, the listener is invited to, for a last time, check their imagination against the actual lost structure. This time, three images are provided in the walking guide. Figure 6 shows a picture of the gable stone, Figure 7 shows what is left nowadays, namely the inscription, and Figure 8 shows a similar gablestone also utilizing the imagery of a wild man, that is still imbedded in a building in Amsterdam in order to show what Maastricht’s wild man might have looked similar to.



Figure 6: Old picture for "The Mystery of the Gablestone" - the whole gablestone (Kijk Eens Naar Boven, n.d.)



Figure 7: Old picture for "The Mystery of the Gablestone" - Inscription (Kijk Eens Naar Boven, 2023)



Figure 8: Old picture for "The Mystery of the Gablestone" - A similar gablestone in Amsterdam (Wienia, n.d.)

The Lost Spaces of Maastricht

Walking Guide



Do you recognize our beloved city of Maastricht in the skyline presented above? A city is shaped and recognized by its landmarks, by the places that are frequently visited and loved by inhabitants and tourists alike. However, the Maastricht skyline did not always look like this...

Of course, new buildings were constructed over the years, **but did you ever wonder what might have been there once but what was then lost and forgotten**. Join us on a journey where we reimagine the lost spaces of Maastricht and uncover what characterized this beautiful city in the past...



The Lost Spire

[50°50'56.0"N 5°41'11.2"E](#)

When you arrived at the location, please listen to the following Audio:



After listening to the Audio, take a minute to look around and continue to reimagine what was lost. Afterwards, click here to see pictures of the lost space:



The Mystery of the Gablestone

[50°50'56"N 5°41'29"E](#)

When you arrived at the location, please listen to the following Audio:



After listening to the Audio, take a minute to look around and continue to reimagine what was lost. Afterwards, click here to see pictures of the lost space:



The Industrial History of Maastricht

[50°51'21.9"N 5°41'23.8"E](#)

When you arrived at the location, please listen to the following Audio:



After listening to the Audio, take a minute to look around and continue to reimagine what was lost. Afterwards, click here to see pictures of the lost space:



We hope you enjoyed the **reimagining of Maastricht's past!**

The city's history and heritage is what shaped the Maastricht we know and love today. Through digitalization of this heritage and interaction with as well as participation in heritage, here through reimagining, we hope to shed a new light on the lost. **Maybe when you walk through the city in the future, you will remember these lost spaces making sure that, while they may be lost forever, they are not forgotten!**

Learn more about the project [here](#).
To engage more with Maastricht's heritage, click [here](#).

Figure 9: The Lost Spaces of Maastricht - Walking Guide

The three different audios are connected with each other to form the overarching project *The Lost Spaces of Maastricht* through the walking guide seen in Figure 9. Next to a general introduction to the project, which serves to highlight the central element of reimagining the lost spaces and structures, each part of the project is listed here separately using the same structure. The title of the specific podcase is followed by the coordinates at which the listener should position themselves prior to listening. In the PDF version, the listener can click on said coordinates to directly access directions to the location via google maps. Once arrived at the location, the listener can then click on the sound button for the respective podcast to proceed with downloading and listening to the audio. Once the audio is finished, the listener is encouraged to keep reimagining the lost space or structure for another minute before clicking on the image button of the respective project, which grants access to the old images of the space.

At the end, the walking guide offers a few more closing words on the project and its aim to educate about Maastricht's lost heritage through digitalizing the information, here in the form of the online walking guide and the podcasts, and through participation of the listener in the form of reimagination. In the hope that the project sparked the interest of some listeners, links are offered to learn more about this project itself as well as to engage further with Maastricht's heritage in general. Getting more people, specifically younger people, interested in heritage in this way and willing to maybe engage more with heritage in the future is the overall aim of this project.

Possible Implementation

In this last section concerning the nature of *The Lost Spaces of Maastricht* project, its possible future implementation is addressed. When creating the project, we imagined that the walking guide could be shared at spaces where specifically younger audiences, thus the target group of our project, are present on a regular basis. This could range from UM's Student Services Centre, the UM library locations, and the front offices of the different faculties to social hubs and cafés. For the latter, we envision that locations next to the spots which are discussed in the different audios, thus at the Vrijthof, in the Sphinxkwartier and close to the different locations at which the wild man was located before it was lost, are of special interest. At these locations, as well as at the exact spots indicated on the walking guide, a poster, flyer or small information board could introduce the project, followed by a QR code that can be scanned to

access the walking guide and with it the audio files that form that lay at the heart of the project. In addition to this, the project could, in the form of a short introduction and the subsequent presentation of a link to the walking guide, be shared via email to e.g. new students of Maastricht University. Seeing that this is an audience somewhat new to the city and oftentimes therefore interested in really exploring their new home city, we imagine that the project, specifically when presented as a student from students for students could resonate with this audience.

Next to using the digital as a tool through which the project can be accessed and explored, with the main medium envisioned for this being the smartphone, other considerations were made when designing the project specifically for a younger audience. These include the short duration of the individual parts of the project as well as the possibility to engage completely on one's own, both of which aim to lower the perceived participation threshold. For the same purpose, the separate parts were deliberately set up in a way in which they can either be conducted as a tour through Maastricht or as individual, stand-alone interactions with only one of the three locations. This way, it is possible for individuals to only engage with the parts of the project that interest them, at which they happen to drop by, or to simply spread out the engagement with the heritage spaces over a longer period of time rather than feeling pressured to have to complete everything in one day. With the current set up where the audios are all accessible through the walking guide, it would also be possible to follow the different parts of the project directly from the comfort of one's own home. However, seeing that the aim is to contrast the current space with what was once there, and as many of the audios also refer to the area around one as seen when standing at the indicated spot, this is not the intended way to engage with the project and therefore with the heritage representation and engagement it embodies.

Limitations and Need for Continuation

The Lost Spaces of Maastricht is currently still very limited in scope, with its three separate parts, *The Lost Spire*, *The Industrial History of Maastricht* and the *Mystery of the Gablestone*, allowing only a glimpse into the rich history and heritage of the city. However, with the current set up of the project and the way its future implementation is envisioned, the project allows for continuation and thus the adding of other spaces in the future if there is interest in such

continuation of the project. What we would advise prior to continuation, is actually testing out the project with focus groups of the target audience, thus younger people living in or visiting Maastricht. We imagine that it would be easiest and most effective to do so through focus groups made up of Maastricht University students as these would not only fulfil the requirement of constituting generally younger audiences but can also generate insights on how the project is perceived by Dutch as well as international participants. When conducting such tests regarding the possible interest in and thus success of the project, we also encourage that the different storytelling within the audios is explored. The separate parts were deliberately set up in a way in which they differ slightly from one another in terms of the presentation of the narrative ranging from the highlighting of differences and similarities between the past in the present, to asking philosophical questions about what it means to lose a landmark and a detective story aimed at uncovering the mysteries inherited from the past. However, while an exploration of the audience's general preference for one specific type of storytelling would surely generate interesting insights that could underpin future additions to the project, we discourage from completely homogenizing the project. This is the case as we reckon that the different narratives could also serve to draw the attention of different individuals within our target audience which is also by no means a homogenous group. Furthermore, we think that it would be very interesting to explore different pathways of raising awareness about and generating access to the project. Seeing the widespread use of social media in the target group, it could for example be interesting to set up an Instagram page for the project itself or to integrate it in a broader Instagram page centred around heritage in Maastricht or Limburg. Seeing the range of possibilities both in terms of generating insights about effective ways to engage younger audiences with heritage, and regarding implementation possibilities of the programme, we truly encourage the continued exploration and development of *The Lost Spaces of Maastricht*.

Conclusion

The *Lost Spaces of Maastricht* serves as a pilot project for engaging younger audiences with the history and heritage of Maastricht. As such, it aims to tackle the heritage engagement gap that exists when it comes to younger audiences, thus helping to ensure that heritage will not be forgotten but instead passed on to future generations. The project is underpinned by

research into digital heritage and specifically by the exploration of how the digital can serve as a tool to engage younger audiences with heritage. Next to the digital accessibility and presentation of information, mainly in the form of an online walking guide and three audios that were specifically recorded for the sake of this project, the project is centred around the idea of using reimagining as a pathway of participation in and engagement with heritage. We hope that, in the future, the project will be continued, and its effectiveness and possible implementation further explored. Engaging young audiences will be paramount in the future conservation, protection, safeguarding and passing on of heritage and it is thus high time that younger audiences get involved. While *The Lost Spaces of Maastricht* may be a starting point to this, that hopefully resonates with younger audiences and may encourage some individuals to generally be more open to engage with or even actively participate in heritage protection and transmission, the project alone is not sufficient to solve the participation gap. To effectively tackle this gap, different heritage actors need to, on multiple levels, shift their efforts and towards youth engagement and restructure their projects in a way that appeals most to young audiences. Only when younger audiences become engaged with heritage, we can ensure that said heritage is not lost but instead continuously passed on to future generations. “*Thus, efforts employed today will benefit not only the present generation, but also the generations of the future*” (UNESCO, n.d.-b).

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Appendix

Podcast: The Lost Spire

The audio can be downloaded from this Google Drive link:

https://drive.google.com/file/d/10U82q0p2aaSOG9_XUAteXUMALFWt-MJG/view?usp=drive_link

Old Picture: The Lost Spire

<https://docs.google.com/document/d/1yb3RUVLjyApEdlAcAOvsHo5PufYWqIFPL3rbQw80FTE/edit?usp=sharing>

Podcast: The Industrial History of Maastricht

The audio can be downloaded from this Google Drive link:

https://drive.google.com/file/d/1l8MnkTmUBqLMT33K8YTzz08K6yWpzX7P/view?usp=drive_link

Old Picture: The Industrial History of Maastricht

<https://docs.google.com/document/d/1dyTbJV6pSWdz3vdGhvlxtMNHeaaz-tnWuT35uu3Fzzg/edit?usp=sharing>

Podcast: The Mystery of the Gablestone

The audio can be downloaded from this Google Drive link:

https://drive.google.com/file/d/1CAxw8pxWwckgzlpjU4wi44mterKewfLy/view?usp=drive_link

Old Pictures: The Mystery of the Gablestone

<https://docs.google.com/document/d/1FMf-Pc31ketM1zxxYzXlziOiWESHXkSoYlmMhGiYxko/edit?usp=sharing>