



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



This project has received funding from the European Union's Seventh Framework programme for research, technological development and demonstration under grant agreement no. 612789

D8.3 International Conference Proceedings - Pisa

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- Subject to final approval -

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

EXECUTIVE SUMMARY

This Deliverable contains the Proceedings of the First RICHES International Conference, “Cultural Heritage: Recalibrating Relationships”, which took place in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, on 4th and 5th December 2014. As a result of the promotional, media and communication effort of the organisers, this international event attracted over 150 participants coming from Europe, Asia and Australia and around 50 submissions to its rich poster session; the popularity and innovative character of the debated themes, the skill of the speakers, as well the professional set-up and the beautiful venue ensured in turn the conference success.

This deliverable is intended to report, step by step, the work carried out before, during and immediately after the conference, from its organisation through until the follow-up activities that have been undertaken to demonstrate the concreteness of its results.

According to the RICHES Description of Work (DoW, Abstract) and deliverable D8.2 “Communication and Dissemination Plan” the main goals of the event were to ensure that the project has «maximum outreach and impact», to present to the public «the project’s outcomes and illustrate the progress and advances made by the research» (DoW, Part A, pg. 27). Achievement of these goals is demonstrated, so as hereafter documented, by: the high turnout of the participants, their wide geographical origin and their very positive feedbacks; the high media resonance of the event; the attraction of speakers from outside the RICHES consortium, dealing with themes in line with the RICHES objectives; the topics addressed during the conference, summarising the first project’s outcomes. Besides enhancing the current project’s popularity all these elements, together with the participation by relevant policy makers¹ (state and local authorities), laid solid foundations for the spread of the future project activities and for the expected impact, to be assessed at the end of RICHES’s lifetime.

Still according to the DoW (Part B, pg. 4 and pg. 58), RICHES is a project «about the decentring of culture and cultural heritage away from institutional structures», which aims «to challenge the “democratic deficit”» existing between producers and users of cultural heritage, so that the creative (co-creative) potential of culture is fully exploited for the social and economic benefit of the whole community. This is why the event’s communication activity and its title were centred on the project slogan (see D8.2 Communication and Dissemination Plan, pg. 11) «RECALIBRATING RELATIONSHIPS: bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world», which encloses the sense of the above mentioned objectives.

After a short section dedicated to the conference’s programme committee, supporters, official media partners, RICHES partners and acknowledgement of thanks, this document presents a forward by RICHES Coordinator Neil Forbes of Coventry University (UK) and a forward by RICHES Communication and Dissemination Manager Antonella Fresa of Promoter SRL (IT). The forwards

¹ See Deliverable 8.2 “Communication and Dissemination Plan”, pg. 32 «RICHES aims to reach all its potential audiences, but its main – and most demanding - objective is ensuring that its research’s results capture the policy makers’ interest. This way, the project’s effort won’t remain theoretical or anyway won’t exhaust its function with the project’s lifetime, but will be effectively able to challenge the societal, economic and politic issues it is expected to tackle. Reaching its most demanding objective, convincing the decision makers of the efficiency of its results and proposals, RICHES will get its chance to enter the decision making processes and change the status quo...»

introduce the core of the deliverable, which reports the various phases of the event, summarised in the Table of Contents at pg. 13 -15.

Chapter 1 describes the conference organisation, led by Promoter SRL in cooperation with Coventry University and the RICHES consortium, focusing on the set-up of the venue and the event promotional activities: presentation of Palazzo Lanfranchi, arrangement of the various conference sessions, communication activities, visual and communicative identity of the conference, production of dissemination materials (with a paragraph dedicated to the event website and its analytic data), contact with media and press.

Chapter 2 describes the various phases of the two-day event: opening, closure, speakers' interventions and socio-cultural activities.

Chapter 3 collects all the conference papers, which the speakers based their interventions on. Each paper is accompanied by the related speaker's biography.

Chapter 4 is devoted to the Poster Session (physical and virtual): it describes the guidelines of the Call for Poster and presents its research topics; it then shows all the posters displayed in the virtual gallery, put online two weeks before the conference starts and including the most part of the posters presented in the physical session.

Chapter 5 is intended to present the immediate results of the conference, giving a concrete demonstration of its success: it offers an analysis of the participants (man/woman, private/public sector, typology of institutions, roles, and geographical origins) and shows the feedback of the satisfaction questionnaire launched online after the event closure.

Chapter 6 is devoted to the conclusion.

ANNEX I contains the material (texts and images) of the press kits sent to the media.

ANNEX II contains a selection of articles about the conference appeared on printed and online media.

PROGRAMME COMMITTEE

Neil Forbes, Coventry University (UK)

Neil Forbes is Professor of International History at Coventry University and Coordinator of the RICHES project.

His research interests and publications lie in the following fields: conflict heritage, contested landscapes and the memorialisation of war; creative archiving and cultural heritage; the processes of financial stabilisation in Europe after the First World War; Anglo-American relations and the rise of the Third Reich; the interaction of foreign policy formulation and diplomacy with the business practices of multinational enterprise during the interwar years.

He has played a leading role in a number of EU and UK research projects, including a £1m Jisc-funded digitisation project in partnership with BT and The National Archives.

Tim Hammerton, Coventry University (UK)

Tim Hammerton is currently the Project Manager of the FP7 RICHES and CIP Europeana Space projects, coordinated by Coventry University.

He has previously managed European mobility and significant European funded projects, including the Redundancy and Redeployment contracts when the large MG Rover and Peugeot car factories closed; successfully meeting outcomes, within budget. As a result, he was invited to sit on regional committees such as the West Midlands Regional Redundancy Strategy Group and other key working groups to provide advice on developing effective project management infrastructure.

His cultural heritage credentials are demonstrated, as he recently had a Coventry located Treasure Trail published, using historical buildings and information as clues, which is now available to the general public.

Antonella Fresa, Promoter SRL (IT)

ICT expert, Director and Administrator of company Promoter SRL, Antonella Fresa has been working on European cooperation projects since 1994.

Since 2002, she is Technical Coordinator and Communication Manager of national and European projects in the domains of digital cultural heritage, smart cities, digital preservation, e-Infrastructures.

From 2002 to 2012, she has been advisor of the Italian Ministry of Cultural Heritage and Activities; from its establishment until 2012, she has been Decree Member of the Concertation Table for Research Priorities for Cultural Heritage in Italy between the Ministry of Culture (MiBAC) and the Ministry of Research (MIUR).

From 1999 to 2002, she has been Project Officer at the European Commission.

Previously researcher in the industry and at Olivetti in Pisa, Ivrea and Cupertino (CA, USA).

She has been reviewer in the FCT Call for a National Roadmap of Research Infrastructures of Strategic Relevance (FCT, Portugal) and for the Austrian Agency for International Cooperation in Education and Research (OeAD-GmbH). She regularly serves as independent expert for the European Commission.

She was member of the Programme Committee for the EGI Community Forum 2012, 2013 and 2014, Member of the Europeana Task Force on Public-Private Partnerships (2012-2013) and

Leader of the IPR and Sustainability Work Package of Europeana Photography. She is Enterprise Fellow at Coventry University.

She is author of articles about multilingual access to digital cultural Heritage, geo-coded digital cultural content, digital preservation.

Antonella Fresa is Project Manager of *Digitalmeetsculture.net*, the online communication platform powered by Promoter SRL.

Sarah Whatley, Coventry University (UK)

Sarah Whatley is Professor of Dance and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research interests include dance and new technologies, dance analysis, somatic dance practice and pedagogy and inclusive dance practices.

Her current AHRC-funded project is 'InVisible Difference: Dance, Disability and Law.

She is also leading the EU-funded CIP project (Europeana-Space), which is exploring the creative reuse of digital cultural content, and is part of the Coventry University team leading the EU-funded RICHES project, researching the impact of digital technologies on dance and performance-based cultural heritage.

Working with leading cognitive psychologists, she is also researching dancer imagery as part of a Leverhulme Trust funded project in collaboration with Plymouth University and Trinity Laban.

She led the AHRC-funded Siobhan Davies digital archive project, RePlay, and has published widely on Davies' work and archival practices in dance and performance. She is Academic Advisor: Digital Environment for The Routledge Performance Archive. She is also Editor of the Journal of Dance and Somatic Practices and sits on the Editorial Boards of several other Journals.

Claudia Pierotti, Promoter SRL (IT)

Claudia Pierotti has a high-school Diploma in Humanities and a Degree cum laude in Classics Literatures from the University of Pisa. After her graduation thesis in Cognitive Linguistics, she started working as Communication Manager at the Press Office of Pisa's Health District.

In 2010 she was employee at the Social Security Service (INPS) and in 2011 she started working in the commercial field: at first as seller for a famous private satellite TV platform and later as Export Manager for a niche confectionery firm.

In 2013 she joined Promoter's team. Here Claudia went back to her original interests, culture and creativity, now accompanied by a new essential element: digital technologies.

At Promoter, Claudia cooperated with Antonella Fresa and Pietro Masi in the Communication Management of the RICHES Project and contributes to the dissemination and coordination of many EU-funded projects for digital cultural heritage, smart cities, digital preservation and e-Infrastructures.

Claudia Pierotti is Executive Editor of *Digitalmeetsculture.net*, online magazine powered by Promoter SRL.

CONFERENCE ORGANISATION MANAGER: **Pietro Masi, Promoter SRL (IT)**



Supported by

Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana.

The conference was organised in collaboration with the Museum of Graphics of Pisa.



Official Media Partners



The RICHES Partners

Coventry University (UK), Promoter SRL (IT), Hansestadt Rostock (DE), Stichting Rijksmuseum voor Volkenkonden (NL), Waag Society (NL), University of Exeter (UK), Fundació i2CAT (ES), Syddansk Universitet (DK), Stiftung Preussischer Kulturbesitz (DE), Türkiye Cumhuriyeti Cultur ve Turizm Bakanligi (TR).



Thanks

We want to thank **Alessandro Tosi** (Scientific Director of the Museum of Graphics), **Lucia Tomasi Tongiorgi** (Honorary Chair of the Museum), **Dario Danti** (Assessor for Culture of Pisa's Municipality and Chair of the Museum) and all the staff of the **Museum of Graphics** for their active contribution to the event organisation.

We thank **Mauro Fazio** from the Italian Ministry of Economic Development and **Marie-Véronique Leroi** from the French Ministry of Culture and Communication for their precious cooperation and participation.

We thank **Carmine Marinucci** from the Association of Italian Cultural Institutions for his support.

We thank **Dora Constantinidis** from Monash University (Australia) for her interest in the project and for coming thus far to meet us.

We thank the **Beijing Youth Daily** for accepting to be official media partner of the event and for contributing to its promotion and dissemination in cooperation with **Digital Meets Culture**.

We thank the **Italian Ministry of Economic Development**, the **Tuscany Region**, the **Municipality of Pisa**, the **University of Pisa** and **Fondazione Sistema Toscana** for patronising the event.

FOREWORD

by Neil Forbes, RICHES Coordinator (Coventry University)

I would like to take this opportunity to reflect on the role of conferences and, in particular, on the significance of the first, RICHES international conference. The RICHES project seeks to understand and research the ways people and cultural heritage may be brought closer together in a Europe that is undergoing change in so many different ways. One of those changes is, of course, the impact on society of advances in online communication technologies. Innovations in the field of digital media, in terms of both technical enhancements and applications in everyday life, seem to occur at an ever-increasing pace. The use of digital media certainly occupies a central place in terms of allowing citizens to have access to and enjoy the benefits of cultural heritage. To gain an insight into the significance of this dimension of societal change, one need look no further than the following report: the carefully-targeted use of digital media was highly effective in encouraging an international audience to participate in the conference and in disseminating the conference's deliberations.

As technologies become ever more sophisticated, does that mean that we can dispense with the costly and time-consuming business of gathering people together at one place and at one time? The RICHES conference provided a powerful demonstration of how important it remains to provide an appropriate forum – a physical space – to allow all those with an interest in the subject to discuss the issues and matters that are of concern to them. Of course, both venue and location are important: the city of Pisa, with its magnificent built heritage, welcomed us and those attending could not have wished for a more hospitable reception. But, above all, it is the interaction between participants that is of the greatest value. The RICHES conference was a celebration of stimulating dialogue and exchange of ideas in a most convivial environment. The proceedings helped to inform and shape the direction of our Project and I would like to thank most sincerely all participants for their contribution to such a successful event.

FOREWORD

by Antonella Fresa, RICHES Communication and Dissemination Manager (Promoter SRL)

The concept of RICHES is that the whole society is changing, from many different points of view, among which are the global and the local dimensions of culture, the national, regional and supranational notions of heritage, the digital change which is affecting the whole of our life.

When preparing the RICHES conference we wanted to represent this concept of change and we were looking at both the programme and the way to deliver its content.

The solutions implemented were demonstrably appreciated by the conference audience.

The first change we explored was the change in the values associated with cultural heritage. The conference was opened by Neil Forbes, the Project Coordinator, who discussed the known process through which the acknowledgement of objects, buildings and intangible heritage shifts and assigns the value of cultural heritage to something that we have just considered to be removed in the name of culture. How fast is this happening? How fast should scholars, critics, cultural institutions reflect on this or react?

Another change addressed was that of the perspective - to look at Europe as part of a global world. Situ Xiao Chun delivered a presentation about digitisation of cultural heritage and digital art experiences in China. Then, the whole session dedicated to co-creation experiences hosted a group of active, Dutch youngsters who presented alternative and very critical points of view about the need, still open, to find novel post-colonialist representations of cultural heritage in the European museums.

Then, it was the turn of the digital change. The conference room was decorated with early photography images, reproduced through a digitisation process on high-resolution prints and accessible on a workstation offering a virtual exhibition experience. As a not-planned feature, Bill Thomson of the BBC was impeded to join the conference and eventually connected via Skype, and then through a video. Karol Borowiecki delivered a speech about a genuine digital humanities research project, exploring big data to discover the relationship between creativity and the physical aggregation of artists.

Being hosted by the Museum of Graphics at Palazzo Lanfranchi, the conference developed through different itineraries which engaged the participants into multiple cross-disciplinary activities, including plenary presentations, a very large poster session, live digital demonstrations, the video of a production made by dancers from Northern Cyprus together with dancers from the Republic of Cyprus, and the beautiful exhibition of Tullio Pericoli offered by the Museum to the conference delegates during the breaks.

Participants from all over Europe, China and Australia, as well as many other places who joined the RICHES network online and through the social channels, are still connected continuing our debate about bringing cultural heritage and people together, in a changing world, and finding new ways of engaging with heritage.

Follow us online on the RICHES website (www.riches-project.eu) and on the blog (www.digitalmeetsculture.net/projects/riches/).

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1. The conference organisation

As RICHES Communication and Dissemination Manager, Promoter led the factual organisation of the event and its wide promotional activity.

Main actions of the conference's organisation and promotion were therefore:

- finalising the agreement with the Museum of Graphics for hosting the event
- obtaining the patronage from the supporters
- finalising a media-partnership agreement with the Chinese newspaper Beijing Youth Daily²
- inviting the speakers and collecting their biographies and their presentations
- inviting local and state authorities
- calling for posters and collecting posters for the poster session (physical and virtual exhibition)
- finalising the event programme
- producing dissemination material (paper and web)
- translating the dissemination materials into Italian language
- disseminating the event news through: email invitations, distribution/spread of promotional material (posters, flyers, postcards, website, banners, newsletters), press releases and contact with the media
- managing and collecting the registrations to the conference
- managing and collecting the adhesions to the call for posters
- setting up the conference venue.

1.1 Set-up

The exhibition was hosted in *Palazzo Lanfranchi*, an ancient palace on the embankment of River Arno, in the city centre of Pisa. The palace, property of Pisa's Municipality, houses the permanent exhibition of the Museum of Graphics, jointly managed by the University of Pisa through the Faculty of Arts and by Pisa's Municipality through the Assessor for Culture.

Palazzo Lanfranchi is a 3-floor edifice, arisen from a cluster of tower-houses and bodies of building erected between the 12th and the 14th century. The building takes its name from the family that has resided in it since 1539.

The ground floor of the palace housed the plenary meeting of the RICHES consortium, held for the full day of the 3rd December 2014 and in the morning of the 4th December, before the start of the conference; during the meeting, a table supplied with coffee, drinks, sweet and salty foods was available to the attendees. Still on the ground floor, a reception desk managed by Aurora Masi and Valeria Galeandro of Promoter SRL was arranged to welcome and check-in the hosts and to collect possible new registrations on the premises; a hall and the adjacent courtyard were reserved to the catering buffet of the conference, set for the over 150 participants during the two-day event and offering haute-cuisine appetisers, first and main courses, snacks, pastries, desserts, drinks and coffee.

² <http://pisaconference2014.riches-project.eu/beijing-youth-daily/> (27/02/2015)

The second floor of the palace hosted the conference and the poster session. The poster session, besides the individual glass displays for posters and the common stands used to expose other promotional materials, made available also some PC stations: e.g. the one reserved to geologist Alberto Antinori, showing a video-documentary about the 3D reconstruction of the Roman city of Urbs Salvia, or that reserved to Carmine Marinucci from AICI (Association of Italian Cultural Institutions), presenting a slide-show on Only Italy Education, project for the creation of an International Institute for Cultural Cooperation in Europe and worldwide.



The Plenary Meeting of the consortium partners (photo by Rudy Pessina)



The conference hall (photo by Rudy Pessina)



The Buffet (photo by Rudy Pessina)



The Poster Session (photo by Rudy Pessina)



The Poster Session (photo by Rudy Pessina)



Dr Alberto Antinori at his PC station (photo by Rudy Pessina)



OUR MISSION
Project for the creation of an **INTERNATIONAL INSTITUTE FOR CULTURAL COOPERATION**.
The context is: **ECONOMIC AND CULTURAL RELATIONSHIP**.
Culture and Cultural Institutions as a single cloud network made of **PUBLIC AND PRIVATE ORGANIZATIONS**.

OBJECTIVES

CULTURAL DIVERSITY & DIALOG:

- Help the mobility of cultural operators and the circulation of ideas.
- Strengthen the inter cultural capacities language, artistic, cultural skill.

FOSTER THE MOST DYNAMIC IDEAS FOR DEVELOPMENT:

- A more creative education process.
- New management capacities for new cultural ventures.
- Multi-sectoral partnerships.

CULTURE AS MAJOR ASSET IN INTERNATIONAL RELATIONS:

- Promote cultural exchanges.
- Enhance local cultural identities.
- Take advantages of bilateral & multilateral cooperation.



The Project Only Italy Education

The second floor hosted also a photographic show of the *All Our Yesterday* series, gathering digitised images of vintage photographs collected among the citizens of Pisa during the Europeana Photography main exhibition³ (Pisa, Palazzo Lanfranchi, 11 April – 2 June 2014).



Tullio Pericoli's exhibition (photo by Rudy Pessina)

³ <http://www.digitalmeetsculture.net/article/all-our-yesterdays-europeana-photography-exhibition/> (27/02/2015)



The All Our Yesterdays collection (photo by Rudy Pessina)

This photographic show was curated and organised by photographer Rudy Pessina, who took care of the selection and digital reproduction of the collected images. In turn, the first floor of Palazzo Lanfranchi hosted an exhibition devoted to the works of Tullio Pericoli⁴, contemporary Italian painter and draftsman.

⁴ <http://tulliopericoli.com/> (27/02/2015)

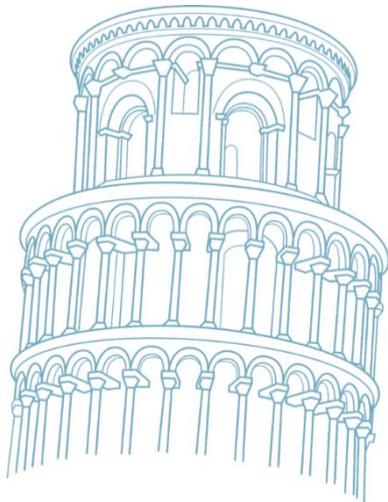
1.2 Promotion

Promoter SRL started very early promoting the conference: for instance, the first article about the event was published on *Digitalmeetsculture.net* (RICHES official media partner) in February 2014 and the first dedicated newsletter sent in July 2014.

Several of the dissemination materials concerning the conference were produced since the beginning 2014, in paper and in digital format, and many dissemination activities were carried out; leitmotifs of these materials/activities were Pisa's leaning tower and the RICHES slogan "recalibrating relationships".

1.2.1 The visual identity

The visual identity of the conference promotional materials was based on a stylised image of the leaning tower; other recurring elements were the RICHES logo and the colours of the cornucopia.



Pisa's leaning tower



The RICHES logo

1.2.2 Key message: RICHES' slogan

The RICHES main objective – enclosed in the project slogan, which in full says «Recalibrating Relationships: bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world» - is to recalibrate the relationships between cultural heritage professionals and cultural heritage users, so challenging "the democratic deficit" (RICHES, DoW, part B, pg. 58) still existing between heritage professionals and consumers/users of cultural heritage. This will offer a way to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

This was the key message of the first RICHES international conference, not by chance entitled "Cultural Heritage: Recalibrating Relationships" and quoting the remaining part of the slogan in its subtitle.

The title and subtitle of the conference have been used as textual recurring elements for the event promotional materials and dissemination activities.

1.2.3 Conference dissemination materials and actions

The following materials were produced for promoting/disseminating the conference:

- **Web-banners** in different colours and formats
- **3 newsletters** – sent to the over 6000 international contacts of Promoter SRL
 - first in July 2014
 - second in October 2014
 - third in November 2014
- **Bookmark flyer** – distributed around Europe by Promoter SRL and the other consortium partners during their participation in public events and meetings
- **Pisa conference poster 140X200** – affixed in Pisa and surroundings towns
- **Pisa conference poster 70X100 and 35X50** – distributed around Pisa by the institutional seats of the supporters and affixed in the conference venue
- **Postcard invitation** – distributed among Pisa’s citizens
- **Articles and press releases:**

the press office set up at Promoter and composed by Claudia Pierotti, Valentina Bachi, Tania Masi, Elisa Debernardi, Pietro Masi, Rudy Pessina, Manuele Buono, Claudio Prandoni, Situ Xiaochun, Mercè López and Nicola Cionini produced press releases (both in Italian and in English, still retrievable on the conference website <http://pisaconference2014.riches-project.eu/> and visible in Annex I of this document) and pictures to promote the event towards printed and online media and moreover articles being published on *Digitalmeetsculture.net*⁵ (RICHES official media partner) and *Beijing Youth Daily*, both official media partners of the conference.

Social media channels (Twitter, Facebook and LinkedIn) were also used to spread the word. The consortium partners were invited to share and advertise the event on their own channels.

The press office’s effort produced a very good impact on the media: we retrieved over 100 articles appeared on printed and online media and a selection of them is added to this document, as Annex II.
- **Conference website** <http://pisaconference2014.riches-project.eu/> - more extensively presented at paragraph 1.2.4
- **Programme leaflet** – distributed to all attendees at the conference within the cloth bag (see *infra*)
- **Block notes** – distributed to all attendees at the conference within the cloth bag
- **Badge** - distributed to all attendees at the conference.

⁵ Besides official media partner of the conference, *Digitalmeetsculture.net* is moreover official media partner of the RICHES project. The magazine, and its contribution to the conference dissemination, is widely presented at paragraph 1.2.5



Some examples of the conference banners



Introducing the RICHES Project

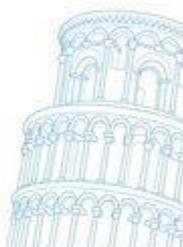
RICHES (Renewal, Innovation & Change: Heritage and European Society) is a research project about change: about the decentering of culture and cultural heritage away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to... [view all](#)

- COORDINATOR: Neil Forbes, Coventry University (UK)
- PROJECT MANAGER: Tim Hammerton, Coventry University (UK)
- COMMUNICATION MANAGER: Antonella Fresa, Promoter Srl (IT)



CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS RICHES INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



FIRST INTERNATIONAL CONFERENCE
Pisa, 4-5 December 2014, Museo della Grafica

The event is organised by RICHES partner [Promoter Srl](#). The conference, entitled "Cultural Heritage: Recalibrating Relationships", considers the overarching objective of the project: how to reduce the distance between people and culture, and recalibrate the relationship between... [view all](#)



Context of Change for European Performance Practice Complete the survey by 31 July 2014!

One of the project tasks is to explore the transformation of Dance and



Building the Project's Foundation

On 13th May I2CAT Foundation, in collaboration with the Universitat Internacional de Catalunya (UIC), organised the first RICHES open to all activity in Barcelona. The activity focused on building the project's



CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

RICHES INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



Pisa chosen for the RICHES Project International Conference

On occasion of the Italian presidency of the Council of the European Union, the international consortium RICHES (Renewal, Innovation and Change: Heritage and European Society) has chosen Pisa and the atmosphere of the Lungarni as seat for the important conference *Cultural Heritage: Recalibrating Relationships*.

The event, being held on 4-5 December at the Museum of Graphics of Palazzo Lanfranchi, is organised by RICHES Italian partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana... [read more](#)

Attendance to the conference is free.
Don't forget to register by 2 December 2014.

[Register Now!](#)



Participate in the Poster Session!

Posters and other promotional materials will be shown to the public during the event; in addition, the posters could be put online in downloadable format on the conference website: an opportunity for promoting your institution and activities that you can't afford to miss! For detailed information please visit the [conference website](#) or write to piero@promoter.it.

The call is open until 14 November.
[Apply now!](#)

The RICHES Project





RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement n° 612789.

CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

RICHES PROJECT INTERNATIONAL CONFERENCE

Bringing cultural heritage and people together in a changing Europe
and finding new ways of engaging with heritage in a digital world.

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

Under the auspices of



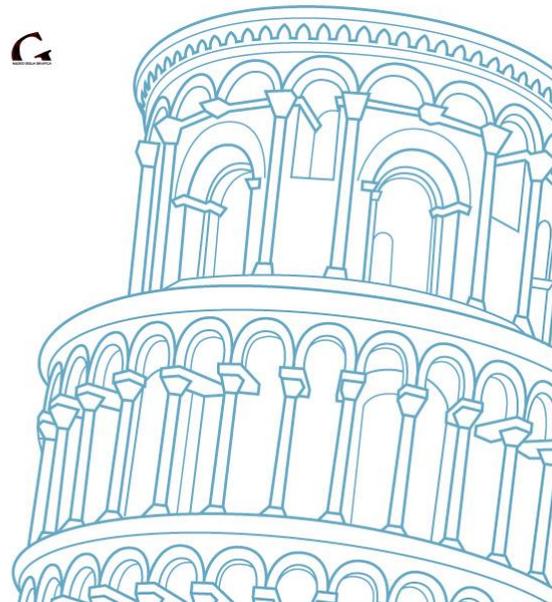
Official Media Partners



Organised by



pisaconference2014.riches-project.eu



The Conference Poster



The postcard invitation (front)



The postcard invitation (back)

During the conference a photo session capturing the most significant moments of the two-day event has been conducted by photographer Rudy Pessina (Promoter SRL): some of his pictures are shown within this deliverable.

The event was also filmed by Steam Factory, a local TV troupe that besides registering the main phases interviewed the speakers, the authorities and some relevant experts attending the meeting. Result of this reportage is an eighteen-minute video visible on the conference website, at <http://pisaconference2014.riches-project.eu/video/> and on the RICHES You Tube channel.



The video of the conference. Antonella Fresca (Promoter SRL) during her interview

People interviewed in the video are listed hereafter:

- Antonella Fresca**, Promoter SRL (IT)
- Mauro Fazio**, Italian Ministry of Economic Development (IT)
- Neil Forbes**, Coventry University (UK)
- Dario Danti**, Assessor for Culture Pisa's Municipality (IT)
- Alessandro Tosi**, Scientific Director Museum of Graphics (IT)
- Situ Xiaochun**, Beijing Youth Daily (RC)
- Karol Jan Borowiecki**, Syddansk Universitet (DK)
- Martin Woolley**, Coventry University (UK)
- Marie Véronique Leroi**, French Ministry of Culture and Communication (FR)
- Dick van Dijk**, Waag Society (DE)
- Janine Prins**, Waag Society (DE)
- Laura van Broekhoven**, National Museum of World Cultures (DE)
- Ilias Zian**, National Museum of World Cultures, and Emma Waslander, Stedelijk Museum (DE)
- Dora Constantinidis**, Monash University (AU).



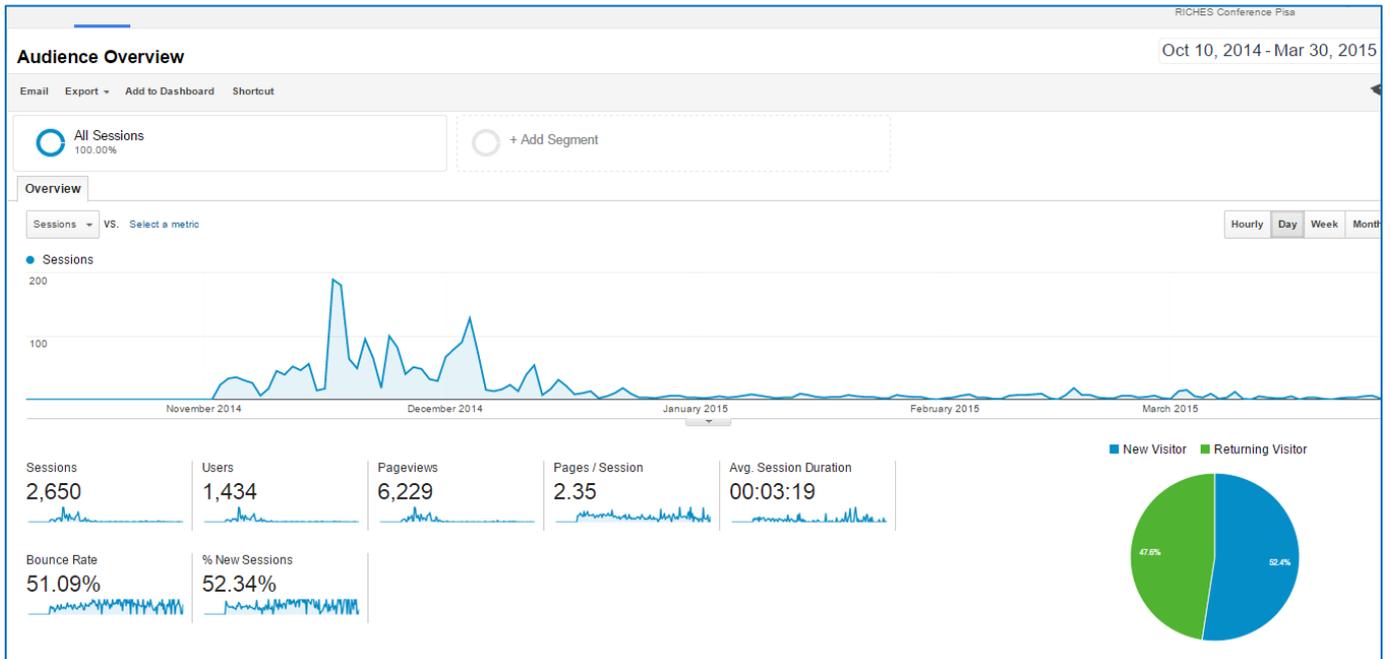
1.2.4 The conference website



The conference website - containing detailed information about the event's themes and
A screenshot of the conference website

programme, indications about the city and the conference venue and a press kit both in English and in Italian language – has been available at <http://pisaconference2014.riches-project.eu/> since 10 October 2014.

The website's statistics show that over 1.400 unique users entered the site (for over 2600 visits), in the period 10 October 2014 – 30 March 2015; they are mostly visitors from Italy, but it is interesting to notice that the rest of visitors do not only come from countries of the partners and not only from Europe: there are visitors from USA, India or China for instance, just to mention a few.



Google Analytics statistics

Country	Acquisition			Behavior			Conversions		
	Sessions	% New Sessions	New Users	Bounce Rate	Pages / Session	Avg. Session Duration	Goal Conversion Rate	Goal Completions	Goal Value
	↓	?	?	?	?	?	?	?	?
	2,650 <small>% of Total: 100.00% (2,650)</small>	52.42% <small>Avg for View: 52.34% (0.14%)</small>	1,389 <small>% of Total: 100.14% (1,387)</small>	51.09% <small>Avg for View: 51.09% (0.00%)</small>	2.35 <small>Avg for View: 2.35 (0.00%)</small>	00:03:19 <small>Avg for View: 00:03:19 (0.00%)</small>	0.00% <small>Avg for View: 0.00% (0.00%)</small>	0 <small>% of Total: 0.00% (0)</small>	\$0.00 <small>% of Total: 0.00% (\$0.00)</small>
1. Italy	1,563 (58.98%)	44.72%	699 (50.32%)	46.39%	2.55	00:04:11	0.00%	0 (0.00%)	\$0.00 (0.00%)
2. Netherlands	109 (4.11%)	55.96%	61 (4.39%)	57.80%	2.01	00:01:27	0.00%	0 (0.00%)	\$0.00 (0.00%)
3. Germany	99 (3.74%)	53.54%	53 (3.82%)	54.55%	2.09	00:01:56	0.00%	0 (0.00%)	\$0.00 (0.00%)
4. United Kingdom	99 (3.74%)	57.58%	57 (4.10%)	53.54%	2.15	00:01:47	0.00%	0 (0.00%)	\$0.00 (0.00%)
5. Spain	79 (2.98%)	59.49%	47 (3.38%)	56.96%	2.41	00:02:32	0.00%	0 (0.00%)	\$0.00 (0.00%)
6. Cyprus	73 (2.75%)	64.38%	47 (3.38%)	69.86%	2.11	00:01:37	0.00%	0 (0.00%)	\$0.00 (0.00%)
7. Belgium	62 (2.34%)	48.39%	30 (2.16%)	64.52%	1.47	00:00:29	0.00%	0 (0.00%)	\$0.00 (0.00%)
8. United States	59 (2.23%)	89.83%	53 (3.82%)	76.27%	1.44	00:00:47	0.00%	0 (0.00%)	\$0.00 (0.00%)
9. China	41 (1.55%)	43.90%	18 (1.30%)	41.46%	2.76	00:06:02	0.00%	0 (0.00%)	\$0.00 (0.00%)
10. Slovenia	38 (1.43%)	39.47%	15 (1.08%)	31.58%	2.74	00:04:11	0.00%	0 (0.00%)	\$0.00 (0.00%)

Visits per country (top ten)



1.2.5 The RICHES Official Media Partner: Digital Meets Culture



Digital Meets Culture home

Digitalmeetsculture.net, edited by Promoter Srl, has been conceived as an on-line magazine about the digital cultural heritage, for collecting and sharing, in a global dimension, information and events taking into account the different approaches that scientific, humanistic and artistic cultures respectively have to the digital age.

Aim of the portal is to discover, analyse, promote and disseminate the new achievements in the field of digital cultural heritage and act as a landmark and as a valuable mean of information and communication for different users.

Launched at the end of 2011, the portal is still very young. Nonetheless, in around three years it reached over 19.000 monthly visits. This number, which is constantly growing, demonstrates the increasing popularity of the portal; furthermore it reveals the vivid desire of the audience for information on scientific projects from the field of digital cultural heritage, and thus it proves the necessity to disseminate such information.

Besides being official media partner of the RICHES International Conference, together with the Chinese newspaper Beijing Youth Daily, Digital Meets Culture (www.digitalmeetsculture.net) is official media partner of the project. In this sense, it publishes articles about all the RICHES-related activities and events (in addition rebounded on the Facebook, Twitter and LinkedIn account of the e-zine), showcases the RICHES blog and hosts the RICHES newsletters.

On occasion of first international project conference, several news have been published on Digital Meets Culture since the beginning of year 2014.

Hereafter, a selection of the posts:



Pisa, 4-5 December 2014

RICHES Conference “CH: Recalibrating Relationships”

On 4-5 December 2014, RICHES' First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. The event, patronised by the Italian Ministry of Economic Development, the Tuscany Region, the Municipality of Pisa, the University of Pisa and Fondazione Sistema Toscana, is organised by RICHES partner Promoter Srl. The conference, entitled “Cultural Heritage: Recalibrating Relationships” considers the overarching objective of the project: how to reduce the distance between people and culture and recalibrate the relationship between heritage professional and heritage users. Such recalibration process will maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage. [Continue reading →](#)

February 2014

Article visible at the link: <http://www.digitalmeetsculture.net/article/riches-first-international-conference-ch-recalibrating-relationships/>



The international Network for the Societal Challenge 6 and SSH announces Pisa's conference

RICHES is on Net4Society's website!

On 9 September 2014, Net4Society published an article on its website announcing the first International Conference of the RICHES Project, being held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, on 4-5 December 2014. NET4SOCIETY is the International Network of National Contact Points for the Societal Challenge 6 and Socio-economic Sciences and Humanities in Horizon 2020. [Continue reading →](#)

September 2014

Article visible at the link: <http://www.digitalmeetsculture.net/article/riches-is-on-net4society-website/>



The Netherlands, 27 September – 15 November 2014

Pisa is approaching and... we start co-creating!

How cultural institutions can renew themselves? How can heritage professionals create the conditions for the visitors to leave the role of observers and instead be active contributors to the development of heritage? How can the consumers become producers of cultural heritage? How can cultural heritage be co-created? RICHES is trying to answer these questions through a series of co-creation sessions. The outcomes of these initiatives will be presented during 5 December's afternoon programme of the First RICHES International Conference, being held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi (4-5 December 2014). [Continue reading](#) →

October 2014

Article visible at the link <http://www.digitalmeetsculture.net/article/pisa-is-approaching-and-we-start-co-creating/>



Pisa was chosen as seat for the International Conference "Cultural Heritage: Recalibrating Relationships". On occasion of the Italian presidency of the Council of the European Union, the international consortium RICHES chose Pisa as seat for its important conference, held at the Museum of Graphics of Palazzo Lanfranchi on 4-5 December 2014. The event was organised by RICHES Italian partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana ("Tuscany System Foundation"). [Continue reading](#) →

November 2014

Article visible at the link <http://www.digitalmeetsculture.net/article/pisa-seat-of-the-international-conference-cultural-heritage-recalibrating-relationships/>



Over 150 attendees at 'Cultural Heritage: Recalibrating Relationships'

RICHES International Conference concluded successfully!

The first international conference of the RICHES project concluded with success. The event, organised by partner Promoter in the aristocratic venue of

Palazzo Lanfranchi, was attended by over 150 people. International experts intervened as speakers, bringing their valuable contribution and offering new cues to the project research. [Continue reading](#) →

December 2014

Article visible at the link <http://www.digitalmeetsculture.net/article/riches-international-conference-in-pisa/>



Great participation by the AICI associates in 'Cultural Heritage: Recalibrating Relationships'

AICI at the RICHES International Conference

How can cultural institutions renew and remake themselves? How can they foster the shift from traditional hierarchies of Cultural Heritage (CH) to more fluid,

decentred practices? Both RICHES and AICI are actively engaged in answering this question, central theme of the International Conference "Cultural Heritage: Recalibrating Relationships" held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, on 4-5 December 2014. As RICHES official associate partner, AICI brought its valuable contribution to the project event, participating in the conference and related poster session with several representatives from its member institutes. [Continue reading](#) →

January 2015

Article visible at the link <http://www.digitalmeetsculture.net/article/aici-at-the-riches-international-conference/>



 **RICHES**
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES PROJECT INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

**The video of the
RICHES First
International
Conference is online!**

The RICHES International
Conference held in Pisa (4-5
December 2014) concluded
successfully the first year of activities of the project. Inspiring
presentations delighted the audience with interesting reflections and best
practice examples around the conference topic "Cultural Heritage:
Recalibrating relationships". [Continue reading →](#)

February 2015

Article visible at the link <http://www.digitalmeetsculture.net/article/the-video-of-the-riches-first-international-conference-is-online/>.

As mentioned above, for the conference Digital Meets Culture agreed a media partnership with the Chinese newspaper Beijing Youth Daily, which published several articles about the conference in its paper and online versions (examples provided at Annex II).

2. The conference

The first international conference of the RICHES project took place in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, from 3pm to 7pm of 4th December and from 9am to 5.30pm of 5 December 2014.

The event programme was the following:

4th DECEMBER 2014

15.00 Registration and welcome coffee

16.00 Conference opening:

- Welcome speeches by local authorities: Dario Danti, Assessor for Culture of Municipality of Pisa; Alessandro Tosi, Scientific Director of the Museum of Graphics
- Welcome speech by Mauro Fazio, Italian Ministry of Economic Development
- Presentations by associate projects' representatives
 - Francesca Lanz, Politecnico di Milano – MeLa* Project, European Museums in an age of migrations
 - José María Martín Civantos, Universidad de Granada – MEMOLA Project, Mediterranean Mountainous Landscapes
- Presentation of RICHES (Renewal, Innovation and Change: Heritage and European Society) EU-funded research project, within the 7th Framework Programme for Socio-economic Sciences and Humanities

18.00 Socio-cultural activity:

- Visit to Tullio Pericoli's exhibition and to the photographic exhibition "All Our Yesterdays: memories from our family album"
- Cocktail

20.00 Social dinner reserved to the partners, invited speakers and local authorities.



5th DECEMBER 2014

8.45 – 9.00 Registration

9.00 – 13.00 Key-notes. Moderated by Antonella Fresa, Promoter Srl

9.00 - 9.40 Neil Forbes, Coventry University - *Assessing "value" in Cultural Heritage*

9.40 - 9.55 Question & Answers

9.55 - 10.35 Xiao Chun Situ, Beijing Youth Daily - *Digital Art and Digital Cultural Heritage in China*

10.35 - 10.50 Question & Answers

10.50 - 11.10 Coffee break

11.10 - 11.50 Bill Thompson, BBC - *Broadcast archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains?*

11.50 - 12.05 Question & Answers

12.05 - 12.45 Karol Jan Borowiecki, Syddansk Universitet – *Personal relationships and the formation of cultural heritage: The case of music composers in history*

12.45 - 13.00 Question & Answers

13.00 – 15.00 Catering lunch and visit to the poster session

15.00 – 17.00 Presentations of the project's outcomes: co-creation sessions. Moderated by Dick van Dijk, Waag Society:

15.00 - 15.15 Janine Prins, Waag Society - "The power of diversity"

15.15 - 15.30 Douwe-Sjoerd Boschman - "The co-creative process"

15.30 - 15.45 Co-creation sessions: video presentation

15.45 - 16.05 Ilias Zian (National Museum of World Cultures, Leiden) and Emma Waslander (Stedelijk Museum, Amsterdam) - "In search of identity"

16.05 - 16.25 Hodan Warsame, Simone Zeefuik and Tirza Balk, collective Redmond Amsterdam - "Decolonising the Museum"

16.25 - 16.40 Laura van Broekhoven, Stichting Rijksmuseum voor Volkenkunde, Leiden - "Impact at the Museum"

16.40 - 17.00 Discussion

17.00 – 17.30 Conclusions



2.1 Afternoon of 4th December: the opening

The conference opened in the afternoon of 4 December when the attendees, after the registration and a nice welcome coffee, took seat in the large room of the second floor, fully dedicated to the conference. Welcome speeches by Antonella Fresa from Promoter, Dario Danti, Chancellor of Culture in representation of Pisa municipality, Alessandro Tosi, scientific director of the Museum of Graphics and Mauro Fazio from the Italian Ministry of Economic Development introduced the day.



Opening by Antonella Fresa (photo by Rudy Pessina)



Pisa's Chancellor of Culture Dario Danti (photo by Rudy Pessina)



Museum of Graphics Scientific Director Alessandro Tosi (photo by Rudy Pessina)



Mauro Fazio, Italian Ministry of Economic Development (photo by Rudy Pessina)



Francesca Lanz (photo by Rudy Pessina)



José María Martín Civantos (photo by Rudy Pessina)

Then there were speeches by the representatives of two RICHES sister projects: Francesca Lanz from Politecnico di Milano, presenting “MeLa* Project: European Museums in an age of migrations” and José María Martín Civantos from Universidad de Granada, presenting “MEMOLA Project: Mediterranean Mountainous Landscapes”.

Finally, Neil Forbes from Coventry University spoke about the vision, the research areas and the objectives of the RICHES project.

The evening concluded with two pleasant cultural activities: a guided tour to the exhibition of Tullio Pericoli, renowned Italian painter and illustrator, on show on the first floor of the Museum

of Graphics, and a visit to the crowdsourced photographic exhibition of the “All Our Yesterdays” series, showing digitised images of vintage photographs collected among the citizens of Pisa during the Europeana Photography main exhibition “All Our Yesterdays (1839-1939). Life through the lens of Europe’s first photographers (11 April – 2 June 2014)”.

2.2 Morning session of 5th December: keynotes

On the second day, the conference began with Neil Forbes, who took again the microphone for the first keynote speech entitled “Assessing value in cultural heritage”. Forbes illustrated a few of the issues involved in such assessment process, by drawing on selected examples of contested values around cultural heritage.



Neil Forbes (photo by Rudy Pessina)

The second keynote speech, entitled “Digital art and digital cultural heritage in China”, was given by Situ Xiaochun, trying both to describe how Chinese artists, Chinese art critics and Chinese media think about “digital” and to investigate the status of digitisation of cultural heritage in China, with a focus on libraries, museums and galleries.



Situ Xiaochun (picture by Rudy Pessina)

Unable to be present on site, the third keynote speaker of the conference, Bill Thompson from BBC, made a virtual greeting to the public via Skype; then his speech, entitled “Broadcast Archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains?”, was shown to the attendees through a video presentation.



Bill Thompson (photo by Rudy Pessina)

Last but not least, Karol Jan Borowiecki intervened in the conference as fourth keynote, with a lecture about “Personal relationships and the formation of cultural heritage: the case of music composers in history”, through which he drew attention to the importance of personal relationships for an artist’s productivity and in the formation of cultural heritage.



Karol Jan Borowiecki (photo by Rudy Pessina)

2.3 Afternoon session of 5th December: presentation of co-creation activities

After the lunch and the visit to the poster session of the conference, the second part of the day began, introduced and moderated by Dick Van Dijk. The afternoon was devoted to presenting the co-creation sessions executed as part of the RICHES project in the Netherlands.

A co-creation session can be defined as an experimental activity aimed at demonstrating how the public can be creator (and so co-creator, together with the heritage professionals) as well as user of cultural contents. In other words, it is a practical example of “relationship recalibration”.



Dick Van Dijk (photo by Rudy Pessina)



Janine Prins (photo by Rudy Pessina)



This part of the conference included presentations by: Janine Prins from Waag Society; Douwe-Sjoerd Boschman from Waag Society; Ilias Zian from National Museum of World Cultures – Leiden & Emma Waslander from Stedelijk Museum Amsterdam; Hodan Warsame, Simone Zeefuik & Tirza Balk from collective Redmond Amsterdam and Laura van Broekhoven from Stichting Nationaal Museum van Wereldculturen – Leiden.

Waag presented also a preliminary video registration showing the dynamics and results of the Dutch co-creation workshops held at the National Museum of World Cultures in Leiden.



Douwe-Sjoerd Boschman (photo by Rudy Pessina)



Ilias Zian and Emma Waslander (photo by Rudy Pessina)



Hodan Warsame, Tirza Balk and Simone Zeefuik (photo by Rudy Pessina)



Laura Van Broekhoven (photo by Rudy Pessina)

The central question underlying the Netherlands' activities is how young people relate to heritage and heritage practices; the method to direct this conversation developed through design thinking and co-creation with young adults, museum staff and designers from Waag Society. The aim of such co-creation activities is to contribute to identify novel strategic directions for museums. The results of these activities can contribute to (re-)think what it means for a museum to relate to contemporary society, fostering recognition of identity, history and contemporary life of young adults with multicultural backgrounds.

2.4 Closure

After the conclusive remarks, Antonella Fresa addressed her thanks to the numerous audience, the speakers, the project consortium and the organisational staff.

At the end of the two days there was a real sense of having created a really interesting and successful event: not only a mile marker for the RICHES project, but also a wealth of consideration and input around the theme of reducing the distance between people and culture.

The overall topic of the conference was indeed: recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

3. The conference papers

This section contains the full papers which the conference speakers based their speeches on. Papers are accompanied by the related speaker's profile.

3.1 The MeLa* Project, by Francesca Lanz

MeLa* is a four year multidisciplinary and collaborative Research Project funded in 2011 within the 7th Framework Programme of the European Commission.

Adopting the notion of "migration" as a paradigm of the contemporary global and multi-cultural world, MeLa* investigated the role of museums in 21st century in Europe and their ongoing evolution triggered by accelerated mobility, by fluid circulation of information, ideas and cultures and by the consequent increase of cultural encounters, cross-fertilisation and hybridisation of societies and identities, as well as by the politic, economic and cultural processes pertaining to the creation and consolidation of the European Union.

By analysing contemporary museums both as cultural spaces and physical places, the Project aimed at identifying innovative practices which may enhance their role in fostering mutual understanding, social cohesion and a sharper awareness of an inclusive European identity.

The project scientific programme and structure have been designed and implemented in order to guarantee an all-accomplished approach to the research topics and provide the most comprehensive view possible of the questions at stake.

The MeLa* working group consists of nine European organisations of recognised experience in the fields of the research at international level. Project partners have been selected to combine appropriate knowledge and rooted research background, in order to efficiently cover all the expertise needed to implement and validate the scenarios presented and achieve the project objectives. The Project programme on the other hand has been articulated in detailed domains of study, which represent the theoretical and thematic fields of investigation identified as the most meaningful and crucial for positioning emerging research questions. Different kind of investigations and activities have been carried out within each research fields, drawing on both standard research methodologies proper of the disciplines involved, as well as exploring more experimental ones, such as design actions and artistic research. The investigations carried out within each research field and the related findings converged both in specific scientific publications and policy briefs.

Since its beginning, MeLa* has been promoting a widespread use of the advancement of knowledge produced guaranteeing a high open access level to all the Project products. The in-progress results are collected in the MeLa* Book Series, a collection of open-access digital publications which report the main findings ensued from the research activities developed by the different MeLa* Research Fields, available on line on the Project website.

The final project findings will finally coalesce into the MeLa* Critical Archive: a digital platform drawing together the main insights gathered within the research investigations, a research tool for exchange among partners and a communicative project aimed at conveying the complexity of the highly interdisciplinary project's approaches and findings as a unitary yet multifarious cultural proposal.

** "mela" is the Sanskrit word for "gathering" or "meeting." Today it is referred to intercultural encounters, intended as opportunities for community building.*

Francesca Lanz, Architect and PhD in Interior Architecture and Exhibition Design, is Adjunct Professor of Interior Architecture at School of Architecture and Society of Politecnico di Milano and post-doc researcher at the Department of Architecture and Urban Studies.

Her research interests focus on the field of interior architecture, museography and exhibition design. Since 2006 she has been collaborating to several national and international research projects and teaching activities teaming up with different departments of Politecnico di Milano; currently she is appointed researcher for the European Project “MeLa* – European Museums in an age of migrations” serving as Assistant Coordinator and Dissemination Manager and investigating the evolution of contemporary museums.

The results of her investigations have been presented in several international conferences and published in scientific journals and different books among which the most recent include: with Elena Montanari, *Advancing Museum Practices* (Turin: Allemandi, 2014); *About City Museum in a Transcultural Europe?*, in *Museums and Migration: History, Memory and Politics*, (Laurence Gourievidis, ed. London: Routledge, 2014); *City Museums Beyond the Museum: Networking as a Strategy for 21st Century European City Museums*, in *Migrating Heritage: Experiences of Cultural Networks and Cultural Dialogue in Europe* (Perla Innocenti, ed. Aldershot: Ashgate, 2014) *Migration (in) Museums. A reflection on display structures for the representation of migration in European contemporary museums*, *Museums and Society*, 13 (3); with Luca Basso Peressut and Gennaro Postiglione, *European Museums in the 21st Century: Setting the framework* (Milano: Politecnico di Milano, 2013).

3.2 The MEMOLA Project, by José María Martín Civantos

MEMOLA (Mediterranean Mountainous Landscapes: an historical approach to cultural heritage based on traditional agro systems) proposes an interdisciplinary approach to cultural landscapes of Mediterranean mountainous areas, taking as a central axis the historical study of two natural resources essential to generate agro-systems: water and soil.

The study focuses on four areas: Sierra Nevada (Spain), Monti di Trapani (Italy), Colli Euganei (Italy) and Vjosa Valley (Albania).

The concept of cultural landscape used assumes that the logics governing landscapes and their structure are strongly conditioned by the need of ensuring the livelihood of rural communities over time. To understand the landscape it is necessary to investigate the historical processes that have led to a specific relationship with the environment, aimed at the extraction and use of resources in certain social contexts. These uses have deeply moulded the environmental context, generating not only its forms, but also the cultures that made possible its management and maintenance until today. The project proposes to develop a diachronic study in order to attend the relationship between rural communities and natural resources, specially water and soil, essential for the generation of agricultural systems and the cultural landscapes in which they are inserted.

The knowledge of the different ways natural resources are exploited and managed over time is crucial for landscape conservation and its adaptation to current global changes: globalisation, agrarian industrialisation, climate change, loss of peasant knowledge and rural population. Mountainous areas act as repositories for both tangible and intangible cultural heritage, whose socio-economic tissues are constantly submitted to erosion. The recollection, registration and diffusion of this complex heritage assemblage represent an important enrichment in terms of local social cohesion, cultural identification and social awareness.

One of the main objectives of the project is to investigate the rules that regulate the process of historical landscapes formation in relation to natural resources within a diachronic framework.

Another objective is to draw context-tailored strategies of preservation, diffusion and improvement of the cultural heritage (both tangible and intangible) and of the environment. This objective includes the analysis of ecosystem services to examine their role in maintaining biodiversity (wild and cultivated) and trace an historical trajectory of agro ecosystems leading to the creation of a “High Nature Value farmland”.

Finally, the MEMOLA project proposes to develop new methodologies for the study of cultural landscapes, through the creation of scalable working protocols, able to take advantage of the solid background of technologies and analysis methods available to the research group. Applying a multidisciplinary perspective widens the range of specialists involved in cultural heritage study to agronomist, hydrologists, botanists, hydro-geologists, geologists, architects, historians and archaeologists. Recognising the importance of incorporating an interdisciplinary approach in the study of cultural landscape the MEMOLA project, coordinated by the University of Granada (Spain), is integrated by an international team of researchers and experts coming from the academic and business context. A total of ten partners from five different countries (Spain, Italy, Albania, England and Ireland).

The participant public institutions are the universities of Padova, Palermo, Córdoba and Sheffield, as well as CSIC-Escuela Española en Roma. In addition, the private institutions participating in the project are Eachtra Archaeological Projects y Arqueoandalusí, Arqueología y Patrimonio S.L. as well as the Center of Research and Promotion of Historical and Archaeological Albanian Landscapes (CerPHAAL) and the Centro UNESCO Andalucía.

José María Martín Civantos is Professor of Medieval History and Archaeology at the Medieval History department of the University of Granada. He is specialised in Landscape Archaeology and Islamic History with a focus on the western Mediterranean region. His educational path, taking place both in Spain and Italy, gave him the opportunity to experience different research environments and therefore to establish scientific links between both countries.

Since 2006 he has been creating a stable research group integrated by scholars, PhD students, MA students and technicians and has consolidated a widespread collaboration network with experts from other disciplines. This broad network includes experts of History and Archaeology, Environmental Sciences, Agronomy, Botany, Geography, History of Construction, Spatial Planning, Topography and Photogrammetry, Computer Systems and Languages and Graphic Computing.

José María Martín Civantos participated in 20 research projects and 15 research contracts in Spain, Italy, Albania and Morocco.

Author of more than 70 publications, he is member of the editorial/scientific board of 5 journals and referee for more than 7. He is responsible for more than 25 archaeological activities, official reports, heritage conservation, protection and use proposals, including the web site www.patrimoniogadix.es.

He is scientific manager of the Alquife Mining Park project.

He is supervisor of 3 international doctoral thesis and 25 MA thesis, including students from Spain, Italy, Albania, Egypt, Syria, Jordan and Kuwait. He is moreover supervisor of many PhD students, including scholars from Building Engineering and Social Anthropology.

3.3 The RICHES Project, by Neil Forbes

RICHES (Renewal, Innovation and Change: Heritage and European Society) is a research project funded by the European Commission within the 7th Framework Programme in the domain of socio-economic sciences and humanities.

Its main objective – enclosed in the project slogan «Recalibrating Relationships: bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world» - is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage (CH). RICHES' research general focus is therefore on change: on the decentring of culture away from institutional structures towards the individual and on the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage.

As digital technologies now permeate all of society, compelling us to rethink how we do everything, we ask questions: how can CH institutions renew and remake themselves? How should an increasingly diverse society use our CH? How may the move from analogue to digital represent a shift from traditional hierarchies of CH to more fluid, decentred practices? How, then, can the European citizen, alone or as part of a community, play a vital co-creative role? What are the limitations of new technologies in representing and promoting CH? How can CH become closer to its audiences of innovators, skilled makers, curators, artists, economic actors? How can CH be a force in the new European economy?

Through its investigation, RICHES researches answers to these questions, aiming at the following goals:

- to develop the conceptual framework of its research;
- to investigate the context of change in which CH is preserved, made and transmitted;
- to identify the directions to be taken to maximise the impact of CH on social development;
- to devise instruments and methodologies for knowledge transfer, exploiting the potential of CH through digital technologies for the EU economic growth;
- to tell stories related to Mediated and Unmediated CH, through concrete case studies;
- to produce evidence-based policy recommendations and best practice guidelines.

The RICHES research focuses on:

- IPR issues, arising from the move from analogue to digital media;
- context of change in which CH is held, preserved, curated and accessed;
- mediated and unmediated heritage;
- context of change in which performance-based CH is made;
- transformation of physical spaces, places and territories;
- traditional skills transferred into innovative production methods for the creative industry;
- digital CH practices for identity and belonging;
- co-creation and living heritage for social cohesion;
- structures for community and territorial cohesion;
- CH and places;
- economics of culture and fiscal issues;
- innovation and experimentation in the Digital Economy;
- museums and libraries adopting digitisation and digital services;

- digital exhibitions;
- virtual performances;
- Public-Private-Partnership.

The project work is expected to have a social, economic, cultural, educational and technological impact:

- social - RICHES is expected to challenge the “democratic deficit” existing between producers/curators and consumers/users of CH;
- economic - the models of skill and technology transfer developed by RICHES are expected to influence the production methods in the sectors of fashion and product design and to have wider applicability to many other sectors;
- cultural - co-creation and experimentations in the field of digital technologies applied to performance-based CH are expected to stimulate innovative interactions with cultural audiences;
- educational - through its co-creation work, RICHES is expected to influence the educational processes offering novel learning opportunities and new resources for teachers and learners;
- technological - RICHES intends to identify the real requirements of the CH sector, creating the conditions for a truly user-driven technological research.

First project’s outcomes focus on:

- 1) The development of the research’s conceptual framework;
- 2) Co-creation;
- 3) IPR in the move from analogue to digital media.

Current result of the first focus is “The RICHES Taxonomy”: the Taxonomy (taken from the ancient Greek *τάξις* “order” and *νόμος* “rule, norm”) is a theoretical framework of interrelated terms and definitions, referring to the new emerging meanings of the digital era (such as “preservation”, “digital library”, “virtual performance” and “co-creation), aimed at outlining the conceptual field of digital technologies applied to cultural heritage. Such Taxonomy constitutes the foundation of the project’s research work, by providing a common background and map that will guide the RICHES studies and underpin the development of further research activity.

Through its list of definitions and explanations – and in accordance with the Greek etymology of the word – the RICHES Taxonomy classifies and orders a wide range of concepts in categories of terms.

The tool, comprising around a hundred alphabetically ordered terms, has been developed through the shared work of the project consortium, the contribution of people participating in the first RICHES workshop (13th of May 2014) and the revision of an editorial team constituted by several consortium members.

The taxonomy was launched online at <http://www.digitalmeetsculture.net/projects/riches/riches-taxonomy/> in November 2014 and it will be constantly updated and improved, throughout the project’s lifetime, with the help of the RICHES Network of Common Interest and visitors to the RICHES website. The possibility for any interested user to contribute will be soon integrated.

Initial result of the second focus are three co-creation sessions held in Amsterdam and Leiden (the Netherlands) between 27th September and 15th November 2014, organised by Waag Society and Leiden's National Museum of Ethnology. They are experimental activities aimed at demonstrating how the public can be creator (and so co-creator, together with the heritage professionals), besides user, of cultural contents.

Co-creation sessions held in the Netherlands focused "hands-on" on the question how young people relate to heritage and heritage practices with young adults, museum staff and designers being involved in this dialogue; Waag and the Museum's staff took the notion of creation literally and tried to move beyond the use of mere words, by actually designing potential interventions in the museum together with the users. This sessions were aimed at (re-)thinking what it means for a museum to relate to contemporary society and at fostering recognition of identity, history and contemporary life of young adults with multicultural backgrounds.

Around 20 young adults and 10 people of the staff participated in the co-creation process; young people were invited to create with their hands, tell stories and discuss themes of cultural citizenship, belonging, re-configuring the museum, decolonising the museum (building new relationships, not based on domination).

Focus of the museum turned out to be very much on getting people in, participants expect the museum coming to their lives/world, instead of having to come to the museum.

The initial outcomes of the Dutch co-creation experiments will be more widely presented in this conference during the afternoon session of 5th December.

Opening result of the third focus is the RICHES analysis of two concrete case-studies in the framework of the current IP issues:

1. The co-creation sessions held in the Netherlands;
2. The National Library of Ankara (evaluation of the library's digitisation stage and understanding of its users' needs).

The project is at the forefront of re-thinking the intersections between cultural heritage, copyright and human (cultural) rights in the digitised era. RICHES analysed the tension between human cultural rights (presenting CH as public good) and the traditional copyright law (focused on the commodification of culture, private property, ownership and control).

The last two decades have witnessed significant changes to the ways in which our CH is created, used and disseminated. From the once linear, hierarchical and authoritative relationships between memory institutions and the user of CH, the digital era is forcing us to re-think every aspect of our CH ecosystem. A challenge for the RICHES project is investigating how the groups involved in the creation, selection and mediation of CH within the analysed case studies can benefit from the cultural rights articulated in the UNESCO Conventions. CH and IP contextualised within a Human Rights approach may form the foundation for the challenges to cultural hegemony.

For the profile of Neil Forbes see *infra*, paragraph 3.4 [Editors' note].

3.4 Assessing "value" in cultural heritage, by Neil Forbes

Abstract:

Undeniably, Europe is a fabulous repository of cultural heritage. Furthermore, it is widely recognised this cultural heritage is an important component of collective and individual identity and that it contributes to

the cohesion of the EU and to the creation of links between citizens. At the same time, a number of challenges and pressures threaten to undermine this immeasurably rich endowment. The over-riding need, it is said, is to promote cultural heritage's intrinsic value. But what is meant by "value" in this context? To whom and why may any one, particular manifestation of cultural heritage said to be of value? Emerging from centuries of intra-European conflict and the consequences of European colonialism, European society is defined by its diversity, pluralism and heterogeneity. Both ancient traditions and contemporary culture are celebrated and sometimes contested. As a result of Europe's shared history, a set of values (tolerance, respect for individual rights, democracy and freedom of expression) are commonly-espoused. How are these values to be translated into decisions around cultural heritage? When the various legal, socio-economic, political or religious values upon which both European society and cultural heritage are based come into conflict with each other, how should they be reconciled? Or, indeed, are there alternative value-systems that need to be considered and given weight when debating matters of policy and practice? This presentation will seek to illustrate a few of the issues involved by drawing on selected examples of contested values around cultural heritage.

Undeniably, Europe is a fabulous repository of cultural heritage. Furthermore, it is widely recognised this cultural heritage is an important component of collective and individual identity, and that it contributes to the cohesion of the EU and to the creation of links between citizens. At the same time, a number of challenges and pressures threaten to undermine this immeasurably rich endowment. The over-riding need, it is said, is to promote cultural heritage's intrinsic value. But what is meant by "value" in this context? To whom and why may any one, particular manifestation of cultural heritage said to be of value?

Emerging from centuries of intra-European conflict and the consequences of European colonialism, European society is defined by its diversity, pluralism and heterogeneity. Both ancient traditions and contemporary culture are celebrated and sometimes contested. As a result of Europe's shared history, a set of values (tolerance, respect for individual rights, democracy, and freedom of expression) are commonly-espoused. How are these values to be translated into decisions around cultural heritage? When the various legal, socio-economic, political or religious values upon which both European society and cultural heritage are based come into conflict with each other, how should they be reconciled? Or, indeed, are there alternative value-systems that need to be considered and given weight when debating matters of policy and practice? This presentation will seek to illustrate a few of the issues involved by drawing on selected examples of contested values around cultural heritage.

I want to look at just one area of cultural heritage: the built environment or immovable cultural heritage. Let me explain why; this talk could be entitled "before immovable cultural heritage there is removable cultural heritage" (think of Carabanchel, closed in 1998, demolished in 2008, or the Ryton car plant, closed at end 2006, demolished in 2007).

In terms of conventions which underpin statutory legislation, an early example of the idea that society as a whole needs to be involved if a policy of integrated conservation of the built environment is to succeed is to be found in *The European Charter of the Architectural Heritage* which was adopted by the Committee of Ministers of the Council of Europe in 1975. As this

Charter puts it «The public should be properly informed because citizens are entitled to participate in decisions affecting their environment».⁶

A more recent, important landmark was the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Declaration, 2005). This intelligent and thoughtful document points to the need to take into consideration the value attached by each heritage community to the cultural heritage with which it identifies.

The Convention speaks of «the subjective, conflictive, contextual and dynamic nature of values because they are inherently linked to the motivations, opinions and goals that actors bring to the archaeological process». In discussing symbolic and social value, the object or place is seen as the medium through which culture is expressed, created or reproduced. The cultural nature of heritage has also led to an acknowledgement that values may be extremely varied and that their nature is highly dynamic and changeable.

Perhaps one of the most important benchmarks when seeking guidance on values is the Burra Charter, first drawn up by the International Council on Monuments and Sites – ICOMOS – in 1979, and revised thereafter, with the latest version produced by ICOMOS Australia last year.⁷ The Charter attempts to be all-embracing and to give full recognition to the sensitivities involved when dealing with questions around the relationship between cultural heritage and place. Few would wish to take issue with the very worthy principles which the Charter set out, although - if you will permit me - I would like to draw your attention to one or two features that I think are worth debating.

To quote from the Charter:

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. For some places, conflicting cultural values may affect policy development and management decisions.

Article 13 speaks of how «the co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict».

The term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

The Burra Charter Process:
steps in planning for and managing a place of cultural significance

- Understand the Place;

⁶ <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/170-european-charter-of-the-architectural-heritage> (30/11/2014).

⁷ The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013.

- Assess Cultural Significance;
- Identify All Factors and Issues.

Finally, I would like to mention the very promising work on values being undertaken by the Heritage Values Network, funded under the JPI on Cultural Heritage. As van Linde, one of the convenors has said, «the real question, in my opinion, is therefore if we need different value-based models and approaches for different visions, contexts and motivations...»⁸

The first point I would like to go back and reflect on is that «cultural significance means aesthetic, historic, scientific, social or spiritual value». In considering the question of aesthetics, I was reminded recently in an article by the Financial Times columnist, Harry Eyres, of Abraham Maslow's theories about how humanity is motivated and the idea of a hierarchy of needs. In 1964, Maslow first published *Religions, Values and Peak Experience*, the peak being moments of rapture brought on by experiencing or creating something of beauty or artistic merit. As Eyres pointed out, the theory is somewhat discredited because of lack of empirical evidence of hierarchy of needs and difficulty of weighing up individual against social or collective needs. Maslow's original conception was that peak experience was open to all, not just the elite. But, inevitably, the idea of hierarchy is problematic: it implies that values are relative, that some cultural accomplishments are superior to others.

And what about the question of how cultural heritage is experienced? One of the paradoxes of the 21st century is that with the democratisation of heritage - more CH is accessible to more people than ever before - problems may be caused for the preservation of heritage that is in a less than robust condition. The rationing of access to see famous and popular works of art threatens to devalue the whole experience. Is that why the Porsche Travel Club paid for the privilege during a tour of Rome to listen to a concert and partake of a gala dinner in the Sistine Chapel. And so we have entered on to the territory of socio-cultural bias and ideological stance.

The second point I would like to think about is “value for past, present or future generations”. The concept of change is, I believe, at the heart of how we try to make sense of this formulation: How we perceive change is a complex field. Things used to be a certain way but not now – can be slow evolution or rapid change. Often, in the contemporary world, the change involves technology. Sometimes a cumulative effect, not a newsworthy event and the change may be too recent for some degree of objective historical analysis. Indeed, as an historian, I am in sympathy with those who argue that we are increasingly obsessed with the present. In addition to historians, there are those with interests in memory, identity and, of course, cultural heritage itself who are all clamouring to have their voices heard.

Perhaps I may, rather randomly, take two examples of successful preservation where value (however defined) remained unrecognised.

- 1) Painshill Park:
Grade 1 listed; Heritage Lottery Fund; Patron – HRH Prince of Wales.

⁸ Sjoerd van der Linde Oslo Workshop Discussion Documents: Assessing, Measuring and Prioritizing Heritage Values. Heritage Values Network.

Vineyard restored – planted with Pinot Noir cultivar, as in 18th c. Also ruined abbey – built as a ruin, a folly. Includes a Turkish Tent – as Turks still camped outside Vienna. Inspired by classical landscapes, but a garden of moods and senses created, led change from previous geometric style to naturalistic.

2) St Pancras Hotel:

Sir John Betjeman led campaign (when plan to demolish was leaked to him by a BR employee). The architectural establishment saw no value in the building, even though designed by Sir George Gilbert Scott.

The concept of change is symbolised literally and metaphorically by how we generate energy. Three cooling towers at the disused Didcot A power Station in Oxfordshire were demolished July this year. Coal-fired station ceased generating electricity last year. Constructed between 1965 and 1974, the towers stood at 114 metres (375ft) and were designed to cool 9m gallons of water per hour.⁹ You may take the view that these great hyperbolic structures are blots on the landscape (many local people held this view) that their demolition should be welcomed.

In 2003, readers of Country Life voted Didcot Britain's third worst eyesore, after wind-farms and Birmingham New Street station. I would certainly agree about New Street – although that is being rebuilt. The fourth worst eyesore was Battersea Power Station.¹⁰ But the same magazine suggested in 2007 that Sir Henry Moore might have been involved in the design of the site.¹¹

This is an example where personal values may start to become confused with heritage values. The Station was owned by the state – the CEBG – using coal dug by miners in a nationalised NCB. Part of the rhetoric of privatisation beginning under Margaret Thatcher was the need to return ownership and decision-making to ordinary people via the free market and share-holding democracy. Rule by socialistic, faceless state bureaucrats subservient to the tyranny of trade unions would be abolished. The gas-fired Didcot B still operates (although there was recently a spectacular fire there). The station is owned by RWE, the Essen-based multinational energy company.

Sir Neil Cossons, Chairman of English Heritage until 2007, said of power stations: «yesterday's eyesore is tomorrow's monument. The great cooling towers that dominate the Trent Valley are already approaching the end of their lives; history tells us that when the time comes the defence of these great temples to the carbon age, now mellowed by time and familiarity, will be fought with the same passion that secured the gasholders of St Pancras and led to the listing of the Post Office Tower and Jodrell Bank».¹²



Neil Forbes is Professor of International History and Director of Research at Coventry University, with a wide-ranging portfolio of university responsibilities. His research interests and publications lie in the following fields: the impact of the World Wars on Britain and Europe, especially in

<http://www.bbc.com/uk-news/2014/jul/27/didcot-demolition-power-station-towers> (05/10/2014)

<http://www.bbc.com/1/hi/uk/3266745.stm> (23/11/2014)

[http://www.coventry.ac.uk/arts-entertainment/architecture/henry-moores-cooling-towers-under-threat-](http://www.coventry.ac.uk/arts-entertainment/architecture/henry-moores-cooling-towers-under-threat/)
14)

Conservation Bulletin 65, Winter 2010: Inherited Infrastructure: 6

relation to conflict heritage, contested landscapes and the memorialisation of war; creative archiving and cultural heritage; the processes of financial stabilisation in Europe after the First World War; Anglo-American relations and the rise of the Third Reich; the interaction of foreign policy formulation and diplomacy with the business practices of multinational enterprise during the interwar years. He has played a leading role in a number of major UK and EU research projects.

3.5 Digital Art and Digital Cultural Heritage in China, by Situ Xiaochun

Abstract:

This work focuses on several aspects of digital art and digital cultural heritage.

The first part attempts to describe how Chinese artists, Chinese art critics and Chinese media think about “digital”. The presentation of the personal experience and the interviews of some artists, critics, galleries and art organisations directors are aimed to understand the effect of the “digital” on the creative process and to give a personal opinion about the Chinese digital art’s status quo. Main objective of the second part of this work is to investigate the state of digitisation of cultural heritage in China, with a focus on libraries, museums and galleries.

The data on digital cultural heritage has been acquired from the UNESCO reports, in order to understand which digitisation projects were already completed and which organisations are working at it. This issue will be discussed according to the introduction and implementation of the Chinese government’s directives, showing how the governmental organisations are working and providing some indications about what is on plan.

Finally, this study raises a broader question: what is the future of digital culture?

Ladies and Gentlemen, good morning!

I'm Situ Xiaochun, from Beijing, China.

First of all I would like to congratulate on the success of this meeting, the effort of the staff and thank the organising committee for giving me the opportunity of this lecture.

I would like to thank all of you in advance for your attention.

I am an artist and I have my studio in Beijing, provided with digital equipment and sculpture tools. I'm also a journalist working at the Beijing Youth Daily, which is one of the most important newspapers in China.

I was born in an artists' family: my father is a sculptor, my mother is a painter, my grandfather is a movie-maker; for this reason, I naturally have a deep respect for art. I began to work with digital technology in the 1990s and day by day “digital” became part of my life.

Today, I will give a global overview of the Chinese cultural heritage digitisation and of the organisations that are working on it.

In the second part of my speech, I will introduce the Chinese Digital Art, explain how Chinese artists and people in the field think about “Digital” and also present my own experience of digital art.

First, I need to introduce China’s current situation. To understand the present of China we have to briefly recall the Chinese social change.

From the 1840s Western culture began to influence China. Around the 1980s new habits rose. Clothing, diet, living environment, traffic, everything was changing towards an integration with western habits. TV entered the Chinese families in 1978; telephone started being used from 1882 and in 2003 the Chinese ranked as first telephone users in the world; in 1993, Chinese first Dedicated Internet Access was officially opened and the Country entered the Internet era. Chinese

internet has begun spreading to China's families since 2000, reaching 68 million of users and the second position in the world.

Since the 80s of the last century, with the reform and the opening-up policy, generally China has had a rapid economic development. Within this general progress, 2013 was very significant because in such year the Country had an economic downward trend: GDP grew only 7.7%.

Last 14 years' Chinese growth rate has been the lowest of ever and the annual percentage growth rate of GDP per capita decreased too, especially the per capita net income of urban residents. Urban areas have a three times higher per capita net income than rural areas, but the difference between them is reducing.

The current government's thinking is clear: we do not need such a high growth rate; we must keep the growth rate into an appropriate range.

From 1978 to 2013, Chinese urbanisation speeded up:

- Urban resident population increased from 170 million to 730 million;
- The urbanisation rate from 17.9% to 53.7%;
- The number of cities from 193 to 658;
- The number of towns from 2173 to 20113.

For five years now, almost everyone in China has one or more digital terminals. China entered the digital era, where digital makes possible social changing, online shopping, mobile reading, sharing, new media, virtual reality, social network etc. Digital technology has already permeated every aspect of the Chinese life and generated significant effects. With the economic improvement, culture has been taken into consideration more seriously and investments in the cultural sector have been increasing.

The central fiscal spending of 2012: (1 EUR=7.6 Yuan)

- 4.892 billion Yuan to support 1.804 museums and memorial halls and more than 40.000 art galleries, libraries and other public welfare cultural facilities free to the public;
- 400 million Yuan to support the speed up of the public digital culture construction;
- 7.13 billion Yuan for the national key cultural relics, the red (communist) cultural resources and the protection of intangible cultural heritage;
- 3.4 billion Yuan to support the development of cultural industries.

2013's report by the Ministry of Culture:

- 293,000 national cultural units;
- 2.1599 million employees working in the cultural sector;
- 3112 public libraries;
- 3476 museums;
- 53.049 billion Yuan for the national culture in 2013; 10.5% increase in comparison with the previous year, 0.38% of the State financial expenditure.

Information provided by the document of the Chinese Ministry of Culture state development goals and business priorities of the period 2013 - 2020. "Cultural information socialised service" is clearly one of China's aim. By 2020, the national cultural data centre will be the core of the

national, provincial, city and county network exchange, resource sharing and business collaboration system.

Ten years ago, many museums and libraries started digitisation projects, but there were many problems:

- lack of standards;
- lack of overall architecture and long-term consideration;
- database grounded only on archive management and backup information;
- lack of communication between agencies;
- data sharing not enough considered;
- lack of long term technical innovation.

So the value of many digital works expired before the project finished or couldn't be exploited.

But these years, the central government began to support digitisation more seriously.

In 2011, the Ministry of Culture and the Ministry of Finance jointly issued the notice to build an interconnectivity platform for a digital library system and a distributed database of digital library resources.

In 2011, the China audio and video publishing house was restructured into China's digital culture group co., LTD. It's China's first national digital culture enterprise.

The construction of "China disabled people's digital library" began in 2010; it was checked and accepted by the experts on December 12th, 2011.

In April 2014, the government released instructions for promoting the digital transformation and upgrading of the press and publishing industry.

About Chinese cultural heritage

There are many cultural goods in China; 47 of them were recognised by UNESCO as World Cultural Heritage Sites. For the passage of time, war, thefts and destructions, they are in danger; China is trying to protect them. The central government allocated to this sector in 2014:

- 8.16 billion Yuan to support the protection of cultural heritage;
- 7.5 billion Yuan for the protection of national important cultural relics, of the great ruins, of the red (communist) revolutionary cultural relics, etc.;
- 663 million Yuan for the protection of intangible cultural heritage and for the support of intangible cultural heritage rescue state projects and activities.

In 2014, the cultural heritage digital protection era started: "digital technology" catches the attention of the cultural heritage industry once again; digital technology is used widely in museums, libraries and galleries. Not only government departments and heritage preservation units are working at digitisation, but also social organisations and private companies.

Experts are calling for unified specifications and standards to establish a unified national digital platform and for relevant laws and regulations to standardise the use of the resources.

Below I give some examples of cultural heritage digitisation.

"Digital Dunhuang"

The Dunhuang Mogao Grottoes have 1600 years of history and they are composed of 735 caves.

It is in the early 1990s that the Dunhuang Research Institute began the digitisation of the caves.

At the end of 1998, in collaboration with the North-western University, they solved the colour fidelity and accuracy of line geometry problems.

At the end of 2005, the project completed the digitisation of 22 caves. But the resolution was only 75dpi. In 2006, thanks to the collaboration with the Zhejiang University, Wuhan University and Chinese Academy of Sciences, the photographic resolution reached 300dpi. But there was need of more manpower for completing all the digitisation works. For example, a medium-size cave which is around 80-100 square meters, needs the work of around 10 workers for three months. For the entire image of Wutai Mountain in Cave 61, over 4000 photos were taken, equivalent to more than 40 GB data.

The digital exhibition centre was finished in 2013, with the digitisation of 90 caves and an investment of over 300 million Yuan. The centre, which shows high-definition digital movies and offers virtual reality experiences, gives the visitor the chance to watch for instance the “flying Apsaras”, who is a female spirits in the Buddhist mythology.

Mogao Caves has a capacity of 3000 people per day, but after the visitor centre was opened, the capacity was increased to 6000 people. In 2012, a number of 800.000 visits was reached.

As for the small cave, the problem is not only you can't see clearly, but also that tourists produce carbon dioxide accelerating the aging of sculptures and murals which are made by clay, wood and straw. So experts think digital technology - allowing visitors to learn more about history, culture and Buddhist art at the same time – is the solution. Indeed the length of stay in the cave has been reduced and this is a big contribution to the relic's preservation.

The Dunhuang Academy has digitised also 38 caves of the Xinjiang Kizil Grottoes and the Digital Old Summer Palace.

Digital Old Summer Palace

In June 2009, the Beijing Tsinghua Urban Planning and Design Institute officially launched the “Re-Yuanmingyuan” research project, an example of Integrating Digital Data into Greenway Planning with Augmented Reality.

This is the first practical project in the RE-RELIC Platform, an Innovative open source technology platform which combines information database with visualisation scenes of cultural heritage.

The research team working on it is composed of professionals from several research fields, such as architecture history, archaeology, cultural heritage preservation, landscape, virtual reality, etc.

They recreated the Yuanmingyuan Garden in digital form so as it appeared in 1860.

Sightseers can see the 4-dimensional buildings and gardens free and touch the history of the Yuanmingyuan via internet. To give the virtual reality experience of the evolutionary history of this garden, a 4-dimensional time-space framework was created in order to show all the important changes occurred in every subarea.

The project's team has on plan to extend this work to other Unique Historical Treasures, such as prehistoric relics, ancient cities, intangible cultural heritage etc. Some examples are the Re-Luoyang City Project and the RE-Daheacun Project, currently ongoing. Furthermore, they planned to further experiment the integrated and in-depth application of the accurate measurement techniques and of the BIM (Building Information Model) to the 4D research process, as well as to improve the research platform's capacity for data capturing and integrated management.

New digital idea of the Palace Museum

“MengMengDa” is an animation based on historical paintings and published on the We chat platform. It is a funny educational tool, which meets the interest of the young people; a tentative to make the ancient traditional culture captivating and fashionable.

A Study of Multi-scale Space Monitoring on the Great Wall

Great Wall is an important monument in China.

After thousands of years, it's seriously affected by TIME. Some parts disappeared for the sand erosion of the desert hinterland. One day, the Great Wall will disappear completely, because it is made of rock, sand and natural plants. To protect the Great Wall it's a pressing task and digital technologies can help.

The last project for the monitoring of the Great Wall, using the application of spatial information technology to cultural heritage, was supported by the World Heritage Department of the State Administration of Cultural Heritage. The project started on May 2011 and ended on May 2013.

A particular section of the Great Wall was selected as demonstration area and the researchers used spatial information technologies such as remote sensing (RS), geographic information system (GIS) and global positioning system (GPS) - integrated with research results from archaeology, philology, history of science and other disciplines - in order to provide a research basis and a practical application reference for the benefit of the world heritage.

Tibetan intangible cultural heritage

Tibet has conducted large-scale digital projects for the protection of intangible cultural heritage since 2013. Moreover, the Tibetan Library is in charge of collecting and recording work of intangible cultural materials, which throw light on many outstanding traditional cultures.

Tibet has so far accumulated over 100,000 pieces of manuscripts, 2,000 sets of tapes and 45,000 pieces of photos, pertaining to diverse categories of cultural contents such as traditional music, dance, skill, medicine and folk customs.

Also a multimedia digital resource including stories of Tibetan epic King Gesar, eight great classical Tibetan operas, traditional dance recordings and so forth was developed and opened to the public for free.

Tibetan Opera was listed as a "Masterpiece of Oral and Intangible Heritage of Humanity" by UNESCO in 2009.

Art and digital technology

I introduce now the current situation of digital art in China. Since the 1980s, after the reform and opening-up, China has been affected by progress; more and more art styles and art forms were introduced, cutting-edge trends influenced the art creation and impacted on the traditional creativity.

Since the late 1990s, Chinese art has gradually caught up with the rest of the world. Traditional Chinese painting and oil painting are still the mainstream, but young artists are building new conceptions and constantly trying new art media and art languages, such as digital technology.

These years, the official new media art activities and exhibitions became more and more. An important example is the international new media art exhibition, a triennial brand academic programme by the National Art Museum of China, providing a platform for a global presentation of cutting-edge artworks and showing the state of development of art and technology in the new Chinese cultural context. This exhibition, opening a new horizon to the artistic creation, fully exploits the non-traditional art language created through digital technology. While the combination of art and digital technologies is developing, digital artist became more and more in China.

I talked with many Chinese who are working with digital. I hope from their words you can get a quite clear impression of the present situation.

Artist **Zhang Xiaotao** is master of the new media department of the Sichuan fine art Academy; he created many digital animations.

He observes: «New media is a fusion between different disciplines and technologies, it's a new "monster", it is the forefront of contemporary art.

Chinese digital art features many problems: for instance we don't have enough international communication, vision is not open enough; there is lack of money, the government doesn't attach importance to this kind of art; we miss a new media art theory and there are few practitioners.

I think moreover most of the art colleges are weak in the interactive media field, because they need more teachers».

Musician **Tian Peng**, who is popular in the Chinese digital music environment, has begun to work with digital performing arts in the last two years.

«I began by the end of 2012 - he tells - interaction attracted me. I started simply for personal interest, I think my creation is still young and it doesn't arrive to what I want, everything is only at the beginning and a lot of limitations come from technology; I have to study, explore and experiment».

Artist **Feng Mengbo** asserts: «I love video game since I was young; naturally, I began to work drawing inspiration from them».

In his oil painting "Game terminal", a 90s' series, Feng Mengbo combined the visual symbol coming from the cultural revolution with the video games' shapes, which seem to reveal the secrets of his youth. In video games, he found his own art medium, the most suitable for him. After, all the other works referred to that painting, the video game elements became his label and his work is unique in the Chinese contemporary art.

Shanxi Yuda group is the Chinese largest enterprise for bronze sculpture; it is also the earliest Chinese enterprise running the whole production line from the development of digital technologies to the realisation of the final bronze sculpture. Its digital centre scans data in 3D in 2 minutes and a high quality bronze sculpture can be done in 15 days.

Head **Wei EnKe** observes: «3D printing technology opens infinite possibilities to our bronze art, enabling to reduce and enlarge the sculpture; its application scope continues to expand! I have to say it makes the bronze culture take a new revolutionary leap!»

In the last 20 years, with the rapid development of the popular culture, such as pop music and movies, business has been promoting the digital technology's progress more and more. Also in the performing art, digital technology starts being used early.

The independent artists often tackle problems - such as lack of technical knowledge, long creative periods, low product costs - but often their works are unique, original, cutting-edge and experimental.

As for the digital performing art, I want to talk about the following case.

In 2011, UCCA gallery presented *The Imperial Harem*, which is a multimedia performance by artists **Feng Jiangzhou** and **Lin Zhang**. It was different from the traditional staged drama: they used light technologies, 3D, interactive design, motion graphic, body tracking, theatrical stage performance and mechanical installations. It was a full sensory experience, in which multimedia tools were used to heighten the dramatic effects.

My art works

I am influenced by digital technology.

I remember in summer 1997, representatives from a British Art University gave a speech in Beijing, talking about digital and multimedia art and showing some creative uses of digital technologies on a computer. The interactive element is something new, it doesn't exist in painting and sculpture and provides more creative possibilities. The virtual space enables to expand the space of thinking and to integrate sound, video and light.

Since then, I have begun to be interested in this field.

I have talked about the concept of digital art with many Chinese. Most of them only focus on the convenience provided by the digital equipment, novel forms offered by digital technology and technical curiosities.

I agree with my friend **Zhaoweijiang**, a poet. He affirms «who has a poetic heart is a poet». I think an artist who has a digital concept is a digital artist.

I don't think taking photo with a digital camera is digital art, if the final result doesn't contain any element of the digital language. Whereas playing rock with an electric guitar in distortion sound is using the language of the electric guitar.

To discover the art language of the digital world it's my concern; for mastering this new art language I must build my digital concept. I deem many artists constantly explore digital art.

When I studied sculpture at the college, I also chose to study computer. At the beginning, the graphic and 3D software were designed for industry activities, such as graphic design, advertising, animation, video, internet, etc... I worked with all of them, just to learn and understand digital technology.

Initially, I made only sculpture pictures with 3D software and many graphic design works. I also tried to make computer animations. In 1999, I realised an animation piece for the documentary movie "Beijing's 50th liberation anniversary". In 2010, I came back to the traditional clay sculpture and this time I had a new understanding of art.

When my wife was pregnant, I created two sculptures, "Hope" and "Life Cube", which are different attempts on the same theme. "Hope" is a work entirely made in clay, in the concrete material: my fingers touched the clay in the real space and the working process was a conversation between the physical material and my skin. By my body action, I expressed my emotions, excitement, happiness and hope through clay.

"Life Cube" is a computer work made in virtual material; I started with a simple cube mesh in 3D software, an abstract representation. I stretched it up to represent the growth of life. Then I started to simulate life acting from the inside. Abdomen and breasts of the woman pushed out from the inside formed three shapes, expressing my true feeling that life is powerful and grows from the inside.

As you can see, there are big differences between the digital creation and the clay. Digital material gives us new creative spaces.

"Blue horse" is another digital artwork. I was curious to experiment the possibilities of the digital. I made "Blue horse" referring to the Mongolian horse, whose body is short and pithy, full of energy. First I made a mesh, realistic but not very defined, and then I started using many software to review and compose the body shape and the snout. After I put the draft on the computer, I made the work with clay, because I believe my hands have more vitality than the 3D printer.

In this second phase, I overlooked some details and reinforced some features.

Now, I want to show you some other works of mine...

OK, that's all.

I hope through my presentation, today, you got a general impression of the status of “Digital” in China.

Digital technology in China is still in its infancy and there is a long way in front of us.

For the future, in a globalised environment, in the field of digital culture, I hope that people of the world will work together to serve humanity and build a better tomorrow.

Thank you!

Thank you very much!



Situ Xiaochun was born in 1973 in Beijing, China. He is sculptor, multimedia artist and journalist.

He is Manager of the *Situ sculpture* art studio, member of the *Chinese National Urban Sculpture Construction* steering committee and collaborator of the *NIO art studio* and the *BeiQing art studio*. His production includes works of sculpture, photography, painting, installation and digital art. He is Art Consultant of the *Digitalmeetsculture.net* online magazine and art editor and reporter at the *Beijing Youth Daily*.

Since 1994, he has been using digital technologies for many of his artistic creations, ranging from digital imagery to electronic music, interactive videos, sculpture, sound installations, image installations and multimedia installations.

Xiaochun is musician and guitarist: he founded the first death metal band in China.

After the degree in 1997, at the *Sculpture Department of China Central Academy of Fine Arts*, he began participating in many exhibitions and competitions, among which the 48th Venice’s Biennial, the Beijing Youth Sculptor exhibition, the Korea-China exhibition, the BQ Media and Art exhibition and the No Net exhibition.

In 2011, his sculptures *You Me Him* and *Secret of Soul* won excellent awards at the 798 Art Festival outdoor exhibition in Beijing.

In 2012, with the city sculpture *Life*, he was awarded at Sanya’s international city sculpture contest. In the same year, the sculpture *You Me Him* was awarded at the China International Steel Sculpture Contest.

In 2013, his statue of ATP president Brad Drewett was unveiled at the China National Tennis Centre in Beijing.

He is moreover author of the sculpture *Water of Life*, trophy of the “World Top 10 Car” design competition held in 2013 on occasion of the fashion magazine *Trends Car’s* 10th Anniversary.

In 2014, his sculpture *Energy* was awarded at Pingtan’s international sculpture contest. In the same year, he was awarded at the “South-North water diversion project” sculpture contest for the work *Realize*.

Xiaochun won moreover several journalism awards, such as the China Journalism award in 1999, the 10th Beijing Journalism award in 2000, the 15th in 2005 and the 16th in 2006.

3.6 Broadcast Archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains? By Bill Thompson

Abstract:

The BBC is a broadcaster of international importance and since its foundation in 1922 it has created and commissioned many significant radio and television programmes, some of which are preserved in its extensive archive.

Now that this material is being digitised for rebroadcast, online distribution and preservation, new forms of access and engagement become possible, outside the traditional broadcast frameworks.

The BBC's mission is to inform, educate and entertain – but can it now engage as a store and source of cultural heritage in addition to being a commissioner and broadcaster? Can it permit unmediated access to the cultural assets it creates or will the broadcast model always require mediation and control? And what impact will technological innovation have on the BBC's future role?

The BBC is a broadcaster of international importance and since its foundation in 1922 it has created and commissioned many significant radio and television programmes, some of which are preserved in its extensive archive.

Now that this material is being digitised for rebroadcast, online distribution and preservation new forms of access and engagement become possible, outside the traditional broadcast frameworks.

The RICHES (Renewal, innovation & Change: Heritage and European Society) research project raises important questions about the decentering of culture and cultural heritage away from institutional structures towards the individual and the BBC faces its own challenges around the ways the cultural objects it creates are curated and preserved in order to be made accessible.

The BBC's mission is to *inform*, *educate* and *entertain* – but can it now *engage* as a store and source of cultural heritage in addition to being a commissioner and broadcaster?

The BBC creates and broadcasts many thousands of hours of television and radio each year and has an extensive if incomplete archive of old programmes, but these are not treated as cultural artefacts. They exist to be rebroadcast or plundered as source material for new programmes and they are rarely wholly-owned so their use must be licensed every time.

The BBC is many things apart from being a broadcaster.

It is a technology company like Google, developing advanced broadcast and online engineering systems.

And it is a memory institution like Tate, the Rijksmuseum, the Museum of Wales or the British Library, a repository of stored cultural value and an active participant in the GLAM world, along with other galleries, libraries, archives and museums.

The contents of the archive extend far beyond programme material to encompass extensive written archives, sheet music, still images and even physical artefacts, but accepting that they are significant cultural assets remains difficult.

We know how to be a broadcaster and programme-maker, though the challenges are enormous, and we are building online technologies to match our broadcasting capabilities, though progress is slow and tortuous. However, we remain uncomfortable with the model of the BBC as a cultural institution in its own right, partly because we are unusual in that we make or commission most of the material we then curate and partly because the efforts and costs of production overshadow those of curation.

But if we consider the BBC's public purposes, as expressed in its Royal Charter, it is hard to sustain the argument against being a cultural institution.

We are charged with:

- Sustaining citizenship and civil society;
- Promoting education and learning;
- Stimulating creativity and cultural excellence;
- Representing the UK, its nations, regions and communities;
- Bringing the UK to the world and the world to the UK;
- Delivering to the public the benefit of emerging communications technologies and services.

All of these could equally be asked of a library, museum or art gallery, including the last, where the growing importance of digital curation and access is driving developments throughout the sector.

Over the next decade the BBC will still be called upon to deliver the benefits of the available technologies in the public interest, as it did with radio, television and the web.

It will provide news and current affairs coverage that is accurate and impartial, entertainment that people love and engage with, as well as opportunities for personal development and education, and a space where people can come together to reflect their shared values.

It will do this using the tools available and continue to develop new ones, building on existing standards and offering new, open, ways to use the network.

We will still tell stories and there will still be television/film shaped narratives, authored documentaries and anchored news programmes because the creative and editorial skills that go into them will ensure they fit into people's lives and offer them insight and entertainment and information. But they will be delivered to any screen and any device at any time.

In addition there will be rich multimedia narratives, spaces for engagement and interaction and as-yet-unimagined opportunities to inform, educate and entertain, bringing the best of human creativity to everyone, anywhere.

We will continue to do these things through our programming and online services, but there is now a real need for the BBC to offer more than the grudging access to its holdings that characterises current practice.

Can we make the BBC's rich collections more accessible to those whose efforts, as contributors and creators, made it possible, both individually and at institutional level?

Can we finally reciprocate for the enormous gifts that artists and institutions have given the BBC over the years, offering access to the studios and galleries, permission to use and exploit their work and insight into their creative processes and institutional practice?

And we must remember that this is not just about the arts: the Smithsonian, the Berlin Naturmuseum and the UK's Science Museum are collaborators as much as Tate and the BBC should not allow a two cultures view to shape its practice. We want to engage with the widest possible range of cultural actors.

Working as a cultural institution opens up new ways for audiences to engage with the BBC, away from broadcast or iPlayer, encouraging them to see the BBC's collections as part of a rich cultural landscape and appreciate the ways the BBC has both reflected and shaped Britain and the world over the century of its existence.

It creates a new area for conversation around the BBC's mission, allowing us to explore the BBC's deeper importance to national life and perhaps carving out the necessary mission (and permission) to engage as a cultural agent and not just a channel to audiences.

On the other side, it allows us to define deep relationships with other GLAM institutions that will strengthen the BBC and help us deliver our public purposes, that will bring collections together in ways that stimulate creativity and economic activity, sustain civil society and promote education and learning.

The Copernican Revolution

We are like astronomers before Copernicus, adding more and more epicycles to our models of the planetary orbits in order to retain a geocentric Ptolemaic view of the universe and account for their wandering and retrograde motion when all we need to do is accept that the planets, including Earth, actually revolve around the sun. Once that is granted we can explain the solar system through elliptical orbits – provided we accept that we are no longer the centre of the universe. I won't labour the analogy but think "television" and "internet" and you're right there...

This does not mean that television and radio are not important. We still live on and depend on the Earth even though it revolves around the sun and is not the centre of the universe and making and sharing programmes will be the thing the BBC does best and the thing it spends most money on, for the foreseeable future. But television and radio now exist in an environment where other, bigger experiences are possible and we have to accept and work with that. Television may once have been the still point around which the mediascape revolved, but it no longer holds that position and those days will not return.

The challenge for the BBC is to accept that fully and to frame a world in which we can still be relevant, still engage audiences and still deliver our public purposes. Being part of the GLAM community offers a real opportunity for new forms of engagement with our audiences.

But can the BBC permit unmediated access to the cultural assets it creates or will the broadcast model always require mediation and control?

One way to make this possible would be to provide a suitable space for online engagement and we've been working on this.

A Digital Public Sphere

The BBC helped to define the models first of sound and later of television broadcasting. Online the need is for an equivalent big idea, which we have named the “Digital Public Space” or “Digital Public Sphere”, an online zone of engagement within which people can engage with culture and cultural assets as both consumers and producers, a space within which cultural organisations of all sizes can reach and engage with audiences via the network.

This zone of engagement would be carved out from the existing online space, an extension of the idea of the “public sphere” defined by Habermas¹³ in the early 1960s.

This digital commons could be the online equivalent of the broadcasting environment in which the BBC and other public service broadcasters operate. It could contain the non-commercial assets of publicly-funded organisations without affecting other online services, which will continue to operate as they do today.

The DPS will need to have certain key characteristics if it is to achieve its goals. It must be:

- Universally accessible to its intended audience;
- Available at zero or very low marginal cost;
- Unmonitored and not used to promote commercial interests.

The DPS will be driven by more than simply *publication*: organisations that join the network will do so with a commitment to its principles and to the upkeep of a safe, accessible, participatory public sphere which exists to provide a public good.

The DPS should be considered the permanent home for material made available within it. Even where works can't be published in perpetuity, the information about them should remain forever, ensuring that citations and other references to them are always meaningful.

If we do this then we'll be on our way to delivering a space within which material created by the BBC can be discovered, used and engaged with in formats that go outside the television/radio programme model, where the BBC can provide tools, services and interfaces to allow that material to be embedded, integrated and reused to the limits set by rights holders and creators and where material from the BBC is made available in conjunction with assets, tools and services from other cultural bodies, commercial providers and even private individuals in ways that preserve provenance, respect limits on use and reuse and allow new forms of creative expression.

The digital public sphere will use the internet as a primary communications channel in the way that broadcast sound and television use the electromagnetic spectrum. Radio waves were not invented by the BBC, but BBC engineers came to understand them better than anyone else and were able to develop broadcast technologies that made the most of what they could deliver.

¹³ See Wikipedia: http://en.wikipedia.org/wiki/Public_sphere - Most contemporary conceptualisations of the public sphere are based on the ideas expressed in Jürgen Habermas' book [The Structural Transformation of the Public Sphere – An Inquiry into a Category of Bourgeois Society](#),

We did not invent the internet, but we understand it and can use it for our purposes. So far we have chosen to follow, to adopt online technologies developed by others and try to make our purposes fit their affordances. Now we are going to lead and work with our partners to help citizens engage with their cultural heritage online.

My role is to help the BBC make this transition, to ensure that we don't lose the connection to audiences that make the BBC worth having and to help the BBC resolve the innovator's dilemma that new technologies present it with.



Bill Thompson has been working in, on and around the Internet since 1984 and spends his time thinking, writing and speaking about the ways digital technologies are changing our world. He is the Head of Partnership Development in the BBC's Archive Development Group, building relationships with museums, galleries and other institutions around ways to make archive material more accessible and a Visiting Professor at the Royal College of Art.

Bill appears weekly on Click on BBC World Service radio, writes a monthly column for Focus magazine and is an advisor to a range of arts and cultural organisations on their digital strategies. He is a member of the board of Writers' Centre Norwich and of the Collections Trust and was for many years a Trustee of the Cambridge Film Trust. He built and manages the Working for an MP website.

During the 1990's Bill was Internet Ambassador for PIPEX, the UK's first commercial ISP where he developed websites for Comic Relief, the Edinburgh Fringe and Anne Campbell MP, before moving to Guardian Newspapers as head of new media. He established the paper's first website in 1994 and was responsible for many online projects including *Eurosoccer.com* in 1996.

3.7 Personal relationships and the formation of cultural heritage: the case of music composers in history, by Karol Jan Borowiecki

Abstract:

Using data on the lives of 522 prominent music composers born in the 18th and 19th centuries, this presentation shows how creative clusters formed in Paris, Vienna and London. Locating in a musical city greatly increased a composer's productivity: living in one of the three music capitals led composers to produce one additional important work every three years.

These benefits are attributable to locating in places with a large number of fellow composers, as opposed to historical cluster locations or large cities in general, and signify the importance of personal relationships in the formation of cultural heritage.

Article by Borowiecki, Karol J. (2013) "Geographic Clustering and Productivity: An Instrumental Variable Approach for Classical Composers" *Journal of Urban Economics*, 73(1): 94-110 (<https://ideas.repec.org/a/eee/juecon/v73y2013i1p94-110.html>)

1. Introduction

The most productive individuals or firms are often located in geographic clusters. In locations with a high concentration of like agents, some evidence shows that workers earn more (e.g. Glaeser and Mare, 2001), firms perform better (e.g. Nickell, 1996) and visual artists peak earlier (Hellmanzik, 2010). Knowledge on causality is however still limited. Are geographic clusters attracting the most productive or are individuals and firms who cluster more productive because

of positive externalities associated with cluster locations? In other words, is self-selection driving the empirical evidence on better performance in geographic clusters, or does there exist a clustering benefit? This question is of considerable importance not only for individuals or firms that are located in geographic clusters, but also for policymakers who try to replicate the success stories of clusters such as Silicon Valley and create, for example, special economic zones in their regions. However, without knowledge of the causal relationship between clustering and productivity, intervention can cause harmful distortions to the market (Desrochers and Sautet, 2004).

There is a large body of literature that highlights the association between geographic clustering (or more in general – urban agglomeration) and productivity (see Rosenthal and Strange, 2004, for a review). However, the existing literature does not always adequately address the endogeneity of clustering to productivity and thus does not convincingly establish a causal relationship. Apart from endogeneity issues, omitted variables (e.g. quality of local infrastructure) may drive both clustering and economic outcomes, producing misleading estimates. A further problem arising is that workers (or firms) are not homogeneous and therefore aggregation might produce imprecise results (Glaeser and Mare, 2001). Ciccone and Hall (1996) tackled first the endogeneity problems and have used lagged instruments (e.g. population in previous century). However, if aggregated data series are used it is not possible to control for heterogeneous effects of individuals.

This study addresses both identification issues. The analysis is based on a unique individual-level data set and employs valid individual-based instruments to account for endogeneity and omitted-variable bias. It uses exogenous geographic birthplace-cluster distance as an instrumental variable for the incidence of clustering in order to estimate the impact of locating in geographic clusters on productivity. The instrumental variable method makes it credible to assert that the association between clustering and productivity is a causal relationship rather than simply a correlation.

Geographic distance can be an important determinant for location choice in historical periods when traveling was constrained. I therefore chose for the analysis the period roughly associated with the beginnings and duration of the industrial revolution. In the late 18th and 19th centuries, due to technological inventions such as the railway or the steamboat, traveling was facilitated, however still very expensive in terms of time and price (see Clark, 2007)¹⁴.

This paper focusses, for several reasons, on only one specific group of individuals, namely classical composers. First, as argued by O'Hagan and Borowiecki (2010), composers were highly mobile individuals with a marked need to cluster in order to exploit economies of scale. Composers needed either a symphony orchestra or opera company and the complementary infrastructure, such as concert hall or opera house, in order to perform and test their compositions. Second, composers in the period analysed were independent artists with a remarkable entrepreneurial drive (Scherer, 2001). They became market oriented and can be regarded as producers who supply cultural goods (new compositions) and provide certain services, such as teaching, organizing tours, performing etc. (Borowiecki, 2012). Third, the period encompasses many of the most influential composers hence data are relatively well available and reliable. A further implicit advantage of the period chosen is that it covers only deceased individuals hence a study of whole life-time output becomes possible.

The data set employed is extracted from large music dictionaries and it covers the life histories of a global sample of 116 prominent classical composers born between 1750 and 1899. The picture emerging indicates that in the period analysed Paris was the predominant geographic cluster for

¹⁴ In Section 4 further evidence is provided on how geographic distance markedly determines location choice in historical time periods while decreasing in importance more recently.

classical music, followed by Vienna and London. Instrumenting for the incidence of clustering I explore the causal relationship between locating in a cluster and productivity measured by the number of significant compositions. The findings suggest a high and positive cluster effect on composers' productivity who located in one of the geographic clusters studied (i.e. Paris, Vienna or London). As a result of the positive externalities associated with geographic clusters, the evidence shows that composers have written approximately one additional work every 3 years. The results are robust to a large number of tests, including two falsification exercises, in which I study the impact of locating in large cities that are not clusters for classical composers or cities that have been clusters in the past but are not anymore in the period studied. Further, I find heterogeneity in the returns: productivity gain of the top composers is even higher and reached 1.5 additional works per annum. Productivity of composers who migrated to Paris (as opposed to being born in the French capital) increased their output by almost one additional work every 2 years. Finally, this analysis looks at composers' overall lifetime accomplishments and implies that the positive agglomeration externalities can be persistent over long periods of time. While the results are very interesting, given the limited nature of the data employed, it needs to be pointed out that they are tentative and hence mainly suggestive.

Given the finding that migrant individuals can be major beneficiaries of clustering, this study relates also to the elite migration literature (see Commander et al., 2004, for review). The migration of skilled individuals is regarded to be costly for the sending country, because of lost investment in education, high fiscal costs and labour market distortions. Individuals who migrate must thus experience a sufficiently higher benefit in order to cover the associated cost of moving. Nevertheless usually research «cannot adjudicate on whether migration improves (...) productivity» (Hunter et al., 2009). This article relates also to cultural economics research. Several recent studies demonstrated remarkable clustering intensity of visual artists (O'Hagan and Hellmanzik, 2008) or classical composers (O'Hagan and Borowiecki, 2010). The authors explain the observed clustering patterns and speculate as to the existence of positive externalities associated with geographic clusters. In this article an empirical test of those hypotheses is provided. The results provide important contributions that fill a gap in both strands of the literature.

The remainder of this article is organised as follows. The next section provides an overview of the theory on externalities associated with geographic clusters and discussed the possible mechanisms for this. Section 3 describes the data. In Section 4, the identification strategy is discussed, in Section 5 the empirical findings are presented, and the last section provides concluding remarks.

2. The mechanism

In the following, I describe how locating in a geographic cluster can impact composers' productivity. I briefly outline three formal theories of a benefit associated with geographic clustering, as outlined in Glaeser et al. (1992), apply the arguments to the case of classical composers and provide anecdotal evidence.

The cost of transmitting knowledge rises with distance. Therefore, geographic proximity is argued to facilitate spillover effects between firms in an industry (e.g. Marshall, 1890). The theory should apply also to creative industries and classical music composition. In cities with a particularly high concentration of composers, when some kind of face-to-face contact between artists is enabled, synergies and spillovers may positively impact the individual's ability to innovate¹⁵. Historical

¹⁵ See also Kelly and O'Hagan (2007) for an extended discussion of the factors why creative people might benefit from geographic clustering.

archives assert that close contact and collaboration between prominent composers was common. For example, informal gatherings were repeatedly hosted by colleagues or friends, as recorded in a letter from Carl Kragen to his friend – Robert Schumann (1810–1856):

Tomorrow (. . .) [Franz] Liszt [1811–1886] is to play at our house with [Karol] Lipinski [1790–1861]! Do come for it! Ah, if you could only induce [Felix] Mendelssohn [1809–1847] and his wife to come too! (Letter of 27 March 1840, published in Liszt, 2009)

With geographic proximity many professional or private relationships were formed. Among all the composers and musicians Franz Liszt met during his career, his friendship with Hector Berlioz (1803–1869) holds an exceptional place. The relationship between the two towering figures of the musical and cultural world of their time began during Berlioz’s first performance of *Symphonie Fantastique* (1830) at the Paris Conservatoire in France. In London – a further geographic cluster – Berlioz met Richard Wagner (1813–1883). The German composer recollects the encounter as well as his first impression of his new colleague’s composition skills as follows:

When five years ago destiny brought us closer together in London, I boasted of having an advantage over you: I could understand and appreciate your works perfectly, while you could only get an imperfect idea of mine because of your lack of knowledge of the German language, to which my dramatic conceptions are so closely bound. (Letter of 22 February 1860, published in Spencer and Millington, 1988)

The second theory advocating a clustering benefit is posited by Porter (1990). In Porter’s view, the local competition in specialised, geographically-concentrated industries is the biggest stimulus for growth. It is posited that the presence of multiple rivalling individuals might be the source of important incentives for out-performing the competitor. Considering the economics of superstars in which small numbers of people earn enormous amounts of money and dominate the activities in which they engage (Rosen, 1981) and a “Winner-Take-All Society” (Frank and Cook, 1995), the importance to write better works than fellow composers seems to be of considerable importance also in classical music. The high concentration of composers might create a very competitive working environment, where only extraordinary performance is acknowledged. Amadeus Mozart (1756–1791) was aware of that and was mostly motivated to make his presence in the French capital:

In Paris they are accustomed to hear nothing but Gluck’s choruses. Only place confidence in me; I shall strive with all my might to do honour to the name of Mozart. I have no fears at all on the subject. (Letter of 28 February 1778, published in Mozart, 2004)

In 1778, the year Mozart spent in Paris, his productivity peaked and he wrote 19 influential compositions, as recorded in Gilder and Port (1978). Furthermore, his productivity was in that year three times higher than his annual average of around 6.6 compositions.

The third theory of positive externalities associated with geographic clusters is proposed by Jacobs (1969), who argues that the most important knowledge transfers come from outside the core industry. The dissemination of complementary knowledge between economic agents of diverse backgrounds facilitates innovation. In a geographic cluster thus the presence of a high degree of diversity might lead to increasing returns. Knowledge may spillover between composers specializing in different types of works (e.g. concert or theatre works) or between composers and

other creative individuals (e.g. writers). In fact, composers of the time period analysed were highly literate and fully part of the cultured world of the local elite. The diverse entourage of composers is well documented in a letter from Berlioz to his sister Adele:

Last Monday we had a kind of little country outing. My friends came to spend half a day with us. They included famous musicians and poets, Messrs. Alfred de Vigny, Antoni Deschamps, Liszt, Hiller and Chopin. We talked and discussed art, poetry, thought, music, drama, in short everything that constitutes life (. . .). (Letter of 12 May 1834, published in Robert, 1975)

Franz Schubert's (1797–1828) tremendous productivity was mostly due to his unique ability to fuse poetry and music. Schubert continually sought out verse that conveyed meaning and was suited through its declamation for musical realization. His assiduous search led him to more than 150 poets, including Goethe, Klopstock, Ruckert and Schiller. The literary works of Heinrich Heine (1797–1856), who spent the longest part of his career in Paris, were set to music by a number of composers such as Robert Schumann, Johannes Brahms (1833–1897), Hugo Wolf (1860–1903), Pietro Mascagni (1863–1945) and Felix Mendelssohn.

Further location benefits could stem from economies of scale as a result of sharing the same specific cultural infrastructure, for example, a concert hall and symphony orchestra or an opera house and opera company, i.e. infrastructure that is very cost intensive and necessitates a critical mass both in form of demand and supply. Clustering benefits might be also attributable to the use of the same distribution channels. A letter from Liszt to Chopin documents a recommendation of a Parisian editor: «(. . .) you will have every reason to be satisfied with his [the editors'] activity and with whatever he does. Mendelssohn, whom he met in Switzerland two years ago, has made him his exclusive editor for France, and I, for my part, am just going to do the same» (Letter of 21 May 1845, published in Liszt, 2009). On a different occasion, Liszt had recommended the works of Schumann to Pacini, a music Publisher in Paris, «This second arrangement is by Schumann, a young composer of very great merit. It is more within the reach of the general public, and also more exact than my paraphrase» (Letter of 30 September, 1838, published in Liszt, 2009). Furthermore, additional location benefits might stem from backwards linkages that are emerging in geographic clusters: the presence of composers led to better production of musical instruments, the development of music journals and reviews, the improvement of sheet music publication and the higher attractiveness of acting as impresarios.

3. Data

The sampling technique aims at assuring maximum objectivity and reliability. As a result of data availability issues I focus only on prominent individuals and use the list of the most important composers from Murray (2003). Murray's work is based on numerous international references hence the risk of country- or marketing biases in the selection is minimal. The study of human accomplishment is conducted for several fields, including classical music, and for each outstanding individual in every discipline an index score is determined, based on the amount of space allocated to her or him in the reference works. The index score is normalised for all individuals listed in each discipline so that the lowest score is one and the highest is 100.

Data on composers' artistic output is taken from "The Dictionary of Composers and Their Music" (Gilder and Port, 1978). The two prominent musicologists provide a list of 275 composers born between 1500 and 1949 with their important works dated and arranged chronologically. Gilder and Port aim to provide a dictionary «of lasting value as a permanent reference (. . .) [that contains] (. . .) complete factual information about who wrote what, and when» (Gilder and Port,

1978, preface). The dictionary is a recognised survey of the most influential classical compositions and served often as a source for composer's output (e.g. Simonton, 1991). In a study like this it is important for a number of reasons to consider only the important works. First, the influential compositions are the reason why a composer is considered nowadays to be a prominent artist. Only such works made a significant contribution to the classical music canon and reflect composers' quality. Second, I eliminate the bias that would be caused by consideration of composers' jottings, trifling pieces or tentative works (i.e. by exercises of no lasting value), as well as propaganda pieces and some commercial productions (i.e. low-quality works written with a short-term profit orientation). A third implicit advantage is the omission of unfinished works.¹⁶ Combining both sources (i.e. Gilder and Port, 1978 and Murray, 2003) for the period analysed an intersection of 116 composers emerges¹⁷.

For those composers I extract background information from Grove Music Online (2009), the leading online source for music research. This large multivolume dictionary is detailed enough to track the movements of all 116 composers, especially work-related migration. It is «a critically organised repository of historically significant information» (Grove, 2009, Preface) and hence is an ideal source for the purposes of this article. In this study I focus only on the periods of a composer's life when music-related work was predominant, i.e. when a composer was composing, giving tours, conducting philharmonics, teaching at music schools, managing music institutions, or traveling in search of inspiration. I therefore exclude from the analysis the infancy, time spent on education or training, retirement years, and periods when only other (i.e. not music-related) professions were exercised. The migration patterns of a composer are recorded from the first year he becomes involved in a music-related activity other than learning, which would be usually the composition of the first work. This is in order to avoid any potential endogeneity of the encompassed composers' decision to enter the labour market.¹⁸ A further source of bias might be the decision to exit the labour market and to retire. However, in the biographies of prominent composers, whose lives evolved around classical music, retirement is hardly observable. The only notable reason for retirement is an illness, which is sufficiently exogenous. Furthermore, these restrictions are relaxed in a robustness test that is based on composer's entire lifetime (see Section 5.4).

Table 1 presents summary statistics on the sample encompassed in this study. It can be observed in Panel A that the average artist was engaged in music-related work during most of his life (around 45 out of 67 years).¹⁹

The duration of music related education or training lasted on average 9 years. The father, mother or any other family member was often engaged in a music-related activity (e.g. father was composing, mother played violin). The average yearly output is equal to 0.77 and suggests that an

¹⁶ Murray's Index Score is employed as an alternative measure for composers' quality in the robustness section. The results remain consistent. I have also considered a number of other data sources on productivity, for example, performances at leading concert halls or CD releases. The alternative approaches are however hardly feasible, mostly due to lack of access to such data. Furthermore, one would not be able to disentangle the importance of a historical composer from the influence of a contemporary performer. Finally, concert repertoires and especially albums contain various works, sometimes even works written by different composers; separating the importance of a single piece would not be possible.

¹⁷ Note that from now on with each reference to composer, I mean prominent composer, the focus of this study. As the study encompasses only male composers, I use the male form.

¹⁸ While taking on the first occupation in the music profession might be endogenous to locating in a geographic cluster or to composer's quality, there are hardly any reasons, why composition of the first work would be.

¹⁹ An extended list and essential background information of composers included in this study can be found [in Appendix B] in the online version.



artist composed roughly three important works every 4 years. The mean of Murray’s Index Score (MIS) is equal to 12.7 points. Twelve percent composers were born in the second half of the 18th century, one third were born in the first part of the 19th century and the remaining artists were born in the late 19th century (Panel B). Panel C shows the number of observations on the composer-year level. As around half of the studied composers have been born in the second half of the 19th century, most observations are available for the 20th century, when their careers were effectively taking place. The sample covers only deceased individuals (as the last composer died in 1989) and with around 5000 observations it is sufficiently large for a reliable quantitative analysis. France and the Germanic countries (i.e. Germany, Austria or Switzerland) accounted for the highest share of births of composers – more than 20% each, followed by Italy and Russia with each around 12% of births (Panel D). The births of the remaining artists are fairly spread among other – mostly European – countries.

Table 1
Summary statistics: 116 composers. Sources: Grove (2009), Gilder and Port (1978) and Murray (2003).

	Mean	Standard deviation
A: Background information		
Life span (in years)	66.85	15.07
Duration of career (in years)	44.94	14.31
Education or training time (in years)	8.90	5.38
Father’s music-related engagement	0.41	0.49
Mother’s music-related engagement	0.26	0.44
Music-related engagement of any other family member	0.31	0.46
Compositions (per annum)	0.77	1.35
Murray’s Index Score	12.67	17.16
B: Birth cohort		
Birth cohort 1750–1799	0.12	0.33
Birth cohort 1800–1849	0.33	0.47
Birth cohort 1850–1899	0.55	0.50
C: Composer-years observations		
Period 1750–1799	99	–
Period 1800–1849	744	–
Period 1850–1899	1655	–
Period 1900–1989	2715	–
D: Birth country		
British Isles	0.08	0.27
France	0.22	0.42
Germanic Countries	0.23	0.42
Italy	0.13	0.34
Russia	0.12	0.33
Spain	0.03	0.16
Eastern Europe	0.09	0.28
Rest of Europe	0.03	0.18
Rest of World	0.06	0.13

Note: The British Isles include composers from England, Scotland, Ireland and Wales. Eastern Europe relates to composers born in any of the Eastern Europe countries as classified by United Nations Statistical Division, with the exclusion of Russia. The Germanic Countries relate to the three German-speaking countries of Germany, Austria and Switzerland. Rest of Europe covers composers from all other European countries. Rest of World relates to composers that do not fit in any of the other categories.

Next, I investigate what cities were the most important for the profession of classical composers. I conduct a ranking of major cities using four different criteria. First, I measure the total number of years all composers spent in each city encompassed by the data set. Second, I count composers who have visited a city at least once in their life. Third, I calculate how many times each location

was chosen as the main work destination, i.e. where a composer spent the longest part of his musical career. Fourth, I total the number of composers' births for each city. The summary is presented in Table 2. It becomes obvious that Paris was the predominant location, where composers have spent a total of 1589 years. The French capital was visited by 66 composers and was the birthplace of nine. While Paris emerges as the most important geographic cluster, also other locations played a role.²⁰ London was visited by 39 composers and chosen as primary destination by nine artists, while Vienna was visited by 35 composers and served for 13 artists as the main work location. The importance of the fourth most important city – St. Petersburg – is considerably lower and each further city played a smaller role.²¹

Table 2
Important cities for composers.

Aggregated time spent during musical career (in years)		Visits during musical career (in composers)		Primary destination (in composers)		Births (in composers)	
Paris	1589	Paris	66	Paris	34	Paris	9
London	413	London	39	Vienna	13	Vienna	5
Vienna	365	Vienna	35	London	9	London	3
St. Petersburg	354	Berlin	24	St. Petersburg	8	St. Petersburg	3
Berlin	193	New York	23	Moscow	5	Cologne	2
Moscow	150	St. Petersburg	20	Berlin	4	Hamburg	2
New York	142	Rome	18	Budapest	3	Venice	2
Rome	135	Boston	15	Milan	3	Berlin	1
Budapest	111	Moscow	11	Rome	3	Copenhagen	1
Milan	106	Milan	10	Copenhagen	2	Leipzig	1
Venice	92	Prague	10	Leipzig	2	Naples	1
Copenhagen	91	Venice	9	Venice	2	Prague	1
Boston	84	Dresden	7	Boston	1	Rome	1
Prague	43	Leipzig	6	Dresden	1	Stockholm	1
Leipzig	35	Naples	5	Naples	1	Budapest	0
Naples	29	Budapest	4	Prague	1	Dresden	0
Dresden	27	Cologne	4	Stockholm	1	Madrid	0
Stockholm	27	Copenhagen	4	Hamburg	0	Milan	0
Madrid	22	Madrid	3	New York	0	Moscow	0
Hamburg	17	Hamburg	2	St. Petersburg	0	New York	0

Note: Primary destination is defined as the location where a composer has spent the longest part of his career.

The above observations can be reaffirmed when comparing the importance of cities throughout the entire time period. Fig. 1 illustrates the number of composers located in Paris, Vienna, London, as well as in ten other cities that follow in importance the three exclusively-analysed locations. Paris was consistently the single most important location throughout the entire time-period. The significance of Vienna and London can also be confirmed.

²⁰ The dominance of Paris was also argued by Hall (1998), albeit without quantitative support. Hall identified the French metropolis as 'the capital of light' for cultural activity that attracted not only artists but also intellectuals throughout the world.

²¹ St. Petersburg is not included in the main specifications as it is an outlier with regard to its location. The average birthplace-cluster distance equals 1339.8 miles (St. Dev. 1905.5), which is almost twice as high as for Paris, more than twice the distance to London and around 3.5 times higher than for Vienna. This remoteness is also reflected in the number of composer visits to St. Petersburg. Only 20 composers have travelled to the Russian cluster, whereas Vienna was visited by 35, London by 39 and Paris by 65. These are fundamental differences that strongly impacted who and for how long have visited St. Petersburg. As a result any comparison with other cities might become difficult. Using geographic distance between composer's birthplace and St. Petersburg in order to instrument for the incidence of locating in St. Petersburg, does not deliver any significant location benefits (not reported).

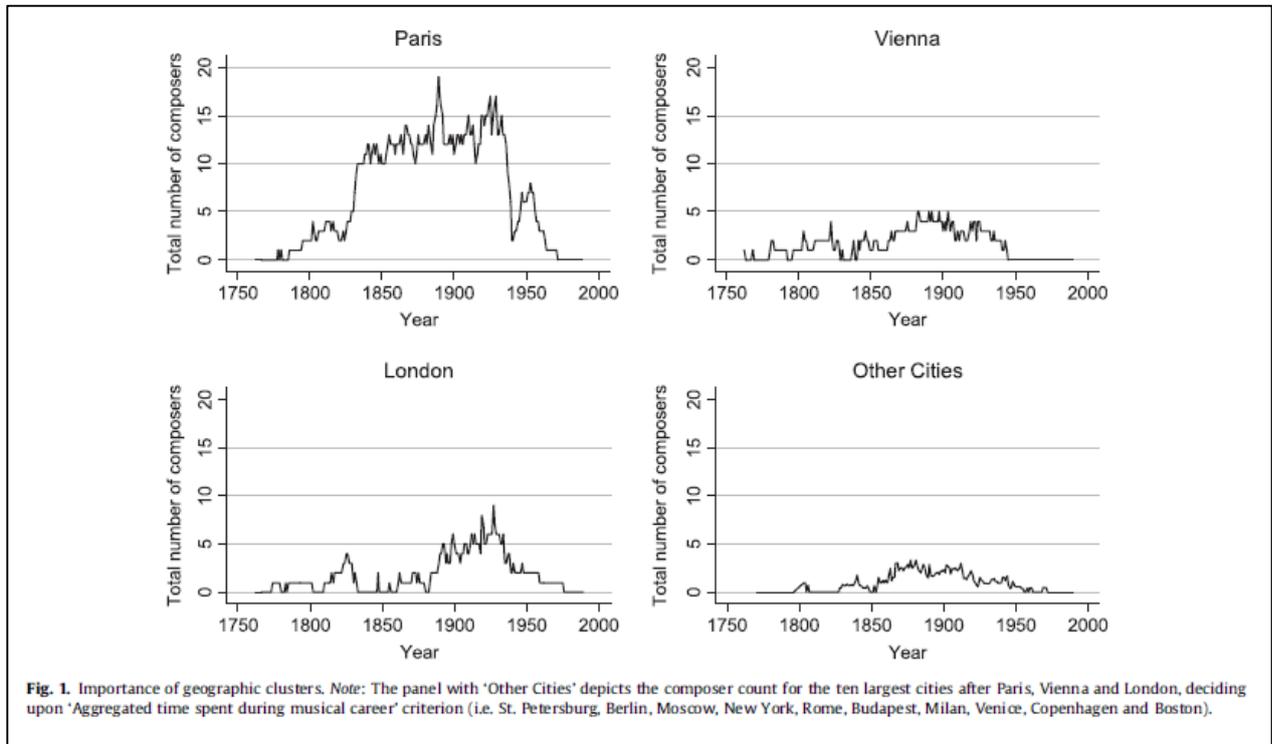


Table 3 presents a brief summary for each of the three predominant locations (i.e. geographic clusters). Information on all composers is compiled in Panel A and on composers born in any of the geographic clusters is summarized in Panel B. In accordance with O'Hagan and Borowiecki (2010) composers born in Paris remained remarkably immobile. For example, out of the nine artists born in the French capital, three never left the city and the remaining spend less than 2 years outside their city of birth. The time spent outside the Viennese and London clusters is approximately 8 years and hence considerably higher.

	Paris	Vienna	London
A: All composers			
Visits during musical career (in composers)	66	35	39
Primary destination (in composers)	34	13	9
Average time spent in cluster during musical career of all composers (in years)	13.70 (19.66)	3.15 (8.99)	3.56 (10.45)
Years spent in cluster during musical career if it was composers primary destination	41.06 (14.38)	25.53 (12.61)	40.75 (5.54)
Share of career spent in cluster if it was composers primary destination	0.87 (0.18)	0.67 (0.23)	0.83 (0.08)
Birthplace-cluster distance (in 1000 mile)	0.75 (1.15)	0.38 (0.27)	0.57 (0.43)
Compositions (per annum)	0.63 (1.10)	1.55 (2.62)	1.04 (1.25)
B: Composers born in cluster			
Births (in composers)	9	5	3
Never left cluster (in composers)	3	1	0
Time outside cluster (in years)	1.90 (1.66)	8.40 (12.18)	8.00 (3.46)

Note: See Table 2.

4. Identification

The aim of the econometric analysis is to estimate the causal relationship between composers' productivity and the incidence of geographic clustering. For this reason the following two-stage least-squares model is utilised:

$$Output_{it} = \alpha_0 + \alpha_t + \beta Cluster_{ijt} + y_1 Age_{it} + y_2 Age^2_{it} + \varepsilon_{it} \quad (1a)$$

$$Cluster_{ijt} = a_0 + a_t + b Distance_{ij} + g_1 Age_{it} + g_2 Age^2_{it} + e_{it} \quad (1b)$$

Annual productivity of composer i in year t ($Output_{it}$) is regressed on a dummy variable ($Cluster_{it}$) that is equal to 1 if composer i lived in a geographic cluster j in year t . Employing ordinary least squares (OLS) to estimate Eq. (1a) cannot identify the causal effect of locating in a geographic cluster if there is some component of the error ε_{it} (e.g. unobserved skill) that is correlated with location choice. In order to deal with potential endogeneity of the incidence of clustering, I identify the location variable using Eq. (1b). The geographic distance between the birthplace of composer i and the geographic cluster j ($Distance_{ij}$) is employed to instrument in the first stage for the incidence of clustering.

Several remarks are in order. The birthplace–cluster distance is captured as a logarithm in order to allow for decreasing importance of large distances.²² It would be most desirable to use a measure of economic distance that accounts for travel times, travel cost and cultural differences. One possibility would be to approximate economic distance with trade flows. Inter-city trade data is however mostly unavailable or incomplete. I propose therefore, to use linear distance (“air-line distance”).²³ In order to account for unobserved changes over individual’s lifetime, I include a quadratic age polynomial (Age_{it} and Age^2_{it}). The quadratic term takes also account of decreasing productivity levels at higher ages. The estimated equations contain further a set of time dummies (α_t) to deal with intertemporal differences in travel possibilities or productivity levels. The introduced indicator functions for time take the value one for each decade and zero otherwise. Finally, the model contains a constant (α_0) and a standard variance estimator (ε_{it}).²⁴

The validity of the identification strategy rests on three assumptions. First, there exists a significant first-stage relationship with sufficient explanatory power. I investigate therefore the probability to locate in a geographic cluster as a function of the logged birthplace–cluster distance. The estimated probabilities to locate in Paris are presented in Panel A of Table 4. Using OLS, the firststage relationship between birthplace–Paris distance and the probability of locating in Paris in a given year is determined precisely at statistical confidence levels of over 99%. Column (1) presents the correlation coefficient for a model without any control variables while column (2) reports the results for a model with the previously introduced control variables, that is an age

²² For composers born in a geographic cluster (i.e. when the birthplace-cluster distance is equal to zero) the $Distance_{ij}$ term is likewise set equal to zero. An alternative way to account for decreasing importance of large distances is to use a quadratic distance polynomial. This however might lead to over-identification. With the aim to keep this research as simple and robust as possible, primarily a single logarithm distance term is employed. Nonetheless, the results would remain consistent throughout all specifications if different measures of the birthplace-cluster distance were employed (e.g. distance measured at level or as a quadratic polynomial; not reported).

²³ A similar solution is proposed by Dittmar (2011) who employs linear distance from Mainz, where the printing press was invented, as an instrument for the incidence of printing technology adoption in European cities. As air-line distance is only an approximation of the unobserved economic or cultural distance, the correlation between the instrument and the endogeneous variable will contain some bias.

²⁴ In some robustness estimations, the standard errors are clustered, for example, at the city (or composer) level, allowing for correlations between observations within a single city (or composer), but remaining independent between cities (or composers). The results remain consistent with a marginal decrease in significance (not reported).

polynomial and decade controls. The coefficient on the birthplace–cluster distance variable is estimated with high precision and remains consistent in both specifications. The R-squared coefficient implies that around 28% of the variation in the dependent variable is explained by the distance term and the explanatory power increases only marginally if the additional set of age and time controls is included, indicating the predominance of geographic distance in explaining a location choice. I further extend the analysis by including two further cities that were very important destinations for classical composers: Vienna and London. I report in Panel B of Table 4 the corresponding probability-to-locate-coefficients for all three predominant locations. The point estimates for all three cities are in general comparable in size, sign and significance to the estimations for Paris on a stand-alone basis.²⁵ There is also no sign of the instrument being weak (Cragg–Donald eigenvalue statistics are at least 55.3).²⁶ Composers born further away from the cluster are typically less probable to locate in it. As hypothesized, geographic distance is found to be a significant factor in determining a person’s location choice. The negative relationship for Paris as well as for all three geographic clusters is presented graphically in Fig. 2, using a local polynomial regression method with an Epanechnikov kernel. It can be viewed that the relationship would remain stable also if composers born in a cluster (i.e. individuals whose birthplace–cluster distance is equal to zero) are excluded. The second required condition for the validity of the instrumental variable employed is that the exclusion restriction holds. The instrument cannot be correlated with the error term in the Model (1a), that is $Cov(\varepsilon_{it}, Distance_{ij}) = 0$. Put another way, composers’ output must depend on geographic clustering, and the birthplace–cluster distance impacts composers’ productivity only through its impact on clustering. Now, it might be the case that composers who locate not directly in a cluster but in its vicinity, might benefit from the proximity to a cluster, for example, because of better access to existing ideas. To prevent this kind of proximity-effect I treat all locations within a radius of 50-miles from Paris, Vienna or London as the geographic cluster itself.²⁷

²⁵ The coefficient on the distance between composers’ birthplace and Vienna is somewhat smaller in size compared to the other estimates. This is presumably caused by the central location of Vienna in Europe.

²⁶ Stock and Yogo (2005) propose a test based on the Cragg–Donald minimum eigenvalue statistic to investigate for weak instruments. Stock and Yogo estimate the critical value of the Cragg–Donald eigenvalue statistic to be equal to 16.38 for a model with one endogenous regressors and one instrument, and 22.30 for a model with one endogenous regressors and three instruments. The reported Cragg–Donald eigenvalue statistics at the bottom of each Panel of Table 3 clearly exceed the critical values and hence indicate little risk of weak instrument bias.

²⁷ The size of the radius was used by O’Hagan and Borowiecki (2010). In only three cases the locations had to be readjusted. Claude Debussy was born in St Germain-en-Laye and Georges Bizet spent some time during 1870s in Bougival. Both locations lie approximately 10 miles from the city centre of Paris and are treated as Paris. Sir Arnold Bax was born in Streatham, less than 10 miles from the city centre of London. At present, the three locations discussed are districts of Paris or London.



Table 4
Birthplace-cluster distance and clustering. (Dependent variable: locating in cluster.)

	OLS	
	(1)	(2)
A: Cluster (Paris)		
Birthplace-Paris distance	-0.118*** (0.00272)	-0.114*** (0.00273)
Composer-age controls		Yes
Time controls		Yes
Observations	4963	4963
R-squared	0.276	0.306
Cragg-Donald EV statistic	189.1	129.6
B: Cluster (Paris, Vienna, London)		
Birthplace-Paris distance	-0.0854*** (0.00332)	-0.0815*** (0.00328)
Birthplace-Vienna distance	-0.0268*** (0.00388)	-0.0212*** (0.00387)
Birthplace-London distance	-0.0838*** (0.00487)	-0.0820*** (0.00476)
Composer-age controls		Yes
Time controls		Yes
Observations	4963	4963
R-squared	0.269	0.310
Cragg-Donald EV statistic	60.8	55.3

Note: Standard errors are reported in parentheses. The birthplace-cluster distances are measured at logs. Composer-specific age time trend (estimated with a quadratic polynomial) and time controls (estimated with an indicator function that is equal to one for each decade) are not reported.

* Estimates that are significantly different from zero at 90% confidence.
** Estimates that are significantly different from zero at 95% confidence.
*** Estimates that are significantly different from zero at 99% confidence.

The exclusion restriction could be further violated by unobserved learning or dynamic location choice issues. Particularly as a time-invariant instrument (geographic birthplace-cluster distance) is used in order to model a time-varying variable (the incidence of locating in a geographic cluster in a given year). Suppose that unobserved skill is some nonlinear function of lifetime location decisions and that high-ability composers acquire skills more quickly over time, which might be particularly likely to occur in clusters. In this case, the instrumental variable ($Distance_{ij}$) is related to productivity ($Output_{it}$) through a channel other than locating in a geographic cluster ($Cluster_{it}$) – namely, past location decisions $Cluster_{i,t-1}$, $Cluster_{i,t-2}$, etc. Another way to put it is this. If we really think that composers learn over time and the speed of learning varies by ability and cluster location, then maybe we would want to include the entire location history vector (i.e. $Cluster_{it} \equiv [Cluster_{i,t=1}, Cluster_{i,t=2}, \dots]$) in the second-stage regression (Eq. (1a)). But then, we would have many endogenous variables (one location for each age) and only one instrument (distance between birthplace and each location). As a result the system would be under-identified. Intuitively, we have an instrument that is plausibly valid for initial location choice, but the decision to remain in Paris is probably related to unobserved innate ability or unobserved learning over time. This concern would be inexistent if composer's probability of locating in a certain location in a given year depended equally throughout his entire lifetime on the birthplace-cluster distance. In such situation year-by-year variation of the distance term would be not necessary in order to calculate a reliable correlation coefficient between the variables of interest. The underlying sample covers individuals who, if they have once chosen to visit any of the centres for classical music, they most likely spent consecutively a significant part of their career there. In particular,

composers whose main work location was Paris, spent 87% of their career in Paris, for Vienna this share is equal to 67% and for London 83% (Table 3). This implies a potentially very persistent role of geographic distance on the location choice. By including a quadratic age polynomial I further control for eventual differences arising due to composers' age effects. The identification strategy provides thus reliable average point estimates for the effect of birthplace–cluster distance on the incidence of locating in a cluster location, all else remaining equal. Furthermore, in Section 5.2 I conduct a test of the above discussed concern and use time-varying instrumental variables that allow to model dynamic location choice. The results are found to be robust.

Third, the instrument needs to be as good as randomly assigned. Given that a person cannot affect his birth location after he is born and that births are almost uniformly dispersed over geographic space this assumption seems to be satisfied. Furthermore, there is relatively little parental choice over location of birth, especially in a period when migration was difficult. A potential violation might however result if families that, for example, place a strong emphasis on musical education chose to live in or close to a geographic cluster. Children of these families may have better musical skills or better access to a relevant social network. Either factor could induce a positive correlation between the incidence of clustering and the unobserved determinants of productivity (i.e. ε_{it} in Eq. (1a)), leading thus to violation of the randomness assumption. I therefore employ data on musical background of composer's family members (as recorded in Grove, 2009) and investigate this concern below.

I begin by estimating the effect of engagement of any family member in a music-related activity on composers' probability to locate in one of the three geographic clusters. The results are reported in columns (1)–(4) of Table A1. It can be viewed in column (1) that the estimated coefficients are marginal, usually not significant and have almost no explanatory power. In column (2) I demonstrate that the controls introduced for the musical background of composers' family members do not bias the distance terms. Next, I split all composers into two samples depending on whether a family member was involved in music. I report in column (3) the impact of the birthplace–cluster distance on clustering for composers who had at least one family member engaged in any music related activity. In column (4) I present the results for composers with no such family member. The distance effect is very similar for both sub-samples. I further analyse the relationship between the indicators for music background of composers' family members and the birthplace–cluster distance itself. The results are presented in column (5) of Table A1. This is the most demanding test as it analyses to some extent the spatial distribution of composers' birth locations and not only the incidence to locate in the geographic cluster. The estimated coefficients are in general insignificant and have marginal explanatory power. It is reassuring that the family controls included or sub-sampling do not affect the probability to locate in any geographic clusters nor it is related with the birthplace-cluster distance. It can be concluded that composers' decision to locate in Paris, Vienna or London, as well as their birth location was fairly independent from the influence of family and hence the risk of non-randomness of the instrument mitigates.

With further confidence in the validity of the proposed instrumental variables, a brief demonstration of the unique importance of distance in historical time periods is provided. I argue that geographic distance was a decisive factor for the choice of a work location in historical time periods when traveling was constrained, by time or cost. I therefore divide all annual observations equally into four different time-periods and investigate how the importance of the distance variable changes over time.

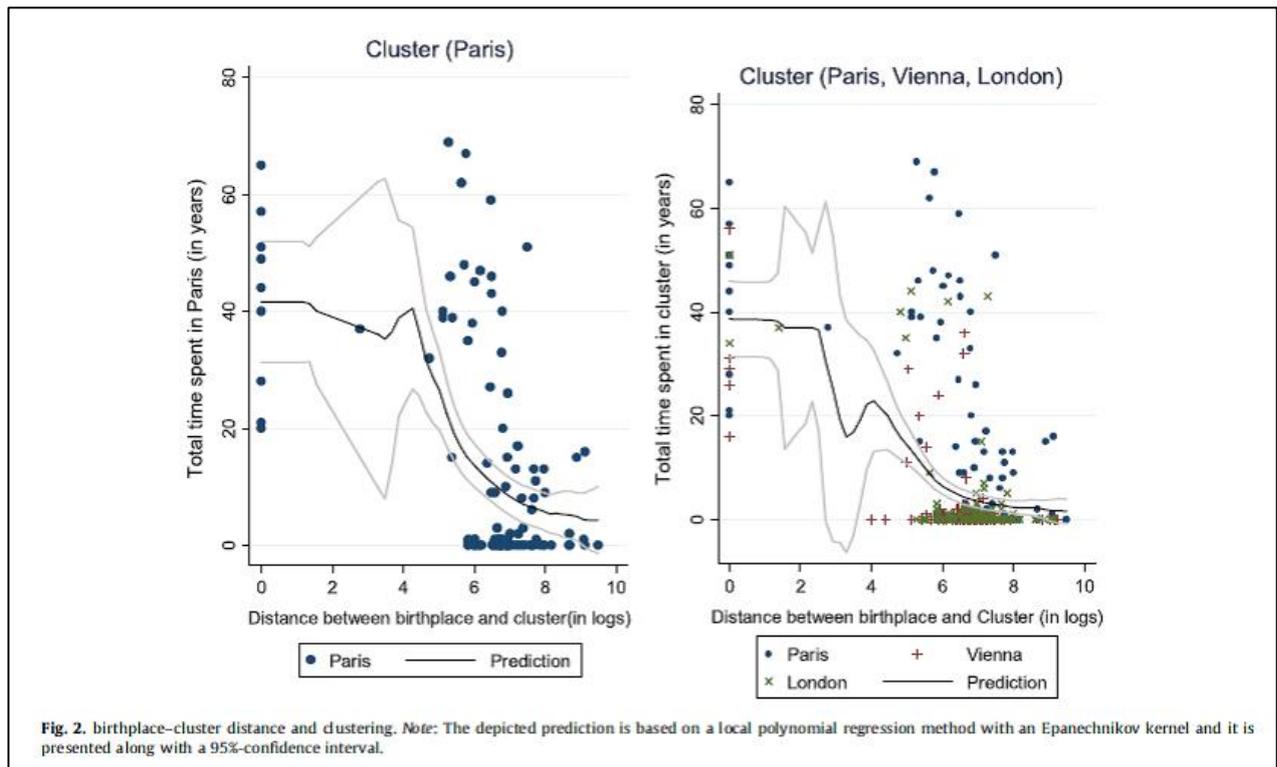


Table 5
Clustering and productivity of composers. (Dependent variable: composer's output.)

	OLS (1)	FE (2)	IV (3)	OLS (4)	FE (5)	IV (6)
A: Cluster (Paris)						
Cluster (Paris)	-0.162*** (0.0398)	0.0578 (0.0637)	0.112 (0.0762)	-0.0858** (0.0392)	-0.0204 (0.0640)	0.244*** (0.0771)
Composer-age controls				Yes	Yes	Yes
Decade controls				Yes	Yes	Yes
Composer controls		Yes			Yes	
Observations	4963	4963	4963	4963	4963	4963
R-squared	0.003	0.000	0.001	0.097	0.041	0.084
Cragg-Donald EV statistic			189.1			129.6
B: Cluster (Paris, Vienna, London)						
Cluster (Paris, Vienna, London)	0.152*** (0.0371)	0.0980* (0.0511)	0.229*** (0.0715)	0.190*** (0.0367)	0.0721 (0.0514)	0.372*** (0.0732)
Composer-age controls				Yes	Yes	Yes
Decade controls				Yes	Yes	Yes
Composer controls		Yes			Yes	
Observations	4963	4963	4963	4963	4963	4963
R-squared	0.003	0.001	0.003	0.101	0.041	0.097
Cragg-Donald EV statistic			60.8			55.3

Note: Standard errors are reported in parentheses. The first-stage results are presented in Table 4. The incidence of clustering is estimated with a logged birthplace-cluster distance. Composer-specific age time trend (estimated with a quadratic polynomial) and time controls (estimated with an indicator function that is equal to one for each decade) are not reported.

* Estimates that are significantly different from zero at 90% confidence.
** Estimates that are significantly different from zero at 95% confidence.
*** Estimates that are significantly different from zero at 99% confidence.



Table 6
Heterogeneity in returns. (Dependent variable: composer's output.)

Explanatory variables	All composers (1) IV	Top 10 composers (2) IV	All remaining composers (3) IV	Worst 16 composers (4) IV	Migrant composers (5) IV
A: Cluster (Paris)					
Cluster (Paris)	0.244*** (0.0771)	0.799* (0.408)	0.166*** (0.0638)	-0.187 (0.118)	0.438*** (0.135)
Composer-age controls	Yes	Yes	Yes	Yes	Yes
Decade controls	Yes	Yes	Yes	Yes	Yes
Composers	116	10	106	16	106
Observations	4963	379	4584	736	4548
R-squared	0.084	0.600	0.067	0.195	0.063
Cragg-Donald EV statistic	129.6	22.8	158.6	20.6	50.8
B: Cluster (Paris, Vienna, London)					
Cluster (Paris, Vienna, London)	0.372*** (0.0732)	1.524** (0.703)	0.271*** (0.0601)	0.174* (0.0899)	0.278*** (0.0944)
Composer-age controls	Yes	Yes	Yes	Yes	Yes
Decade controls	Yes	Yes	Yes	Yes	Yes
Composers	116	10	106	16	98
Observations	4963	379	4584	736	4223
R-squared	0.097	0.590	0.073	0.151	0.102
Cragg-Donald EV statistic	55.3	18.9	52.4	12.4	34.5

Note: See Table 5.

The results are summarised in Table A2. To facilitate interpretation of the distance coefficients the term is presented at level. The estimated coefficients are the largest in size and most precisely estimated for the earlier decades, until roughly the 19th century. If a composer was born 1000 miles further away from Paris, he was more than 50% less likely to migrate towards the French capital. From the beginning of the 20th century, the relevance of distance diminishes markedly: the coefficients fall in size and the explanatory power of the restricted model drops (the R-squared term decreases from close to 0.3 to around 0.05). In the last sub-period a birth-location 1000 miles further away from Paris, coincides with a decrease in the probability to cluster in the French metropolis only by around 4.2%. Employing average distances from Paris, Vienna or London I estimate the probability to locate in any of the three geographic clusters and find consistent results. Those patterns provide indication that the proposed identification strategy works best, if not only, for historical periods and supports the view that traveling in such periods was indeed difficult and costly.

5. The effect of geographic clustering on composers' productivity

5.1. Main results

In the following, I analyse the effect of locating in a geographic cluster on composers' productivity employing the previously proposed model. Table 5 summarizes the results using OLS estimation, composer fixed-effects (FE) model and instrumental variable (IV) specification for Paris (Panel A) and for Paris, Vienna or London (Panel B). Columns (1) and (4) show the OLS relationship between locating in a geographic cluster and the number of written compositions in a given year. The correlation between clustering in Paris and composers' output is negative without or with inclusion of the control variables.²⁸ This implies that composers located in the predominant hub for classical music have not been more productive than the average composer. The negative association disappears in the FE model (columns (2) and (5)). This might imply that the previously observed lower productivity in Paris is a result of unobserved differences between composers. The IV estimates are presented in columns (3) and (6). The IV results yield a positive coefficient in both specifications, however only in the model with control variables the coefficient is significant (and

²⁸ As described in the previous section, the control variables include a composer-specific time trend, estimated with a quadratic polynomial (i.e. age and age-squared), and time controls, estimated with an indicator function that is equal to one for each decade (and zero otherwise).

exposes a p -value of below 0.01).²⁹ Since I have instrumented for the incidence of clustering, the causal assertion can be made that composers benefited from the positive externalities associated with the geographic cluster. In the preferred specifications (after I control for age effects and timetrends) the estimated IV parameter is equal to around 0.24: a composer who worked in Paris was creating around one additional work every 4 years as a result of being located in the cluster. If one considers the average annual productivity of composers (i.e. 0.77 works per year, Table 1), the size of the estimated impact of clustering on productivity is economically relevant and indicates that almost one third of composers' output was a result of the positive externalities associated with a cluster. Paris – the predominant location for classical music – has attracted less productive composers who, on average, experienced large productivity gains.

The results for the aggregated analysis of the three cluster locations are presented in Panel B of Table 5. It can be observed that the OLS coefficients are positive and very significant. The positive association diminishes in size and significance once composer fixed-effects are introduced. The IV specification delivers once again positive, significant and large coefficients. This means that composers benefited significantly in terms of productivity due to locating in any of the three main geographic clusters. One additional work has been composed every 3 years spent in either of these locations, which implies a large productivity increase of close to 50%.

In all specifications the estimated IV parameters are always considerably higher than the corresponding OLS or FE point estimates. There could be a number of reasons for this difference. First, it is possible that locating in geographic clusters not only stimulates productivity but also attracted individuals who were less productive than the average artist. In this context, negative self-selection of composers to the most important locations for classical music might somewhat equalize the clustering benefit and hence attenuate the OLS estimates. Second, there might exist a proxy measurement error leading to a bias of the OLS coefficients. Changes in composers productivity was not the result of their physical presence in the geographic cluster but perhaps rather their interaction with other creative individuals. A binary indicator that records whether or not a composer was located in a geographic cluster is only a rough approximation for social interactions. In consequence, measurement error might attenuate the OLS coefficients, while the IV identification possibly picks up a more robust measure of the effect of geographic clustering. The attenuation bias is visible however only in Panel B of Table 5.

Another reason why higher IV parameters have been obtained might be the fact that these parameters can be interpreted as a Local Average Treatment Effect as proposed by Imbens and Angrist (1994). It is possible that certain types of composers benefit to a different extent from clustering. This could be the case if, for example, the best composers who cluster are able to benefit more from the location due to some unobserved characteristics. As a result the clustering effect for those composers might be greater. I investigate this possibility by dividing composers into top 10 composers (ranked by Murray's Index Score), all remaining composers and the bottom 16 composers.³⁰

²⁹ The point estimate on the clustering impact in the restricted model (column (3)) has a p -value equal to 0.14 and lies thus not far outside of the usual confidence intervals.

³⁰ The worst composers are individuals with a Murray's Index Score of two or below. It is the lowest possible cut-off point, as none of the three composers with a Murray's Index Score of one has visited any of the cluster locations.



Table 7
Robustness of instrumental variable results. (Dependent variable: composer's output.)

	Full sample (1) IV	Full sample (2) IV	Full sample (3) IV	Full sample (4) IV	Short visits excluded (5) IV	Death year excluded (6) IV	Multiple locations excluded (7) IV	Extreme events excluded (8) IV
A: Cluster (Paris)								
Cluster (Paris)	0.244*** (0.0771)	0.219*** (0.0765)	0.201** (0.0794)	0.854* (0.483)	0.239*** (0.0757)	0.253*** (0.0783)	0.206*** (0.0759)	0.208*** (0.0794)
Composer-age controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Decade controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Music background of parents controls		Yes						
Music-related education controls			Yes					
Nationality controls				Yes				
Composers	116	116	116	116	116	116	116	116
Observations	4963	4963	4963	4963	4937	4872	4889	4396
R-squared	0.084	0.089	0.092	0.091	0.071	0.084	0.072	0.095
B: Cluster (Paris, Vienna, London)								
Cluster (Paris, Vienna, London)	0.372*** (0.0732)	0.364*** (0.0731)	0.362*** (0.0736)	0.267*** (0.0792)	0.364*** (0.0719)	0.375*** (0.0744)	0.333*** (0.0721)	0.358*** (0.0766)
Composer-age controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Decade controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Music background of parents controls		Yes						
Music-related education controls			Yes					
Nationality controls				Yes				
Composers	116	116	116	116	116	116	116	116
Observations	4963	4963	4963	4963	4926	4872	4851	4396
R-squared	0.097	0.100	0.101	0.101	0.084	0.096	0.083	0.104

Note: See Table 5.

The IV results are reported in columns (2)–(4) in Table 6 (column (1) reports the baseline results). The obtained differences in the IV point estimates are remarkable. Column (2) presents the IV results for the highest ranked composers and implies that clustering returns to composers' productivity are considerably higher for the top 10 composers than for the full sample.³¹

Column (3) presents IV estimates for all remaining composers (i.e. after the top 10 composers are excluded). It can be concluded that the coefficients slightly decrease, remain however significant and consistent with the baseline findings. Column (4) shows the clustering effect on the output of the worst 16 composers. Interestingly, the IV coefficient is now negative and insignificant for composers locating in Paris. For the three clusters it decreased considerably in size and is estimated with lower precision.

One further source of heterogeneous responses to geographic clustering might depend on whether the individual was born in the cluster or moved to it during his life. It is again quite likely that composers who moved to the geographic cluster have experienced very different location benefits at the new destination than the local artist. This could be attributable to, for example, the diverse background and experience of the migrant composer. I analyse this possibility by excluding from the full sample composers who were born in one of the geographic clusters analysed.³²

³¹ This finding is consistent with previous research. For example, Waldinger (2010) studies peer effects among university scientists and finds greatest clustering externalities for students in top 10 departments.

³² Note that all of the excluded composers have also spent the longest part of their work lives in the geographic cluster (i.e. in their birth locations).

In column (5) of Table 6, I first drop ten composers who were born in Paris and re-estimate the parameters based on 106 artists who, if located in Paris, then only due to migration from other places. Next, I exclude 18 composers who were born in Paris, Vienna or London and establish for the remaining individuals the effect of locating in any of the three clusters on their productivity. The IV estimates for the migrant composers located in Paris yield markedly higher coefficients of around 0.44, while remaining highly significant. The estimated parameters for the migrant composers almost double in size and indicate that migrant composers experienced a distinctly higher benefit due to the positive externalities associated with locating in Paris. No such difference can be observed if Vienna and London are further introduced into the analysis. This could be attributed to the previously described remarkable immobility of the Parisian composers. Out of the 10 artists born in Paris, three never left the city and the remaining spend on average less than 2 years outside the French metropolis. I conclude, in geographic clusters top composers were greater beneficiaries than the average artist. Furthermore, some amount of travel or exposure to different work environments seem to have been of benefit to composers' productivity.

5.2. Robustness analysis

In the following, I report a large number of tests that indicate that the findings are very robust. The results are presented in Table 7. First, I include an additional indicator function controlling whether any parent of the composer was engaged in a music related activity. Given that the source of the data set – the Grove Music Dictionary – records music-related engagements of the parents only if they are of considerable quality and importance, the variable should serve as a good proxy of composers' musical skills. The results are presented in column (2) of Table 7 (column (1) reports the baseline results). The estimated coefficients are now marginally smaller, but remain very precise.³³ This indicates that the presence of parental music-related background has been of some benefit to composers' productivity. The main results find nevertheless support for their reliability. During composers' music related education, whether it was private tuition or formal studies in conservatoires, relevant personal ties were likely to have been established. It is therefore possible that individuals' clustering benefit varied depending on the music-related education time. I hence introduce further controls for the duration of musical education as recorded in Grove (2009). The point estimates, reported in column (3), provide further support for the robustness of the main findings.³⁴ It is encouraging that the results remain consistent even if these powerful individual controls (parental music background and duration of music education) are introduced.

It is possible that geographic distance between a composer's birthplace and a cluster location approximates not only the travel cost, but reflects also to some extent institutional arrangements of the country of origin. If this was the case, the distance might impact composers' productivity not only through the incidence of clustering but also through some other channel such as, for example, better music education. In order to investigate such possibility a comprehensive set of 21 indicator functions for each of the recorded nationalities is included. The estimation is presented in column (4). The point estimates are found to be consistent in sign and satisfactory in significance with the baseline specification. The coefficients however fluctuate somewhat in size. This could be attributable either to unobserved international differences or to the decreased

³³ The estimated coefficients on parental music-background is equal to 0.15 (p -value below 0.01) for Paris and 0.14 (p -value below 0.01) for all three clusters.

³⁴ The estimated coefficients on music related education time is equal to 0.02 (p -value below 0.01) for Paris and 0.02 (p -value below 0.01) for all three clusters.

performance of the instrumental variable (after including controls for nationality, the birthplace–cluster distance loses some of its precision). These results might hence point at the presence of some degree of heterogeneity between nationalities. It is however important to note that the point estimates on the clustering effect passes this test and provides further support for the existence of benefits associated with geographic clustering.³⁵

One may worry that some of the composers' visits to a geographic cluster were so brief that exchange with other artists was not possible due to time constraints. In such cases, the estimated coefficients might be biased. I therefore re-estimate the regressions omitting the observations in which composers remained in the cluster less than 1 year.³⁶ The results which are reported in column (5) hardly change.

A related concern is that while only 18 composers were born in any of the three geographic clusters, markedly more died in Paris (30 composer deaths), Vienna (8) or London (7), and the death year of each individual was not a full year of creative work, unless the death occurred on the last day of December which is very unlikely. I analyse this issue by estimating the regressions after the death year has been excluded from the analysis. The coefficients reported in column (6) are estimated with high precision and remain positive. Encouragingly, the results can be reaffirmed.

Another worry is that composers might have visited not only the geographic cluster but also a different location in a given year. This could bias the clustering effect due to the externalities associated with the other location. I investigate this concern by re-estimating the regressions after excluding observations for years in which a composer has visited more than one location. Again, the results, as reported in column (7), are very consistent. It is possible that the incidence of war influences the productivity of a creative individual. Borowiecki (2011) demonstrates that historical wars had a heterogeneous impact on classical composers' creative production. Depending on the type of war, military conflict might have had a positive or a negative effect. As the analysis is conducted for a very long time period during which a number of wars occurred, I address this concern by re-estimating the regressions while focusing only on years with no major exogenous shocks, such as war or epidemics.³⁷ The IV results, as presented in column (8), indicate that the results are not driven by any exogenous disruptions.

Given the statistical explanatory power of the endogenous variables, it is quite unlikely that any meaningful bias arises from the fact that the instrumental variable is time-invariant. Nevertheless, I investigate empirically this concern by employing instead a time-varying instrumental variable that would allow to model dynamic location choice. This is achieved in two ways. First, I interact the birthplace–cluster distance with composers' age. Even if such artificially created variable has little economic meaning, in a statistical sense, it is a variable that is both time-varying and exogenous to composers' output, and hence is valid for the intended purpose. Second, I obtain an interaction term between birthplace–cluster distance and the incidence of intra-state conflict. War is arguably a factor determining people's location choice. For example, Borowiecki (2012) posits that during intra-state wars the aggregate number of composers in a country decreases by

³⁵ The results are robust to several other related tests that have been conducted (e.g. sub-sampling by the nationality; not reported).

³⁶ Note that while Grove (2009) includes very detailed information on composer travels, the data is very often available only on annual basis.

³⁷ I exclude the years in which any of the following conflicts or epidemics occurred: the French Revolution (1789–1799), Napoleonic Wars (1799–1815), the cholera outbreak in 1832 and 1849, the war on Prussia (1870–1871) and both World Wars (1914–1918 and 1939–1944). I find consistent results also after excluding only single observations for composers who were located in a given year in a country that was engaged in war or in a region affected by the epidemic outbreaks. I report the results only for the stronger test.

around 11% (a decrease is also associated with international continental wars, however the effect is of a lower magnitude). Using the Correlates of War database (Sarkees, 2000) I obtain an indicator function that identifies the countries that have been involved in a civil war in a particular year. Employing the war dummy in connection with the geographic birthplace–cluster distance provides thus an alternative time-varying identification strategy.

The results from the first-stage specification are reported in columns (1) and (3) of Table A3, using either of the time-varying instrumental variables. The point estimates of the interaction terms are highly significant and deliver a sufficiently high Cragg–Donald eigenvalue statistic. Columns (3) and (4) summarise the coefficients for the endogenised location variables. The results imply a positive and significant causal effect of locating in any of the studied geographic clusters on composers' productivity. The IV parameters are comparable in size with the coefficients from the main model. This constitutes meaningful support for the robustness of the identification strategy.

A further concern deals with the external validity of the selected sample. The analysis is conducted at composer-year level and I estimate the impact of locating in a city with a high geographic concentration of composers (i.e. in a geographic cluster) on their productivity levels. In the clusters analysed, apart from prominent composers (for only which data is available) many other composers, whose life accomplishments were not great enough to be listed in music dictionaries, were located. It is also likely that composers encompassed in the analysis interacted with other not-listed artists. By establishing the impact of locating in a geographic cluster, I therefore also account for the benefit due to interactions with all other creative individuals located in the cluster location. In result, the proposed identification strategy mitigates some of the non-random extreme sample selection bias.³⁸

5.3. Large city and historical cluster effects

It is possible that composers benefited in geographic clusters not only due to the concentration of other artists (e.g. due to knowledge spill-overs), but also due to some large city specific factors. In large cities one might expect higher demand for composers' works or services, better cultural infrastructure or easier access to related industries (e.g. sheet music publishers). All such large city amenities correlate strongly with composers' clustering intensity. It is therefore unlikely that any of the estimated cluster effects might not be related (directly or indirectly) to composers' clustering intensity. Nonetheless, I address this issue by running two falsification tests.

First, I estimate how composers' productivity was impacted by the incidence of locating in large cities that were not clusters for classical music. For this exercise, I select all cities that had in 1750 a population size of at least 100 thousand (as recorded in Mitchell, 1975) and were not a common destination for classical composers. I identify eight non-cluster large cities: Amsterdam, Copenhagen, Hamburg, Madrid, Milan, Naples, Palermo and Venice.³⁹ Analogous to the previous methodological approach, I instrument for the incidence of locating in any of those cities with distances between composers' birthplace and each city, in order to estimate the associated causal productivity gains. It is econometrically a very difficult task, as I focus on variables with very few

³⁸ An alternative way of estimating clustering benefits would be to estimate the total number of composers in each location and to establish its impact on composers' productivity. The problem arising with such identification strategy is that the distribution of non-prominent composers is not clear. Consider, for example, unique work-location choices due to individual specific reasons (e.g. Frederic Chopin and George Sand stay in Majorca in 1838–1839).

³⁹ The average composer worked in any of those eight cities around 0.54 years (standard deviation 1.64) during his life. The large non-cluster locations were visited on average by 4.75 composers (standard deviation 3.5). Mitchell (1975) lists six further cities with population size above 100 thousand in 1750 (i.e. London, Moscow, Paris, Rome, St. Petersburg and Vienna). Those cities are however not included in the placebo test as they have been important locations for classical music.

non-zero observations and hence extremely little variation. I therefore aggregate all large non-cluster cities and store them under one variable (non-cluster large city).

Second, I investigate the impact of locating in cities that have been geographic clusters in the past, but lost its importance in the studied period. Such locations are most likely to own good cultural infrastructure and have superior institutional arrangements, however do not have any more a substantial share of classical composers. The focus of this test is directed at Italian cities which were the most important places for classical music, both in terms of birth locations and destinations, during the 15th and 16th centuries (see Borowiecki and O’Hagan, 2012).

Table 8
Placebo tests: Large cities and historical clusters. (Dependent variable: composer's output.)

	(1)	(2)	(3)	(4)
	OLS	IV	OLS	IV
Large non-cluster cities	-0.0497 (0.0675)	-0.354*** (0.130)		
Historical Italian clusters			-0.0864 (0.0664)	-0.468*** (0.176)
Composer-age controls	Yes	Yes	Yes	Yes
Decade controls	Yes	Yes	Yes	Yes
Observations	4963	4963	4963	4963
R-squared	0.096	0.093	0.097	0.091
Cragg-Donald EV statistic		23.1		17.5

Note: Standard errors are reported in parentheses. Composer-specific age time trend (estimated with a quadratic polynomial) and time controls (estimated with an indicator function that is equal to one for each decade) are not reported. The 'Large non-cluster cities' variable aggregates the observations for Amsterdam, Copenhagen, Hamburg, Madrid, Milan, Naples, Palermo and Venice. The 'Historical Italian clusters' variable aggregates the observations for Bologna, Florence, Milan, Naples, Rome and Venice'. As instrumental variables the respective logged distance terms between composers' birthplace and each city is employed.

* Estimates that are significantly different from zero at 90% confidence.
** Estimates that are significantly different from zero at 95% confidence.
*** Estimates that are significantly different from zero at 99% confidence.

During the Renaissance, classical music achieved in Italy new heights of cultural respectability and contributed to a remarkable development of music production in the centuries to come across Europe. Music education has been institutionalised and was based in the newly founded music conservatories (e.g. Santa Maria di Loreto in Naples in 1537). Relevant supply industries, such as manufacturing of music instruments, have seen significant inventions. Those improvements contributed to the development of Italy’s violins, violas and cellos which maintained most of its reputation and characteristics into modern days (e.g. produce by Stradivari, based in proximity of Milan). Technological developments occurred also in construction of buildings, which became greater in size and superior in resonance (e.g. Basilica of Saint Mark in Venice or the opera house La Scala in Milan). All those developments in musical education, music instrument production or relevant architecture contributed to the development of outstanding cultural infrastructure in Italy. It is also very likely that those amenities persisted over the following centuries, even if Italy ceased to be a major destination for classical composers. In fact, Italian music education, instruments produced in Italy or architecture of Italian opera houses and concert halls is viewed even nowadays to possess exceptional merit. For this reason I select all cities that are listed by Borowiecki and O’Hagan (2012) as important locations for classical music during the 15th or 16th

centuries. Those cities include Bologna, Florence, Milan, Naples, Rome and Venice.⁴⁰ Using geographic distances between composers' birthplace and the studied historical clusters I instrument for the incidence of locating in them.

Table 8 presents the estimations for both falsification tests. Columns (1) and (2) report the OLS and IV parameters for all eight large non-cluster cities, whereas columns (3) and (4) present the findings for six Italian historical clusters. The results are striking: in both specifications the IV parameters turn to be negative, large and highly significant. A decrease in composers' productivity occurred if they located in a large city that was not an important destination for the profession or in a city that has been a geographic cluster in the past. This evidence points at the unique productivity enhancing role of contemporaneous classical music clusters. Productivity benefits are experienced perhaps less due to higher demand or better cultural infrastructure but rather due to the presence of other composers, which presumably allows for knowledge spill-overs, input sharing, labour market pooling and other similar benefits.

⁴⁰ Out of all composers who are listed in the Grove Dictionary and were born in any of those six locations around 57% were born before 1750. Whereas, the average birth rate of Grove listed composers born before 1750, is equal to around 26%.



Table 9
Composers' lifetime accomplishments. (Dependent variable: Murray's Index Score.)

	Full sample (1) OLS	Full sample (2) IV	Full sample (3) OLS	Full sample (4) IV
A: Cluster (Paris)				
Total time spent in cluster (in years)	-0.0888 (0.0677)	0.239* (0.127)		
Primary destination (binary)			-4.408 (3.190)	9.521** (4.557)
Life duration controls	Yes	Yes	Yes	Yes
Birth cohort controls	Yes	Yes	Yes	Yes
Composers	116	116	116	116
Observations	116	116	116	116
R-squared	0.157	0.027	0.161	0.030
Cragg-Donald EV statistic		3.88		3.43
B: Cluster (Vienna)				
Total time spent in Cluster (in years)	0.600* (0.309)	1.469*** (0.491)		
Primary destination (binary)			20.45*** (7.141)	38.34*** (10.75)
Life duration controls	Yes	Yes	Yes	Yes
Time controls	Yes	Yes	Yes	Yes
Composers	116	116	116	116
Observations	116	116	116	116
R-squared	0.245	0.041	0.279	0.179
Cragg-Donald EV statistic		1.18		2.83
C: Cluster (London)				
Total time spent in cluster (in years)	-0.124* (0.0677)	0.563* (0.315)		
Primary destination (binary)			-5.465** (2.512)	24.69* (14.31)
Life duration controls	Yes	Yes	Yes	Yes
Birth cohort controls	Yes	Yes	Yes	Yes
Composers	116	116	116	116
Observations	116	116	116	116
R-squared	0.153	-	0.154	-
Cragg-Donald EV statistic		2.27		1.65

Note: Standard errors are reported in parentheses. The incidence of clustering is estimated with birthplace-cluster distance. The life duration controls are estimated with a quadratic polynomial (not reported). Time controls are estimated with an indicator function that is equal to one if composer's birth occurred in a given half century (not reported).

* Estimates that are significantly different from zero at 90% confidence.

** Estimates that are significantly different from zero at 95% confidence.

*** Estimates that are significantly different from zero at 99% confidence.

5.4. Alternative productivity measure

One might criticize the shortcomings of the output variable. The number of written important compositions does not account for composer's achievements due to other music-related engagements such as teaching or performing. This might be especially the case for composers located in geographic clusters, as in those locations other engagements might have been particularly attractive and good available, leading to higher opportunity costs of composing. In this section I investigate this possibility and employ a broader measure of composers' lifetime productivity.

Murray's Index Score (MIS) is the broadest available measure of composers' lifetime achievements. Murray (2003) conducted a vast survey of outstanding classical composers employing a wide selection of international references and based on the amount of space allocated to each composer in the reference works he calculates the MIS. The index is normalised on a scale between 1 and 100.

The MIS is a time-invariant measure of composers' lifetime accomplishments, hence the robustness test is conducted for composers' entire lifetime. As in previous parts, the focus is on establishing the relationship between geographic clustering and composers overall lifetime productivity, measured with the MIS. For this reason I propose two ways to capture geographic clustering. First, I measure the total music-related working time that a composer spent in a cluster location. Second, I use a binary indicator with the value one if a geographic cluster was composer's main work destination, i.e. if the composer has spent the longest part of his musical career in the cluster. In order to deal with varying longevities and to allow for a typical concave

age-productivity profile a quadratic life duration polynomial is introduced. I further control for time trends by including indicator functions for each of the three half-century birth cohorts.⁴¹ Table 9 reports the OLS estimates (columns (1) and (3)) and the IV results (columns (2) and (4)). The correlation coefficients for Paris and London are negative, albeit often not significant. For Vienna I find positive and significant OLS estimates. The IV parameters are always positive and statistically significant. Furthermore, the regressions yield always markedly higher IV estimates than the corresponding OLS coefficients. An additional year the composer spent in Paris resulted in a 0.24 point increase of his MIS and the choice of the French capital as the primary work destination resulted in a marked increase of 9.52 points on Murray's scale. For Vienna I obtain the highest and most precise IV results, presumably because of the intense concentration of top composers in the Austrian capital (see O'Hagan and Borowiecki, 2010). Encouragingly, the main findings are confirmed. The employment of a very different measure for composers' lifetime accomplishments and a different methodological approach (lifetime analysis instead of annual) does not alter the conclusions from the previous analyses.

6. Conclusion

This study addresses an important methodological problem that lies at the core of empirical literature on the positive externalities associated with geographic clusters. I attempt to overcome potential heterogeneity bias and endogeneity of clustering issues by using a unique data set for 116 important classical composers born between 1750 and 1899. The research design enables use of exogenous distances between each composer's birthplace and a geographic cluster as instrumental variables for the incidence of locating in a geographic cluster. I find that composers who worked in a cluster benefited significantly in terms of written compositions and have been creating around one additional work every 3 years. The location benefit is even greater for top composers, which is in accordance with previous research, whereas no such benefits can be consistently found for lower-ranked artists. Migrant composers have been more productive if they moved to Paris, where the resident artists hardly ever left the cluster. This implies that some degree of mobility might be also of benefit to productivity outcomes. Individuals with a different background and diverse experience who moved towards a geographic cluster were possibly able to benefit more from the positive externalities of geographic clustering. All these productivity benefits originate in locations where other classical composers are present, as opposed to, in large cities or in historical clusters with eventually more wealth and better cultural infrastructure, but no fellow composers. Finally, this study provides an analysis of composers' overall lifetime accomplishments and provides some indication that the positive agglomeration externalities disclosed might benefit over long periods.

The insights provided in this article are quite different from a recent influential article by Waldinger (2012), who investigated peer effects among university scientist during the 20th century and did not find any evidence for this. The difference arising could be caused by the specific nature of the profession of classical composers, in particular, by the winner-take-all type of economy. Arguably scientists have been also competing for publications in academic journals, nonetheless classical composers were presumably exposed to far greater rivalry and have been challenged to outcompete the adversary, as only one composer could have his works performed in the concert hall or opera house. Thus the importance to write not good, but better works than the peer seems to be of considerable importance in classical music. Furthermore, intellectual

⁴¹ The estimated equation is given by: $MIS_i = \beta_1 + \beta_2(\text{Geographic cluster})_i + \beta_3(\text{Life duration})_i + \beta_4(\text{Life duration})_i^2 + \sum_j^3 \beta_j = 1 \beta_j(\text{Birth cohort})_{ij} + \eta_i$.

exchange has been much easier between scientists (even in the 20th century), when ideas or knowledge could be diffused by the means of correspondence or through field journals. In the case of classical composers such interaction was mostly not possible and personal exchange has been crucial: one needed, for example, to listen to the work of the other composer in order to be able to comment on or to learn from it.

This study does not come without limitations. The evidence gathered supports the existence of strong benefits associated with geographic clustering. It is however out of the scope of this research to relate the clustering effects to any particular factor. It remains therefore undisclosed whether the benefits are attributable and to what extent to determinants such as knowledge spillovers, input sharing, labour market pooling or demand linkages.⁴² Furthermore, given the limited nature of the data used, the results are only suggestive. Finally, it must be noted that any generalization from this analysis which is based on a quite peculiar sample of classical composers in a historical time period is rather difficult. It is nonetheless likely that similar benefits were experienced by other creative individuals in history and perhaps are even nowadays. Contemporary composers, artists or maybe even entrepreneurs might experience comparable productivity gains.

Despite the shortcomings, the insights provided in this article are of relevance not only to research in urban economics (spatial density effects) and labour economics (in particular human capital formation theory), but also to cultural economics, as it provides the first empirical evidence for an often posited hypothesis that artistic production causally improves in creative centres. Given the recent rise in the importance of creative industries, which, for example, are argued to be a determining factor of future growth in Europe (European Commission, 2012) or developing countries (UNCTAD, 2010), this contribution seems particularly relevant as it provides strong support to the idea of creating and fostering creative clusters. It should be further noted that this research is also of relevance to the economic history literature. In particular, it shows the importance of geographic settings in historical time periods: once a composer was born, the main work location and also the duration of stay in the future work location is hugely influenced by the geography of his birth. This is supposedly much less so nowadays, in a world where any type of migration is cheaper and more common.

If one believes in the generality of the results from this research, policy implication can be derived for authorities responsible for developing geographic clusters, such as special economic zones. Since the location benefits stem primarily from interactions with other clustering agents, authorities should foster platforms that enable or facilitate such interactions. Furthermore, if the main beneficiaries of locating in clusters are individuals (or firms) coming from outside the region, it may be possible to generate mutual gains by fostering cooperation between existing clusters. One example would be exchange programmes that enable individuals to switch between clusters; or programmes that facilitate firms to launch branches in other geographic clusters. These prescriptions are offered with the cautionary note that further research is urgently needed to shed light upon the optimal size and concentration rate of geographic clusters.

Acknowledgments

This research has been awarded the ACEI Presidents' Best Paper Award (Copenhagen, 2010) and the First Place Award in the Poster Session during the European Science Days (Steyr, 2009). The

⁴² Refer to Rosenthal and Strange (2001) or Ellison et al. (2010) for investigations of the factors that are most meaningful in explaining agglomeration benefits.

author thanks Jeremiah Dittmar, Benjamin Elsner, Victor Fernandez-Blanco, Tim Fry, Andrius Kazukauskas, Cormac O’Grada, John O’Hagan, Kevin O’Rourke, Andrew Oswald, Juan Prieto-Rodriguez, William Strange, Fabian Waldinger, anonymous referees and participants in the European Science Days, Irish Society of New Economists Conference, Ruhr Graduate School Conference, Scottish Economic Society Conference, Association for Cultural Economics International Conference, Warsaw International Economic Meeting, European Economics Association Congress, European Workshop in Applied Cultural Economics, Economic History Society Conference, Spanish Economics Society Symposium, Royal Economic Society Conference, invited seminar at the universities of Zurich, Oviedo, Southern Denmark and Paris North. The author acknowledges the excellent research assistance provided by Jean Acheson and James Walsh, and a generous research fund provided by John O’Hagan.

Appendix A

Dependent variable:	Locating in cluster				Birthplace-cluster distance
	Full sample (1)	Full sample (2)	Composers with any family member engaged in any music-related activity (3)	Composers with no family member engaged in any music-related activity (4)	
A: Cluster (Paris)					
Birthplace-Paris distance		-0.116*** (0.00874)	-0.116*** (0.00535)	-0.128*** (0.0148)	
Father engaged in any music-related activity	-0.0621 (0.0528)	-0.0356 (0.0321)			0.229 (0.375)
Mother engaged in any music-related activity	0.166** (0.0799)	0.0705 (0.0470)			-0.825 (0.790)
Any other family member engaged in any music-related activity	-0.0617 (0.0500)	-0.0727 (0.0524)			-0.0954 (0.200)
Observations	4963	4963	3173	1790	4963
R-squared	0.032	0.287	0.324	0.217	0.034
B: Cluster (Vienna)					
Birthplace-Vienna distance		-0.0830** (0.0324)	-0.0840** (0.0363)	-0.0915** (0.0350)	
Father engaged in any music-related activity	0.0708 (0.0603)	0.0347 (0.0520)			-0.435 (0.312)
Mother engaged in any music-related activity	-0.0885 (0.0788)	-0.0370 (0.0386)			0.620** (0.244)
Any other family member engaged in any music-related activity	0.0461 (0.0380)	0.0136 (0.0187)			-0.392 (0.413)
Observations	4963	4963	3173	1790	4963
R-squared	0.051	0.295	0.235	0.446	0.065
C: Cluster (London)					
Birthplace-London distance		-0.0968** (0.0391)	-0.106** (0.0515)	-0.0915** (0.0325)	
Father engaged in any music-related activity	0.0296 (0.0306)	0.0205 (0.0273)			-0.0935 (0.178)
Mother engaged in any music-related activity	-0.0507 (0.0454)	-0.0228 (0.0270)			0.288 (0.290)
Any other family member engaged in any music-related activity	0.00600 (0.0154)	0.00559 (0.0152)			-0.00431 (0.167)
Observations	4963	4963	3173	1790	4963
R-squared	0.009	0.252	0.206	0.328	0.009

Note: Standard errors are clustered at the city level and reported in parentheses. The birthplace-cluster distances are measured at logs. *Father/mother/any other family member engaged in any music-related activity* are indicator functions that take the value one if each condition is fulfilled.

* Estimates that are significantly different from zero at 90% confidence.
** Estimates that are significantly different from zero at 95% confidence.
*** Estimates that are significantly different from zero at 99% confidence.



Table A2
Importance of geographic distance over time.

Dependent Variable	Variable:				
Composer's output	Entire period (1762-1989) (1)	1st quartile (1762-1868) (2)	2nd quartile (1869-1902) (3)	3rd quartile (1903-1928) (4)	4th quartile (1929-1989) (5)
A: Cluster (Paris)					
Birthplace-Cluster distance	-0.0848*** (0.00452)	-0.549*** (0.0293)	-0.522*** (0.0229)	-0.0559*** (0.00919)	-0.0418*** (0.00513)
Observations	4963	1257	1247	1215	1244
R-squared	0.066	0.219	0.295	0.030	0.051
B: Cluster (Paris, Vienna, London)					
Birthplace-Cluster distance	-0.150*** (0.00538)	-0.566*** (0.0314)	-0.705*** (0.0232)	-0.141*** (0.0128)	-0.0900*** (0.00635)
Observations	4963	1257	1247	1215	1244
R-squared	0.135	0.206	0.426	0.091	0.139

Note: Standard errors are reported in parentheses. The birthplace-cluster distances are measured at level and the unit is a thousand miles. The aggregated cluster distance (Panel B) is calculated with the following formula: $distance_{it} = c_t \cdot distance_{birthplace, cluster} + (1 - c_t) / C \sum_{c=1}^C (distance_{birthplace, cluster})$, where $c=1$ if cluster= $\{1, 2, \dots, C\}$, 0 otherwise.
 * Estimates that are significantly different from zero at 90% confidence.
 ** Estimates that are significantly different from zero at 95% confidence.
 *** Estimates that are significantly different from zero at 99% confidence.

Table A3
Clustering and productivity using time-varying instrumental variables.

	Full sample		Full sample	
	(1) First-stage Cluster	(2) Second-stage Output	(3) First-stage Cluster	(4) Second-stage Output
A: Cluster (Paris)				
Cluster(Paris)		0.220*** (0.0735)		0.247*** (0.0813)
(Birthplace-Paris distance)*(composers' age)	-0.00219*** (5.47e-05)			
(Birthplace-Paris distance)*(Intra-state war)			-0.0240*** (0.00548)	
Composer-age controls	yes	yes	yes	yes
Decade controls	yes	yes	yes	yes
Composers	116	116	115	115
Observations	4963	4963	4868	4868
Cragg-Donald EV Statistic		159.4		19.2
B: Cluster (Paris, Vienna, London)				
Cluster(Paris, Vienna, London)		0.233*** (0.0771)		0.153*** (0.0406)
(Birthplace-Paris distance)*(composers' age)	-0.00207*** (6.07e-05)			
(Birthplace-Paris distance)*(Intra-state war)			-0.0388*** (0.00582)	
Composer-age controls	yes	yes	yes	yes
Decade controls	yes	yes	yes	yes
Composers	116	116	115	115
Observations	4963	4963	4868	4868
Cragg-Donald EV Statistic		115.7		44.4

Note: Standard errors are reported in parentheses. The second-stage regression presented in column (2) uses an interaction term between Birthplace-Paris distance and composers' age as an instrumental variable. The second-stage regression presented in column (4) uses an interaction term between Birthplace-Paris distance and the incidence of intra-state war as an instrumental variable. Composer-specific age time trend (estimated with a quadratic polynomial) and time controls (estimated with an indicator function that is equal to one for each decade) are not reported.
 * Estimates that are significantly different from zero at 90% confidence.
 ** Estimates that are significantly different from zero at 95% confidence.
 *** Estimates that are significantly different from zero at 99% confidence.

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3.8 The power of diversity for co-creation: a case study in progress, by Janine Prins

[**Van Dijk** moderated the afternoon session of the conference and introduced Waag's video-presentation, telling the most significant moments of the Dutch co-creation sessions.

Prins talked about the motivation for the co-creative approach advocated with young adults with a multicultural background and the recruitment of participants for the sessions.

Boschman presented the co-creation process and methodology used in the experimental activities carried out in the Netherlands.

Presentations made by van Dijk, Prins and Boschman at the conference are based on the article "The power of diversity for co-creation: a case study in progress" by Janine Prins (Editors' note)]

The RICHES project is organised around the concept of "cultural heritage" and in the Dutch case to be discussed here, media lab *Waag Society* works with the *National Museums of World Cultures* on recalibrating relationships between young generations and the museum, by applying **co-creation** techniques⁴³.

One may expect that in such a context "**diversity**" would be interpreted as *cultural* diversity, since these museums are built around *ethnographic* collections. This would equally be in line with the UNESCO declaration on cultural diversity that claims cultural heritage as being «the wellspring of creativity» (article 7). I fully underwrite the vision that a multicultural population can be seen as a powerhouse (among other things for innovation and creativity due to cross-fertilization of perspectives) instead of some kind of social problem.⁴⁴

However, for *our recruiting* we did not limit "diversity" to *cultural* diversity; we defined it in a wider sense, including about 25 young adults in their twenties from various educational, geographical, class, cultural and professional backgrounds. At least, that was the idea, based on the intention to cancel out as many biases as we could, in order to be as **inclusive** and diverse as

⁴³ The term "co-creation" is somewhat slippery as it can refer to many different practices, definitions and synonyms such as "participatory" or "collaborative". As social scientist, I would (for the time being) describe the co-creative method as applied by Waag Society in this case: as grounded theory meets action, research meets elicitation techniques, influenced by design thinking (yet another slippery concept). All terms used need careful consideration in the RICHES taxonomy.

⁴⁴ Indeed, globally operating companies work with transnational teams specifically for this multiplicity of perspectives – something I experienced during an executive MBA.

possible. The basic idea behind this approach is that all sorts of diversity are useful not only to engage with a variety of users but in general when searching for **new solutions**.

We did tip the balance in favour of people with mixed cultural backgrounds though, as a counterweight against dominant monocultural policies, staff and audiences. Therefore, no single “community” or network was being invited; instead a core group of four fairly different young research assistants and myself set out to find various networked individuals⁴⁵. Despite our efforts and intentions we turned out to have been **biased** in our recruiting towards higher educated people working in the so-called creative industries or cultural sector and nearly all were born and raised in The Netherlands. But luckily not all...

The importance of international diversity hit us hard when one participant (from Russian descent, being educated in Spain, UK and The Netherlands) confronted us with an **ethnocentric** bias. All day we had been working under the assumption that young generations refuse to spend spare time (and money) on institutional culture such as museum visits. That generalisation turned out to be a national or possibly West European issue, seen from Eastern European perspective, as we were told that young people in Russia and Poland at least love to spend spare time in museums and on other institutional cultural activities. This was said to be encouraged in two ways: free entrance for young people and full integration of arts and culture in school programmes.

We have compiled an eighteen-minute video in observational style⁴⁶ that shows a glimpse of the kind of discussions, tools and techniques that have been used – resulting in several potential alternatives to current museum practices.

By the time the video is open to publication.⁴⁷ You will see a lot of **doing** during the talking. Various thoughts and ideas are made literal; illustrated in matter. The idea behind this is that “thinking by doing” can open up more avenues of your own conscious verbal thoughts and it includes people who are less verbally or intellectually oriented. Having to make something together in a small group also pushes participants towards some sort of compromise. At the end of the day they need to listen to each other and find some solution for encountered issues.

In my opinion, the conversation between one museum curator with two youngsters inside a section of the museum would not have taken place, had they not been pushed to deliver some result. Interestingly enough they all share values, but in the current practice a miscommunication takes place. I would argue that the co-creation process in itself has already set some recalibration in motion between the institution and young generation. After all: eye-openers have been recorded on both “sides”. We do need to ask ourselves to what extent this result could have been achieved through talking only.

⁴⁵ After our own “snowballing” some of the found participants recruited from their own connections too. The idea was to have three consecutive sessions with an ever-growing core group, but in reality only a handful people could fit three entire Saturdays in their busy schedules.

⁴⁶ This means that there is no explanatory voice over; the viewer is presented with various moments from real life experiences – in this case only 18 minutes selected out of 24 hrs of rushes recorded during three co-creation sessions - which have been presented in chronological order. NB: This video montage does not do justice to the overall co-creation process with its various ups and downs. That will be reported upon in a more extensive detailed manner in the final report – probably in multimedia form (text-led, with moving image illustrations).

⁴⁷ At the moment of writing a final edit is not yet available, as the process is still in progress.

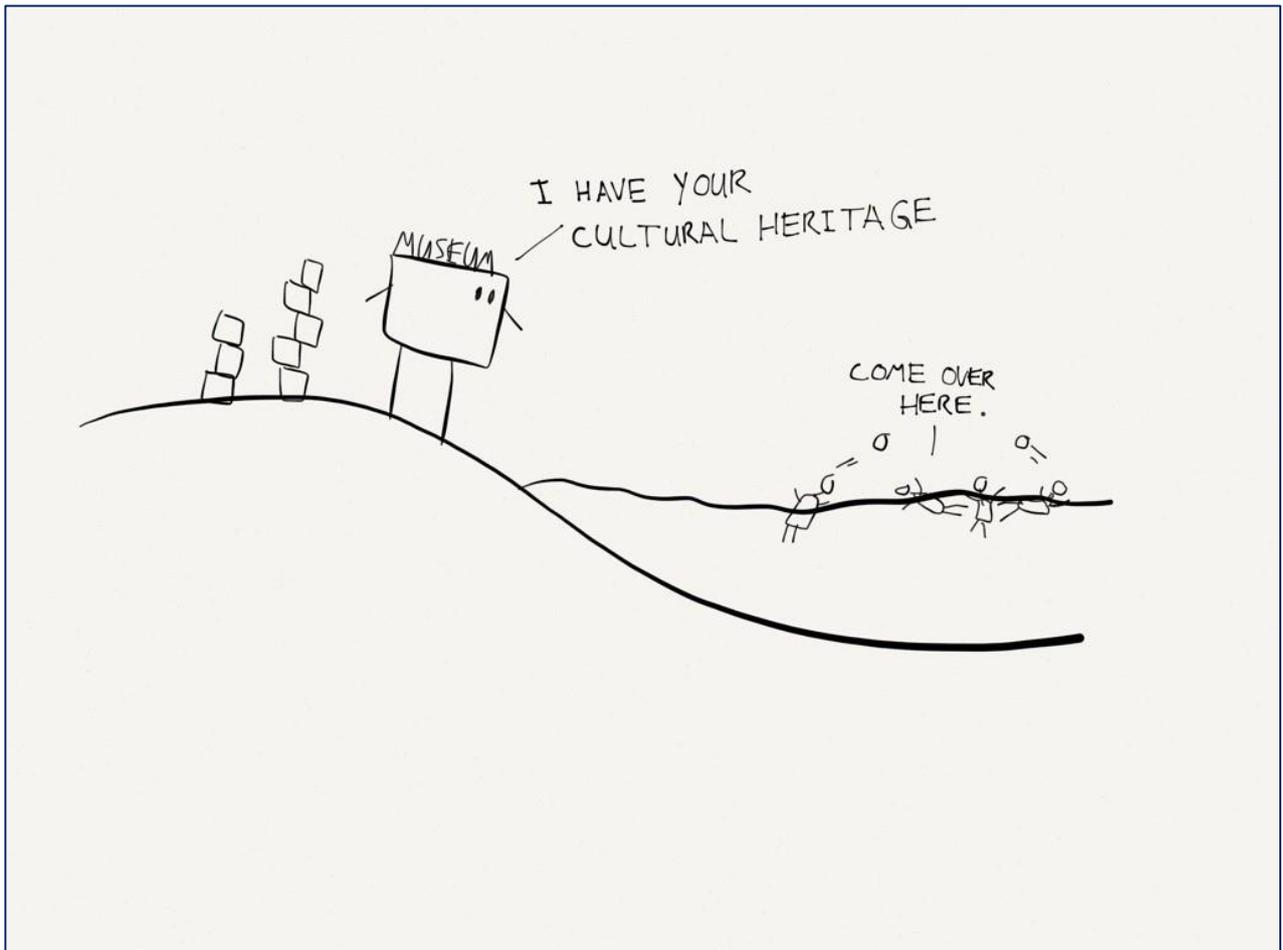
The end of the current video-in-progress is where we are at now; **halfway** the entire process of design thinking methods⁴⁸. The next step will be from idea to pilot: to develop a real intervention with and for the museum, implement and evaluate it. So far an intended future audience has not only been involved in expressing their views, frustrations, needs and desires but also been given the opportunity to engage in a serious respectful dialogue with museum staff. Another step will be to extrapolate (un)conscious patterns from the explicit dialogues and translate these into alternative or additional museum practices, if desired, informed by contemporary media lab expertise.

To get the most out of the co-creation sessions, the following “golden rules” have been developed by the Waag Society team:

- Have a clear research goal per sessions;
- Avoid consultation and focus on empowerment and co-creation;
- Create a safe spot during the sessions;
- Guarantee equality between the participants;
- Build a long term relationship between the participants and the museum;
- Pay attention to the role of the institute: stay neutral and don't be in constant control during the sessions.

During the co-creation sessions we also experienced that “language” and tone of voice are an important issue for the young people involved; they feel museums need to be truthful and shouldn't be “disguising” thoughts or decisions as this leads to exclusion of certain people. Besides that, the focus of museums seems to be very much on getting visitors in, whereas the co-creation participants expect the museum coming to their lives, instead of the other way around. Hence the following drawing by Douwe-Sjoerd Boschman:

⁴⁸ For an elaboration on the specific method and sources used by the facilitators of Waag Society, see: <http://www.leidenanthropologyblog.nl/articles/Designing-dialogues-for-an-ethnographic-museum> (05/03/2015)



After finishing the entire process we will attempt to answer questions substantiated by this case, such as:

- What seems to be the added value of the co-creative approach (for whom, under what circumstances)?
- What lessons to be learned for future instances (conditions)?
- How effective can it be (is it really changing existing practices; impact)?

Dick van Dijk is Creative Director at Waag Society. Van Dijk has particular responsibilities for creating interactive concepts, strategizing (and realising) user involvement and monitoring the development of Waag's prototypes and products. He is interested and experienced in the crossover between virtual and physical interactions, in creating a narrative space, a place for imagination.

Janine Prins is researcher in residence at Waag Society. Prins is filmmaker and teaches Visual Anthropology at Leiden University. She has a personal and professional affinity and experience with the subject of cultural diversity.

Douwe-Sjoerd Boschman works as concept developer for Waag Society. In addition Boschman is a freelance concept designer for interactive media and writer of the illustrated album series called *Mijn naam is Haas*. In 2007 he graduated at HKU University of the Arts Utrecht.

3.9 In search of identity, by Ilias Zian and Emma Waslander

Abstract:

Ilias and Emma want to think about new ways of letting the museum and its objects tell their stories and show their identity. Their presentation aimed to analyse the ethnological museum settings in contemporary society. Through the eyes of a youngster, they discussed themes such as truth, responsibility, questioning, renewal, storytelling and identity. They concluded exploring new possibilities of presentation and representation, to find connections to a younger audience.

The European Consortium RICHES, the Waag Society and the National Museum of World Cultures asked us, young museum professionals, to think about the museum of the XXI Century and an effective way to engage the younger audience.

During three co-creation sessions, we got together with other young professionals to talk about museums, their cultural collections and their actual value. We were expected to think of a concrete plan for involving young people in the activities of the ethnographical museum.

We found it a very hard assignment...Who are these young people we are talking about? How old are they? Where do they live? What is their background?

Maybe we had to find something that connects all young people. What do young people all over the world share with each other?

They all search for identity. It starts when you are around 13 years old and begin thinking, who am I? What is my position in this world? What are my expectations?

During the second co-creation session we visited the ethnographical museum in Leiden. Here the exhibitions are divided on a geographical base, while nowadays the world is intercontinental. So maybe the museum should connect the objects instead of dividing cultures.

As we walked through the exposition, we concluded that this museum and ethnographical museums in general badly express the culture they claim to represent. Their collections are largely composed of objects gathered around the 19th Century, when they were taken away as trophies or objects for study dating from the colonial times.

During our visit, we could not find any indication on how objects made their way to Holland. We think these institutions should contribute to the making of cultural identity and historical awareness of the youngsters. In times of social change, museums must reflect on themselves. All parts of society must be included in their focus.

Museum collections should represent a rich blend of generations, cultures, religions, sciences and opinions, thus presenting an image of society in the past, the present and the future. This would encourage people to keep an open minded and curious attitude.

*There is a need to connect, there is too much of the exotic, the ceremonial and the ritual!*⁴⁹

We'd like to open up a different way of museum thinking. We deem museums are responsible for their objects, for themselves, but most of all for the society they find themselves in.

They must be critical, transparent and honest. We believe there must be a way these institutions can search for their identity.

And change should be carried out by the whole museum organisation.

⁴⁹ Symposium Tropenmuseum For a Change, (2009) George Abungu

Situation in the Netherlands

Western museums as we know them now are a 19th century phenomenon. The industrials in late 19th century, with their private curiosities' collections, gave way to hundreds of museums in Holland to follow.⁵⁰

But what does a museum of the 21st century mean in the Netherlands? Much has changed in the last 300 years, but what exactly?

Let's take a closer look at the ethnographical museums. These museums present cultural objects of use that belonged or belong to a culture.

Around the year 2007, it was planned to build a national museum that would portray the history of every Dutch day life in accordance with the 50 windows of the Dutch *canon*. The 50 windows portray the most important moments in Dutch history. But only one of these windows is called "the multi-coloured Netherlands".

There were times when politicians thought we had lost our historic roots and this new museum would enlarge our historic knowledge and would bring the Dutch people closer together. But the museum was never realised. Historians feared of a nationalistic project and other museums thought it wasn't really necessary. We think this also has to do with the fact that Holland doesn't really have a national history.⁵¹

Why can't the museums give a representation of how society is built? For instance collecting stories of migration, past and present. We live in times of globalisation, where people from various cultures stay together. That is our national history. We hope that in twenty to thirty years, no one will have to discuss this topic anymore. We don't have a multicultural society, we are one society, which is, per definition, multicultural.

What does a collective memory mean in a multicultural society? It has to do with location, time, class and education.

From 1999, the Dutch government has paid more attention to cultural diversity in its presentations, its relationship with the public, its programming and in selecting the personnel. Now it seems like this is not a relevant topic anymore. Actually, it is still important.⁵²

Problems

Most museums don't talk about society, but mostly about themselves.

Structures inside the museums are a problem. They don't reflect upon society and aren't transparent enough. Language used in exhibitions is often incomplete, incorrect or not to be understood.

We live in times of crisis, which lead to financial problems and struggles. Nevertheless, sometimes we forget the richness is within our collections. New media platforms get more and more attention from certain target groups; the museum should see itself as a deployable strategy.

Museums offer authenticity. A real feeling people are looking for in times were the digital takes overhand. Museums can profit from the digital development, if exploited in the right way.

Objects have many different stories to tell; maybe it's time to let the objects speak of their multiple layers.

⁵⁰ <https://decorrespondent.nl/1752/Hoe-ziet-het-museum-van-de-toekomst-eruit-/58374888-d355354c> (05/03/2015)

⁵¹ <http://www.volkskrant.nl/dossier-musea-en-galerieen/nationaal-historisch-museum-al-omstreden-voor-het-was-opgericht~a2443004/> (05/03/2015)

⁵² www.codeculturelediversiteit.nl (05/03/2015)

Developments in the past years

So how do we get the museum to go and search for its identity? The main goal of an ethnographical museum is to make people learn about other cultures from its cultural objects.

But how do we tackle the othering? We must learn to represent cultures in an equal way.

All objects have stories, which can bond people and open up conversations. We have to get to know each other through these objects.

As Nina Simon from the Santa Cruz Museum of Art says: «I'd like to see object behave more like dogs. When you're walking your dog and a total stranger comes up to you and starts a conversation, you talk through the dog. Objects must be a start of conversation».⁵³

Orhan Pamuk, winner of the Nobel prize for literature, made a Modest Manifest for Museums. He says that museums (just like novels) can also speak for individuals.

He outlined his thoughts in order with 11 points; we chose 5 to share with you:

1. Large national museums such as the Louvre and the Hermitage took shape and turned into essential tourist destinations alongside the opening of royal and imperial palaces to the public. These institutions, now national symbols, present the story of the nation – history, in a word – as being far more important than the stories of individuals. This is unfortunate, because the stories of individuals are much better suited to displaying the depths of our humanity.

2. We don't need more museums that try to construct the historical narratives of a society, community, team, nation, state, tribe, company or species. We all know that the ordinary, everyday stories of individuals are richer, more humane and much more joyful.

3. The measure of a museum's success should not be its ability to represent a state, a nation or company or a particular history. It should be its capacity to reveal the humanity of individuals.

4. It is imperative that museums become smaller, more individualistic and cheaper. This is the only way that they will ever tell stories on a human scale. Big museums with their wide doors call upon us to forget our humanity and embrace the state and its human masses. This is why millions outside the Western world are afraid of going to museums.

5. The resources that are channelled into monumental, symbolic museums should be diverted into smaller museums that tell the stories of individuals. These resources should also be used to encourage and support people in turning their own small homes and stories into "exhibition" spaces.⁵⁴

Orhan Pamuk tells us that we should try to find a smaller and more personal way of telling stories and that people don't have time for the big "Experiences". As Barricio says: «People are hasty, they want to follow an introduction and a clear line in the exposition, where they will deepen by own interest».⁵⁵ This can be made possible presenting a wide universal theme where everyone can relate and reflect his/her own stories upon.

⁵³ www.youtube.nl (05/03/2015)

⁵⁴ Visit to the Museum of Innocence, Istanbul 2014

⁵⁵ Barricio, A., The Barbarians, An Essay on the Mutation of Culture, Rizzoli International, 2014

Recommendations

So we talked about representation, new generation, Dutch situation, problems and developments accruing in the field.

We see many people are talking about redefining museums. For example, this year the festival IDFA has shown three documentaries about museums: *The New Museum*, *National Gallery* and *The New Rijksmuseum*. These documentaries are all asking the same question: what is the purpose of museums? That proves this is an important topic in our changing society.

When we think about the ethnographical museum of the 21st century, we think about change. Cultural institutions must reformulate themselves. They should adapt to the now, otherwise they won't have a reason for existence.

Civic engagement occurs when museum and community intersect—in subtle and overt ways, over time and as an accepted and natural way of doing business. This way the museum becomes a centre where people gather to meet and converse, a place that celebrates the richness of individual and collective experience and a participant in collaborative problem solving. It becomes an active, visible player in civic life, a safe haven and a trusted incubator of change. These are among the possibilities inherent in each museum's own definition and expression of community.

Initiating community co-produced exhibitions, by letting visitors visit the depots and let them tell their own stories by curating an exhibition.

Using collection as background to start conversation and discussion. Use topics to start intercultural dialogue. Not only within, but also outside the museum walls.

By working interdisciplinary within art forms, a wider understanding will arrive.

Objects can talk with the public, if presented in the right way. It's about the personal stories that objects invite you to tell. And through these personal stories we come closer together, we understand ourselves better and we make a tiny step forward in finding our identity.

The museum should find its true and modern self and show its courage to change. To adapt to a new understanding of itself and to take the risk to be transparent and truthful. The courage to take a look from the now to the past, not the other way around. To use our stories, for connecting and understanding. To share personal tellings.

Ilias Zian and **Emma Waslander** both graduated from Cultural Heritage studies in 2011 and 2013 respectively. Since then Emma works as freelancer in the education department at the Stedelijk Museum in Amsterdam. Ilias Zian is heritage specialist and cultural advisor, his focus lies on education, communication and diversity. As part of the RICHES project Zian works as a researcher at the National Museum of World cultures.

3.10 Decolonising the Museum, by Hodan Warsame, Simone Zeefuik and Tirza Balk

Abstract:

Tirza, Hodan and Simone presented another prominent topic in the context of an Ethnographic Museum: de-colonisation. Their presentation aimed to provide tools to both identify the elements of colonialism that ethnographic museums continue to reinforce (e.g. cultural erasure, appropriation and dehumanisation) and to re-imagine the ethnographic museum as a space for postcolonial healing.

The colonial logic within ethnographic museums, Hodan Warsame

European ethnographic museums displaying the material cultures of Africa, Asia, Oceania and the Americas are inextricably linked to the formation of European empires. As such, ethnographic museums were crucial parts of the making of modern Western Europe, as a violent colonising force that fundamentally changed the world culturally, economically and physically.

Their collections were stolen from colonised peoples and the displays of these spoils of colonisation and imperialism were meant not only to show the wealth of whatever empire stole them, but also to represent the people they were stolen from. In that way, these museums were crucially a place where the relationship between White Western Europeans and the rest of the non-White non-European world was forged in the minds of the countless people that visited these museums. It was a relationship based on the idea that modern western Europe is the centre of the world (making the rest the periphery), the maker of history, and White Western Europe's man the pinnacle of human social and genetic evolution. Justifying what Walter D. Mignolo⁵⁶ calls the need to "civilise" the inhabitants of the planet that were still considered to be out of history, the barbarians and the primitives.

All this makes the ethnographic museum a site for knowledge production about White, Western Europe and who and what the Other is. It does this in specific ways.

Through research and exhibitions they fix the others in time, labelling and classifying the others according to White supremacist and patriarchal standards, thereby making the museum professional and the visitor the ones who "know" them, can define them and therefore dominate them. Unless they make a conscious and continuous participatory effort to decolonise, ethnographic museums will continue to give a false account of history which erases, minimises and misrepresents the violence of colonisation and imperialism, historically and in contemporary society.

This knowledge production serves a purpose. Maori scholar Linda Tuhiwai Smith⁵⁷ tells us that knowledge produced by research institutions and museums is meant for cultural and economic gains for White peoples. This was the case when these institutions were first developed and remains the case now. Although ethnographers are making a belated effort to include the experiences and voices of marginalised non-White communities whose material cultures they display, museum professionals often will still not recognise the colonial, racist and patriarchal ideologies that underpin their work. A decolonial approach recognises the continuity of this colonial logic in ethnographic museums and the wider society.

Colonial Storytelling within the Tropenmuseum, Tirza Balk

This colonial mentality that continues to structure how we make sense of ourselves and our surroundings is present in the ethnographic museum of today, not only in that the institution is itself a product of colonialism, but also in that it goes on to tell the very same stories, the very same narratives, that have been used over the centuries to justify the violence that Europe has been and is perpetuating overseas. It does so in virtually all areas of the museum-making process: marketing, language, workshops and activities and the arrangement of space.

⁵⁶ W.D. Mignolo, *Museums in the Colonial Horizon of Modernity: Fred Wilson's "Mining the Museum"*, in Fred Wilson: A Critical Reader, edited by Doro Globus (June, 2011), pp. 71-85, Ridinghouse, London, England

⁵⁷ Chappell, S. V., & Chappell, D. (2011). A Museum in a Book: Teaching Culture through Decolonizing, Arts-based Methodologies. *International Journal of Education & the Arts*, 12(LAI 1). Retrieved 2-12-2014 from <http://www.ijea.org/v12lai1/>.

So what then are those stories the visitor is told upon entering the museum? What is it that they are taught implicitly (and not-so-implicitly)?

1. Non-western cultures, peoples and land are mystical, exotic entities to be discovered and explored. They exist only insofar as white western people validate them through colonial endeavour.

This colonial myth is effectively repeated by placing the visitor in the role of adventurous explorer, much like an early coloniser: «Each of the exhibits is like a journey through a mysterious, exotic territory» (Amsterdam.Info: Tropenmuseum); «Take the Silk Route along Asian art! » (Hermitage Museum, Amsterdam); «Join the expedition in our cool safari bus! » (National Museum of Ethnology, Leiden).

Oftentimes these “territories” are assigned a “magical” quality, e.g. “Magical Africa” in the Nieuwe Kerk in Amsterdam. Note that this exhibition exclusively features objects from the Ivory Coast, reducing 56 African countries to a single signifier (twice).

2. Non-western cultures are there for you to make your own whenever and however you may please. The rituals, symbols and spirituality of Asian, African, Indigenous and Latin peoples can be grabbed, without consent, for the self-discovery and creativity of white western people.

Dutch children are invited to “join the tribe”, “travel the world in just one single day” and “collect for yourself all the magical powers” in a workshop (Museum of Ethnography, Leiden). Apart from the conflation of unspecified “tribalness” with Hindu symbolism, the “tribalness” given here is something recreational that can be entered and exited at any desirable point; when in reality, today’s neo-colonial context dictates that what they see as tribal life includes a constant struggle for the basic right to exist on this Earth. The very real political, social and cultural implications that come with such an existence are in no way part of the package.

The workshop teaches children that non-western people’s symbols and practices that are deeply invested with spiritual meaning (i.e. the gestures and the multiple arms of the Hindu deity) are costumes to put on for fun, disrespecting and erasing the peoples who created them.

Workshops such as “Make your own Dreamcatcher!” at the Amsterdam Museum Night are especially problematic given the popular commodification of elements from Native American cultures at music festivals and in fashion and the fact that such elements have been stolen and co-opted ever since the moment Columbus and his partners in crime arrived in the Americas.

The Digital Hairdresser in the Tropenmuseum’s Africa section lets you «attain your new Afro look» by «picking your favorite African hairstyle». After «giving your face some extra colour», you send your picture to your friends via a standardised email that reads «Greetings from Africa». The depersonification of African women and complete disregard of the politics involved in appropriating black hair has led many to leave the Tropenmuseum in absolute disgust.

On a magazine’s cover, a white woman is wearing a kimono and face-paint associated in the West with Geisha from Japan. Her oil-paper umbrella was provided for the shoot by the Volkenkunde Museum’s collection; a similar “look” is also for sale in the museum’s gift shop.

Such cases must not be conflated with practices of “cultural sharing” or “exchange”; rather, they exemplify a specific type of appropriation typical of how colonial powers would look at the world. This worldview predicates that in order to understand the Other, we need ourselves to become the Other, consume the Other; and of course, not grant any agency to the Other. The museum needs to do better than that.

Africa is a Corner, Simone Zeefuik

Sean Jacob’s brilliant website “Africa Is Country” is named after the West’s generalisation of the continent. The Tropenmuseum reaffirms this by describing their exhibition on Africa as one that «[...] provides a dynamic image of the many faces of the African culture. » Culture, singular. Africa: 56 countries (of which two are “disputed”) and the world’s second-most populous and second-largest continent. Cultures? One.

But for Amsterdam’s ethnographic museum it’s less than a country... it’s a corner. Which, if one ignores the size of the building, could have been somewhat less of a problem if:

1. The Tropenmuseum’s choices of who and what should represent the African continent weren’t so drenched with colonial stereotypes of the most homogenous kind;
2. Afrodiasporic heritages in and sub-Sahara African connections with other parts of the world would have properly made their appearances in those areas of the museum that highlight the people, identities and cultures in Asia, South America and Oceania.

The introduction to *The Africa Wing* is a sign stating that the visitor is about to enter an area with artefacts collected in sub-Sahara Africa. Why the northern part of the continent isn’t part of this particular corner of the museum isn’t stated. Is this their way of co-signing the West’s simplistic synonyms according to which Africa equals Black? If so, how seriously can we take an ethnographic museum whose studies fail to include the narratives, heritages and identities the Black and/or Afro-Arab people in northern Africa in both their Africa and their North Africa exhibit? We owe it to our intellect and critical minds to not bore ourselves with explanations centred around “lack of space” and “the impossibilities of including everybody”.

According to the Tropenmuseum, Africa is best divided into five themes: status, religion, masks, shapes and contact. If “contact” was understood as it should have been, why is there no mention of the trans-Atlantic, pre-Columbian contacts that Africa had with the three continents mentioned above? Why did the museum choose not to give the Olmecs and the Malinese mansas the decolonial credit they deserve for their voyages? Perhaps the idea of Europe not being the white glue that once connected and is still keeping together our world is just too shocking.

The miseducation of the museum reaffirmed itself when the academically trained staff of ethnographers decided that when it comes to Africa, Islam is strictly a North-African affair. With their West Asia and North Africa exhibition the museum intended to: « [...] provide information with the goal to stimulate insights of and respect for the culture of Islamic countries. » If with “Islamic countries” we mean countries of which more than 70% of the population is Muslim, how does one fail to understand why Nigeria, Mauritania, Mali, Sudan, Senegal, The Gambia, Guinea and Somalia can’t be excluded from those conversations? Perhaps they think the poorly introduced picture-and-a-half of Cheikh Ahmadou Bamba Mbacké dangling in the Senegal strip of The Corner acquits them of claims of exclusion.

Back to *Africa In Five Themes*. If we must stick to the number 5, why not choose:

1. people, 2. cultures, 3. languages, 4. religion and 5. politics.

Or, if the academically trained staff would really like to live up to its full ethnographic potential, how about: 1. people and cultures, 2. population and migration, 3. languages and language families, 4. pre-colonial empires and post-colonial politics, 5. hairstyles, accessories and body modification.

If one could resist the colonial urge to portray Africa as a pile of grass skirts, face paint, masks, pictures of topless women, artefacts of men with large penises and undefined wildness, the possibilities of properly representing the continent would be infinite. Unfortunately, so is the privileged laziness that comes with the West's colonially dehumanising depictions of The Other.

Tirza Balk and **Hodan Warsame** are members of the intersectional feminist collective Redmond Amsterdam, which aims to offer an alternative, witty and decolonial response to hegemonic ideas of race, gender, class, sexuality and ability in popular culture. As part of the RICHES project Warsame works as a researcher at the National Museum of World cultures.

Simone Zeefuik is an Amsterdam-based writer and organiser, whose work focuses on imagery, representation, anti-Black racism and the undocumented communities in Western Europe. She's the founder of literary platform *RE:Definition*, initiator of digital archive *#UndocumentedEU* plus co-initiator of *#UndocumentedNL* and *#DecolonizeTheMuseum*.

3.11 Impact at the Museum, by Laura van Broekhoven

[Laura Van Broekhoven presented the next steps that the museum will take from the co-creation sessions. (Editor's note)]

I would like to thank the organisers for a rich and interesting conference they put together. We've gone over a broad spectrum of cultural heritage (CH) today and topics related to value attribution and more conventional and progressive means of usage of digital technologies as a means for CH preservation, accessibility and production; we've also seen some interesting albeit troubling usages of databases through big data analysis. Although we might put forward, after the last session this certainly seems like a field that could do with some intervention and decolonisation too. I've been asked to say some words on how the co-creation sessions we developed with Waag and a large group of young students and professionals have impacted the museum and what are some of the next steps. Well... let me be pretty short about that: I do not know yet. Will it have impact? It will. Why and How? I will be able, I hope, to tell you next year.

National Museum of Worldcultures

Allow me to introduce this institution I work at: less than half a year ago one of the largest museum mergers ever to take place in the Netherlands occurred, it involved three ethnographic museums. The National Museum of Ethnology in Leiden, the Royal Tropenmuseum and the Afrikamuseum, founded respectively approximately 175, 125 and 80 years ago within the context of respectively Dutch commerce, Dutch colonialism and Dutch missionary practices. The National Museum of Worldcultures retains its three public locations, where together we have over 13000 objects from our collections on display, the highest number on display in any museum in the Netherlands. Notwithstanding this high number, it represents only a small fraction of the total collection of the museum, which totals around 370.000 3D objects and almost a million historical

photographs, comprising the largest anthropological and colonial photo archive in the Netherlands. Indeed, the merger of the three museums created one of the largest and most significant ethnographic collections within Europe, rivalling and in several instances surpassing in size and quality many of the major collections in places like the United Kingdom, France and Germany.

Stakeholder Networks

We hold collections from all over the world, huge, often unique collections and on a daily basis peoples from all around the world (and from our immediate vicinities alike) present themselves to us looking for partnerships. Some of these collaborative projects go back until the 1990's, some are much more recent. The stakeholders are diverse, but I have, for the sake of argument, divided them up in Indigenous Peoples (such as the Wayana, Trio, Arua, Kanoe, Maori, Aboriginal, Inuit, Blackfoot we have set up projects with); Government and Institutions Agencies (such as National museums from Japan, Korea, Indonesia or Mexico) and Local Stakeholder Networks (such as Youths, Seniors, Schools, NewAge communities, Dutch Paranakan network or Dutch-Moroccan Network in the Netherlands).

Relationships/Partnerships

We have noticed in every partnership the partners in the project are looking for different things: in some cases it is us that needs or wants to cooperate because we are looking for loans (as was the case with the Terracotta warriors from Xian) and sometimes people want access, as was the case with a Korea project which brought a delegation of 15 researchers from Korea to our museum to photograph our whole Korea collection, so they could make a database and catalogue it; sometimes it is institutional partners like who want to cooperate on making databases, collaboratories and exhibits or it is indigenous partners such as the Maori or Kwakwaka'wakw who become partners in co-creating exhibits with us or Surinamese partners like the VIDS who want to study a long deemed vanished sacred manuscript with us. We enter in to this great diversity of partnerships wholeheartedly.

The How and the Why

For we believe today this National Museum of World Cultures needs to assume a role as an instrument for change. Through our collections and presentations, we want to inspire global cultural competence and stimulate social cohesion and thus take on our social responsibility as a publicly funded heritage institution that has stewardship over an immense diversity of objects from all over the world, which testify a vast multitude of histories and stories that can be told with those objects.

Therefore, we think our praxis needs to revolve around facilitating co-creative knowledge production with stakeholders at the local and global level; today, we find ourselves exploring more and more tools that allow us to share curatorial authority with stakeholders. So that we can offer more multi-vocal, multi-methodological products to a great diversity of publics.

As such, we feel that if we truly want to become more of a network node for stakeholders, our praxis needs to revolve around co-producing knowledge both with institutional partners across the globe and local stakeholder networks amongst which diaspora and indigenous communities.

Co-creation sessions

Could these sessions serve as a tool to enable co-creative knowledge production?

A collaborative space where real conversations on difficult colonial pasts and discriminatory colonial presents take place?

Could they be a means to recalibrate curatorial “mono-authority”?

These kind of projects have relevance both to us as they are relevant to our diverse publics and stakeholders such as post migrant citizens of the Netherlands, members of originating communities, often indigenous peoples, and to nation states and partner institutes across the globe. Because for CH managers such as museums and libraries, working with non-conventional stakeholders and partners offers inspiring and challenging possibilities for changing daily practice. It is because we do not “speak” the same professional or academic language and do not “use” the same analytical frameworks, that our own processes and practices are being challenged. Co-creative knowledge production on CH offers the possibilities to develop new tools, new museological vocabularies and grammar to interconnect with present-day stakeholders and enables us as a museum to take on our role as an institute that thanks to its multi-layered collections represents a special, unique value to communities of citizens, both in the cities that surround us and in faraway places where the collections originate from.

Several ideas in particular came up during the co-creation sessions that vary in their immediate applicability. Others included more immediately employable plans that consist out of different strategic steps that build on each other.



Co-creation works



Co-creation ideas

Three specific ideas come to mind:

1. A programming committee by and for young museum stakeholders that help the museum find more relevant ideas for programming, e.g. the Concertgebouw has developed a similar system that works well.
2. A multi-layered medium term and long term strategy to develop decolonised museum practices and vocabularies.
 - a. An intervention through the use of social media by a #decolonizethemuseum or #DTM.
 - b. In the BGL explorer app that is currently being developed by the museum we include a “trainyourbrain” route for the general audience.
 - c. Parallel to this we want to set up a DTM-trainjebliek trajectory for the National museum of Worldcultures staff.
3. A review of the Africa galleries in a co-creative spirit through a series of conversations with the curator, exhibition producer and co-creation participants.

This aspect actually makes part of the former bigger framework of decolonising the museum.

In other, similar places I have argued that, perhaps, the future of ethnographic museums is not singular as it is often posited, but rather multiple and contingent. Despite the presumed unifying nature of the field of ethnographic collections the specific context, pedigrees, intellectual histories, local heritage frameworks or citizenship practices, colonial pasts and abuses, the needs for healing and repairs, homecomings and recovery within which these requests are posed and function across the globe make it hard to come up with any generalising claim for a single recipe that does justice to that multiplicity of contexts. Our hope is that we might build stronger, more sustainable relationships with these highly sharp critical thinkers that are the forgers of new futures that lie ahead of us. We hope we can transform some of our practice and instead of utilising alienating representations that unintentionally reproduce colonial constructs, we can transform ourselves to be part and parcel to the development of strategies that help us all to move forward by opening and forging original pathway that help us cope with this tangled, open-ended modernity we live in.

Laura Van Broekhoven is Chief and Senior Curator at the National Museum of World cultures in Leiden and Associate Professor of Archaeology at Leiden University, the Netherlands. Her current museological research interests include the Postcolonial Praxis, Sharing Curatorial Authority and Museum Futures, while her academic research topics focus on Maya oral history, Mixtec indigenous market systems and Nicaraguan cultural heritage. She is an active member of diverse national and international committees and networks and over the course of her career she has curated several exhibitions and authored numerous books and articles.

4. The Poster Session

Besides the interesting presentations and speeches, the RICHES international conference offered a rich poster session, set up on the second floor of Palazzo Lanfranchi, in the rooms adjacent to the hall devoted to the speakers.

Many private and public institutions (around 50) participated in the poster exhibition, taking the opportunity for introducing themselves and presenting their cultural/research activities to the public through:

- a 70x100 poster or;
- a 35x50 small poster;
- other promotional material (such as leaflets, booklets or brochures).

The presented poster could:

- draw inspiration on the research topics of the Call for Posters or;
- promote institutions/activities/projects.

The poster session was open to the public for the duration of the event. An official visit to the exhibit was scheduled from 1pm to 3pm of 5 December 2014; during these two hours, the audience was invited to view the exhibition of the posters session and the posters' authors were able to provide information about their work to the attendees, exchanging ideas and contacts.

4.1 The Poster Session research topics

The following points refer to the 9 research topics of the conference's poster session, which are in line with the RICHES themes and fall within the semantic/conceptual area of "relationship recalibration" and "culture promotion and innovation". They were suggested to the participants as open research themes and cues to start from.

1. Co-creation and living heritage for social cohesion.

The posters addressing this topic are expected to illustrate research results in the domain of the "living heritage", intended as the dynamic side of Cultural Heritage: heritage which is continuously transforming, shaped and transmitted from generation to generation. It also represents the participatory side of Cultural Heritage: not a monument to be admired for its unreachable greatness and respected for its authority, but something (tangible or intangible) to be told with an ever new story. The posters can address the following questions: How cultural institutions (e.g. museums) can renew themselves, finding new active forms of interaction with their audiences? How can they create the conditions for the visitors to leave the role of observers and instead be active contributor to the development of heritage? How can the consumers become producers of Cultural Heritage? How can Cultural Heritage be co-created?

2. Mediated and unmediated heritage.

The posters addressing this topic are expected to provide further understanding of the relationship between "living" or contemporary media and what is formally considered to be Cultural Heritage.

Mediated heritage is cultural heritage that is managed, held, curated, transmitted in or through institutions (e.g. museums, archives and libraries, government agencies or broadcast agencies),

and unmediated heritage is cultural heritage that is independently produced, transmitted, shared or exists without the management or mediation of other agencies/institutions. Nowadays, the unmediated heritage phenomenon is enhanced by the emergence of new media technologies which give a great expressive power especially to the young generations, communicating via photographs, video and social networks. People have always wanted to tell stories, to share meanings and contents; thanks to the new technologies the possibilities for the public to capture and access information have drastically increased.

Such spontaneous creation of new media content is known as living media; through living media, teens are actively involved in what is called participatory culture: one with relatively low barriers to creative expression and civic engagement. Some museums and cultural institutions have already started to use the new media tools in order to establish co-creative links with their audiences: they offer to the public platforms where people meet for creating, sharing and connecting with each other around cultural contents. But living media happens mostly outside the walls of heritage institutions.

The posters are invited to present different views about how establishing a participatory link between the people, the media and museums so that people see themselves and their experiences as part of history rather than as mere observers.

3. The context of change in which Cultural Heritage is held, preserved, curated and accessed.

The posters addressing this topic are expected to explore how the practices of memory and cultural institutions are affected by the changes in the European societies. The posters will present their answers also to the following questions: How digital practices are transforming the traditional cultural heritage practices of cultural institutions, such as curation and preservation? How digital exhibitions and virtual performances can stimulate innovative interactions with cultural audiences and increase their engagement with heritage?

4. Identity and belonging.

The posters addressing this topic are expected to explore the impact of Cultural Heritage on issues of identity and belonging. The posters will provide answers to the following questions: How the introduction of new digital practices in the Cultural Heritage domain is contributing to such impact? What are the potential and limits of digital practices in the exchange between citizens, young people, students, researchers and Cultural Heritage institutions? What are the opportunities offered by the availability of large volumes of cultural contents in digital format for the construction of a European multicultural identity? What is the potential of digital technologies to enable diverse communities to reflect on their own cultural identities and to engage with “mainstream” Cultural Heritage?

5. Cultural Heritage and places: place making, promotion and commodification of Cultural Heritage resources.

Many places, whether urban or rural, have developed strategies for the inter-linked exploitation of cultural resources through the promotion of places, transformation of territories, sponsoring of product and quality attributes to appeal to tourists and day trippers, as well as the local population. The posters addressing this topic will provide answers to the following questions: What are the best practices for promoting places and communicating promotion to the potential consumers? How can distinctive place images be created in the context of increased place-making efforts across the European Union?

Moreover, the decision-making processes around the transformation and re-building of heritage places and territories demand excellent communication between administrators, Cultural Heritage managers, citizens, experts, the economic sectors. How can the dialogue among these communities be improved? How, ultimately, can the citizen's identification with the urban quarter they live in be increased?

6. Structures for community and territorial cohesion.

The posters addressing this topic are expected to consider how rural and urban places can be connected by networks of multiple dimensions. The posters will also discuss the role of digital technologies in facilitating these connections and the benefits of this digital form of Cultural Heritage transmission.

7. Skills and jobs.

The posters addressing this topic are expected to investigate the new contexts in which traditional hand-making skills and knowledge can be transferred into advanced manufacturing sectors and exploring how old skills within new contexts can generate competitive advantage for the European creative industries. The posters will also present reflections about exploring how this form of skills and knowledge transfer can stimulate the opportunities offered to specific Cultural Heritage sectors such as museums and the contemporary crafts.

8. Economics of culture and fiscal issues.

The posters addressing this topic are expected to discuss the following questions: Which is the impact of taxation and public-private support on Cultural Heritage? How the fiscal policy can become more efficient in the age of digitisation? How the Public-Private-Partnership can support Cultural Heritage reuse, exploitation and transmission?

9. The move from analogue to digital and new forms of IP (Intellectual Property).

The posters addressing this topic will present the last progresses in the understanding of copyright and intellectual property rights laws and how they relate to Cultural Heritage practice in the digital age.

Europe's diverse Cultural Heritage both made and in the making, provides a rich source of material from which we can both understand our past and use to create new artefacts. Using transformative methodologies we have the capacity to deepen our understanding of the sector and to inform our future. A key element in the framework supporting the Cultural Heritage sector is that of intellectual property rights in general and of copyright in particular. Our Cultural Heritage is comprised of literary, dramatic musical and artistic works: in other words, those works that depend upon copyright for their existence. But copyright brings complex challenges. Focussing on the single author and rooted in the protection of text it has grown to protect all manner of artefacts, objects and performances through the grant of exclusive rights to the owner. As such it provides key challenges to contemporary co-creation methodologies and outputs, to transforming our Cultural Heritage from the analogue to the digital and to developing a sustainable legal framework for the protection, promotion and development of our Cultural Heritage into the future. The posters present different points of view and results of the research on the various aspects of this important topic.

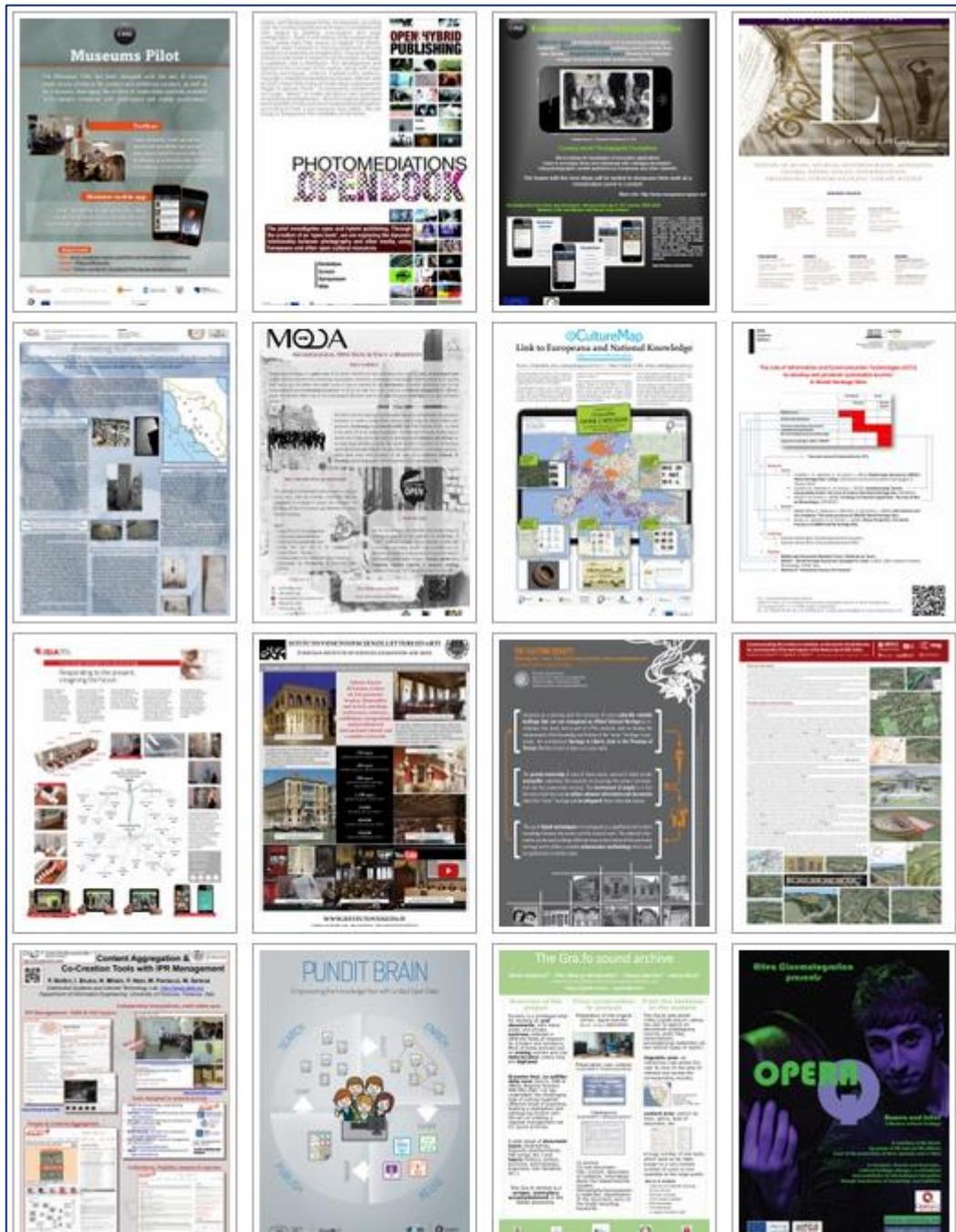


The Poster Session (photo by Rudy Pessina)

4.2 The Digital Poster Exhibition

Two weeks before the conference start, a digital poster exhibition was opened online as part of the event website (at <http://pisaconference2014.riches-project.eu/digital-poster-exhibition/>). This section presented a virtual gallery containing most part of the posters physically showcased during the two-day event at Palazzo Lanfranchi.

To access the gallery, visitor should click on an image and navigate using the arrows below the picture. For each poster she/he got some basic information (title, authors, introductory text) and the possibility to download the digital poster in high resolution (PDF).



A screenshot of the Digital Poster Exhibition of the conference website

Below we show the posters of the virtual gallery, each one accompanied by a short description.

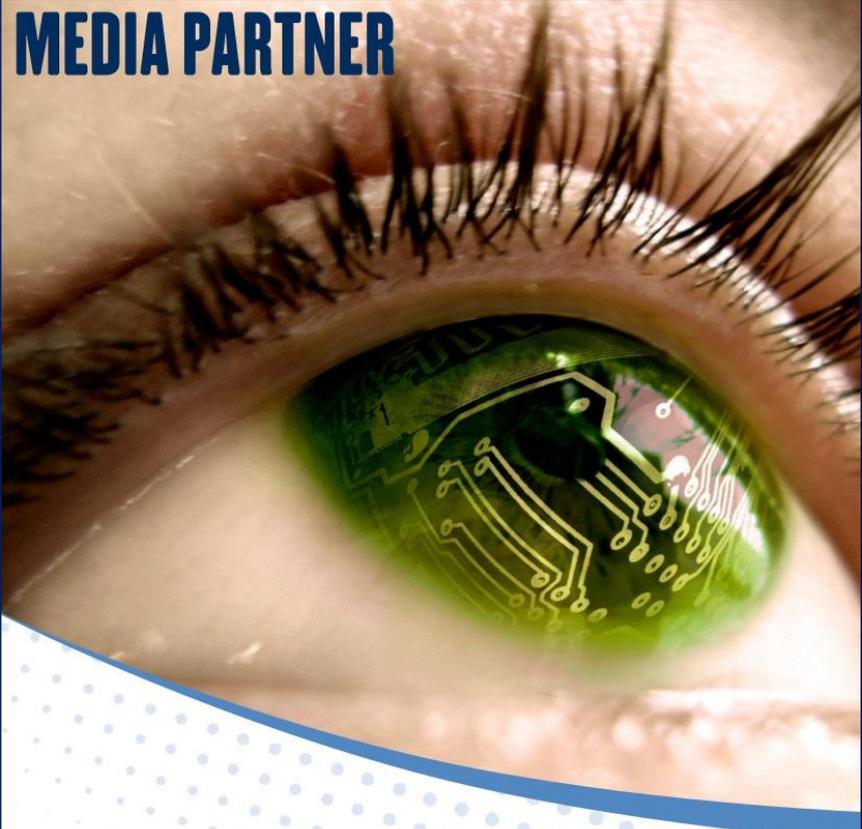
4.2.1 Digital Meets Culture – Arts, Heritage and Technology

Authors: Promoter SRL www.promoter.it

Description: Digital Meets Culture is an interactive online magazine where digital technology and culture meet. It provides, on a truly global scale; the widest information about international projects and initiatives for the digitisation, preservation and dissemination of digital cultural heritage; tales and talks, as well as amazing multimedia contents, for a broad perspective of the latest in digital art; up to date showcases of the ongoing most relevant acts in the field of digital applied to culture.



Further information at www.digitalmeetsculture.net



MEDIA PARTNER

Staring at Culture,
from the hi-tech point of view

DIGITAL MEETS **CULTURE** .net

A cutting edge **online magazine**



4.2.2 Beijing Youth Daily

Authors: Beijing Youth Daily www.ynet.com

Description: established in March 1949, Beijing Youth Daily has been closed and reopened three times. After the last resumption of publication in 1981, Beijing Youth Daily Group became one of the most famous newspaper brands in China and its authority is acknowledged also outside the Country.

Now, Beijing Youth Daily has grown to a modern media group with twelve newspapers, four magazines, four websites and some subsidiary companies.

Further information at <http://pisaconference2014.riches-project.eu/beijing-youth-daily/>

北京青年报
BEIJING YOUTH DAILY

Press & Publishing

Digital Projects

Investment & Property

WWW.YNET.COM

Beijing Youth Daily's Rapid Development Plan

北京青年报 中国日报 第一财经日报 北京青年报 北京青年报 BEIJING TODAY 中国日报 北京青年报 中国日报 AIRTIME

中国日报 CEI 财经网 中国日报网 中国日报网 YNET.COM 中国日报

中国日报 中国日报网 中国日报网 中国日报网 中国日报网 中国日报网 中国日报网 中国日报网 中国日报网 中国日报网

4.2.3 RICHES: Recalibrating Relationships

Description: RICHES (Renewal, Innovation and Change: Heritage and European Society) is a project about change. For many in 21st century Europe, Cultural Heritage (CH) is more about “what it is” than “who we are”: though enormously rich, this treasure is often locked away or crumbling or in a foreign language or about a past which to many people - young , old, newcomers to Europe and settled inhabitants - seems of little relevance. But this is changing.

Further information at www.riches-project.eu



RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

 This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement n° 612798.

RECALIBRATING RELATIONSHIPS:

BRINGING CULTURAL HERITAGE AND PEOPLE TOGETHER IN A CHANGING EUROPE
AND FINDING NEW WAYS OF ENGAGING WITH HERITAGE IN A DIGITAL WORLD

PROJECT

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of socio-economic sciences and humanities.

Contact people

- Coordinator: Neil Forbes, Coventry University (UK)
- Project Manager: Tim Hammerton, Coventry University (UK)
- Communication Manager: Antonella Fresa, Promoter Srl (IT)

OBJECTIVES

To reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

DURATION

Thirty months, from the 1st of December 2013 until the 31st of May 2016

RESEARCH

RICHES is a project about change: about the decentering of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage.

Research topics

- Renewal of Cultural Institutions
- Living Media, Young People and the Processes of Co-Creation
- Social and Territorial Cohesion – Places and People
- New Digital Infrastructures for Performance-Based Cultural Heritage
- Skills Development and Processes of Innovation
- Fiscal and Economic Cultural Heritage issues in the Digital Age
- Legal framework for the digital economy

 info@riches-project.eu
www.riches-project.eu



Official Media Partner
CULTURE
www.digitaleuropeculture.net

4.2.4 RICHES Intellectual Property Rights Strategy. The move from analogue to digital and new forms of IP

Authors: C. Waelde, C. Cummings

Description: This poster demonstrates research in the RICHES project that takes a different approach to IPR. It advocates a human rights approach and questions how Intellectual Property Rights (IPR) laws relate to cultural heritage in the digital age. It aims to investigate the relationships between cultural heritage, copyright and human (cultural) rights as they provide a platform for, and a framework within which cultural heritage is created, re-created and re-used in the era of digitisation. The poster highlights the research questions, aims and proposed outcomes of the research.

Further information at www.exeter.ac.uk



RICHES
Intellectual Property Rights Strategy
The Move from Analogue to Digital
and New Forms of IPR

Intellectual Property Rights (IPR) and copyright impacts on how cultural heritage is produced and consumed, developed, accessed and preserved in this digital world

RESEARCH QUESTIONS

How should we re-think the Intellectual Property Rights (IPR) framework that supports our cultural heritage system in order to respond to the changes in the digital age?
Should the protection and promotion of cultural heritage be:

- Through the lens of copyright law (private property, ownership, control)?
- OR**
- Through the lens of human rights (public goods, access and cultural communication)?

OBJECTIVES

- To investigate the relationships between cultural heritage, copyright and human (cultural) rights as they provide a platform for, and a framework within which, cultural heritage is created, re-created and re-used in the era of digitisation.
- To develop a framework of understanding of copyright and IPR laws as they relate to cultural practice in the digital age.

OUTCOMES

The task will develop a common framework of understanding for the RICHES project in relation to the law of copyright (and performers' rights) and its importance for:

- Digital cultural heritage
- Cultural heritage that is transformed from analogue to digital
- Cultural working practices that embrace co-creation as the norm

CONTACT:
Charlotte Waelde: C.E.Waelde@exeter.ac.uk
Catherine Cummings: c.cummings@exeter.ac.uk
www.riches-project.eu Twitter: [#richesEU](https://twitter.com/richesEU)

Logos at the bottom include: European Union flag, Coventry University, PROMOTER, EXETER, izcat, STERLING UNIVERSITY, RIKSMUSEUM VOLKENLINGE, wasg society, Official Media Partner DIGITAL CULTURE, and www.digitalmeetsculture.net.

4.2.5 Civic-Epistemologies - A Roadmap for Citizen Researchers in the age of Digital Culture

Description: The Civic Epistemologies project is about the participation of citizens in research on cultural heritage and humanities. ICT are powerful drivers of creativity, but specific technical know-how is still generally lacking in the creative industries sectors. In addition, humanities scholarship is not yet taking full advantage of ICT to engage with wider audiences. New skills are needed to enable the cultural sector to grasp employment and commercial opportunities. Further information at www.civic-epistemologies.eu



CIVIC EPISTEMOLOGIES

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement/ID 602662

www.civic-epistemologies.eu
@Citizen_CH
www.facebook.com/civic.epistemologies

A ROADMAP FOR **CITIZEN RESEARCHERS** IN THE AGE OF DIGITAL CULTURE

The roadmap of Civic Epistemologies will contribute to:

- promote the values of **open data**, **open source** and **open innovation**;
- establish a durable **network of common interest** connecting cultural institutions, research bodies, creative industries, e-infrastructures, citizens' associations, informal learning and continuous professional development;
- support **social cohesion** arising from the sharing by Europe's citizens of their knowledge and understanding of their common and individual cultures.

Twelve partners from **eleven European countries**.

One pilot and two case studies to examine how community groups of citizens engage with cultural heritage and participate in the generation and reuse of cultural heritage using digital technologies.

Focus groups and workshops on innovation in Cultural Heritage institutions and in the Digital Humanities research.

Final conference in Berlin in November 2015.





4.2.6 EAGLE - A Digital Bridge to the Ancient World

Description: EAGLE, The Europeana network of Ancient Greek and Latin Epigraphy, is a best-practice network co-funded by the European Commission, under its Information and Communication Technologies Policy Support Programme. EAGLE will provide a single user-friendly portal to the inscriptions of the Ancient World, a massive resource for both the curious and for the scholarly.

Further information at www.eagle-network.eu



4.2.8 DCH-RP: Digital Cultural Heritage – Roadmap for Preservation

Description: DCH-RP is a FP7 coordination action which aims to add more concrete results in the specific area of the digital preservation of cultural heritage. The main outcome of the project is a Roadmap for the implementation of a preservation e-infrastructure for DCH, supplemented by practical tools for decision makers and validated through a range of proof of concepts, where cultural institutions and e-infrastructure providers work together on concrete experiments. Further information at www.dch-rp.eu



The project
DCH-RP Digital Cultural Heritage Roadmap for Preservation is a coordination action supported by the European Commission under the e-Infrastructure Capacities Programme of the Seventh Framework Programme for Research (FP7). It aims to design a Roadmap for the implementation of a federated e-Infrastructure for preservation of Digital Cultural Heritage (DCH) content, as part of a more general vision towards the Open Science Infrastructure for DCH in 2020. The Roadmap will be supplemented by practical tools for decision makers and will be validated through a range of proofs of concept, where cultural organisations and e-Infrastructure providers will cooperate on concrete experiments.
START DATE: 01/10/2012

Objectives

- Harmonisation of data storage and preservation policies in the DCH sector at European and global level
- Promotion of dialogue among DCH institutions, e-Infrastructure providers, research and private organisations
- Identification of the most suitable models for the governance, maintenance and sustainability of such integrated infrastructure for digital preservation of cultural content
- Development of the network of common interest for contributing to the ongoing process of setting up the DCH research community
- Development of sustainability strategies for the preservation infrastructure for DCH

Activities
The project consists of 5 Work Packages which carry on activities involving cultural institutions, e-Infrastructure providers and other contributors.

Partners
The Consortium
The consortium is composed by 19 partners from 8 European countries, representing the different key stakeholders.

Coordinator
Central Institute for the Union Catalogue of Italian Libraries and for Bibliographic Information (ICCU) – Italy

Project coordinator
Rosella Carfo
Ministero per i Beni e le Attività Culturali
Istituto centrale per il catalogo unico delle biblioteche italiane (ICCU)
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www.dch-rp.eu
www.digitalmuseculture.net

Partners: Riksarkivet (Sweden), PODIUM (Poland), PIZAN Supercomputing and Networking Center (PISC) (Poland), EDISER (United Kingdom), EMBL-EMBL (United Kingdom), INFN (Italy), Italian National Institute of Nuclear and Particle Physics (INFN) (Italy), Tera European Research and Education Networking Association TERENA (Netherlands), Ministry of Culture, Republic of Slovenia (MVK) (Slovenia), Digital Science Policy Office (BELSPO) (Belgium), Promotec (PROMOTEC) (Italy), European Grid Initiative (EGI) (Netherlands), Collections (United Kingdom), National Information Infrastructure Development Institute (NIIDI) (Hungary), MICHAEL Culture A&M (MIC) (Belgium), DC (Digital Cultural Heritage) (Belgium), INDIGAE (Italy).

4.2.9 Europeana-Photography

Description: EuropeanaPhotography is a digitisation project playing a key role in ensuring that digital content related to early photography is accessible in Europeana. At present, Europeana has an impressive number of images mostly representing cultural objects while photographic images, the early ones in particular, are underrepresented. EuropeanaPhotography is filling this gap by providing the finest examples of 100 years of photography from 1839, with the first images from Fox Talbot and Daguerre, to the beginning of the Second World War (1939). Further information at www.europeana-photography.eu

EUROPEANA PHOTOGRAPHY

MASTERPIECES OF THE FIRST 100 YEARS OF PHOTOGRAPHY




europeana
photography

EuropeanaPhotography is a digitization project aimed at enriching Europeana with masterpieces of early photography, provided by a public-private partner consortium.

www.europeana-photography.eu

PROJECT ID CARD

NAME: EuropeanaPhotography - EUROPEAN Ancient PHOTOgraphic vintage repositories of digitalized Pictures of Historic quality

FUNDING: Competitiveness and Innovation Framework Programme (CIP) of the European Commission

AREA: CIP-ICT-PSP2011.2.2 - Digitising content for Europeana

REFERENCE NUMBER: 297158

EXECUTION: 1 February 2012 - 31 January 2015

PROJECT

By contributing no less than 430 000 digitalized early photographic images to Europeana - Europe's gateway to over 26 million records documenting its rich cultural heritage - EuropeanaPhotography fills in a former gap in the database and offers a unique insight into European history with some of the finest examples of 100 years of photography (1839 - 1939). The project consortium unites 19 partners from 13 member states: institutions with a public mission - such as archives, museums and universities - but also private agencies. A unique and innovative model for cooperation that demonstrates how both sectors can benefit from participating in Europeana!

themes of photographic technique, photographic practice and keywords, EuropeanaPhotography will help to improve queries into historical pictures in Europeana. The use of the MINT web service for the aggregation of metadata towards Europeana guarantees full interoperability with the European portal. IPR issues are considered a crucial aspect of the project, as it rests upon a fine equilibrium between two sectors (public/private) that share views and objectives on the one hand but have different needs and customs on the other. The project's target group is Europeana's user community, consisting of researchers, educators, students and anyone with an interest in Europe's history and cultural heritage. Moreover, EuropeanaPhotography aims at engaging the creative industries by making top quality photographic treasures available online for the first time and through a single point of access. In order to establish such a community, EuropeanaPhotography invests in a wide range of dissemination activities and promotional tools: a website, a dedicated showcase hosted by the online magazine *Digitalmeetsculture*, articles in scientific publications and periodicals - such as *Uncommon Culture*, a printed timeline of early photography, a book highlighting the EuropeanaPhotography collection and an exhibition presenting the project's masterpieces.

This document reflects only the author's views. The EC is not liable for any use that may be made of the information contained therein.

ACTIVITIES

Content has been selected using the highest curatorial standards. The EuropeanaPhotography collection consists of images capturing cities, sports, portraits, landscapes, politics, colonial heritage and everyday life, covering all forms of early photographic praxis, from daguerreotype and collodion process to albumen and gelatin silver prints. Digitization activities follow clear guidelines and standards, thereby ensuring a correct use of the most recent technologies and procedures as well as a high quality end product. By providing metadata in 11 languages through a hierarchically structured **multilingual vocabulary** with over 500 concepts covering the

COORDINATOR

BELGIUM
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KU LEUVEN
Institute for Cultural Studies - KU Leuven
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AUSTRIA
www.magnus.at
IMAGO

BELGIUM
www.king-emah.be

BULGARIA
www.nablag.bg

DENMARK
www.kulturarvet.dk
www.pffo.dk
ARBEJDSRESENET

POLYOTIC

FRANCE
www.polemeetsphotography.fr
PHOTO CULTURE

GERMANY
www.united-archives.com
UNITE

GREECE
www.mega.doc.tua.gr

ITALY
www.ccca.sbn.it
www.zirnanfondazione.it

LITHUANIA
www.lfm.lt

POLAND
www.cjrtia.edu.pl
www.mftrakt.pl

SLOVAK REPUBLIC
www.theatre.sk

SPAIN
www.genca.cat/cultura/

UNITED KINGDOM
www.tofa.co.uk

MEDIA

Facebook
www.facebook.com/pages/EuropeanaPhotography/389351434475298

Showcase
www.digitalmeetsculture.net/heritage-showcases/europeana-photography/

www.europeana-photography.eu

4.2.10 E-Space: Spaces of possibility for the creative re-use of digital cultural content

Description: The aim of the Europeana Space project is to create new opportunities for employment and economic growth within the creative industries sector based on Europe's rich digital cultural resources. It will provide an open environment for the development of applications and services based on digital cultural content. The use of this environment will be fostered by a vigorous, wide-ranging and sustainable programme of promotion, dissemination and replication of the Best Practices developed within the project. The extensive resources and networks of the Europeana Space consortium will be drawn on to ensure the success of the project. Further information at www.europeana-space.eu



The poster features a vibrant, abstract background with diagonal streaks of blue, green, yellow, and red. At the top left is the 'E SPACE' logo, a stylized 'E' inside a circle. To its right is the European Union flag and a small text box: 'This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101019742'. Below the logo is the main title 'Europeana Space, Best Practice Network' and the subtitle 'Spaces of possibility for the creative re-use of digital cultural content'. The poster is divided into several sections: 'Three spaces for creativity and re-use of digital cultural content' (Technical Space, Content Space, Innovation Space); '6 Pilots' (Europeana TV, Photography, Dance, Games, Open and Hybrid Publishing, Museums); 'Rich programme of events to support business development and networking' (Hackathons, Monetisation, Incubation, Thematic workshops, International conferences); '4 Educational Demonstrators' (Cavafy literature library, Irish poetry and folk tales, Photographic investigation of works of art, Archaeological, built and 3-dimensional heritage). A QR code is located in the bottom right, along with the website 'www.europeana-space.eu' and the Twitter handle '@Europeanspace'. The bottom section, 'The Project Partners', lists various organizations with their logos, including Coventry University, PROMOTER, LUCE, CIANT, LITRE, REVA, KULLEWEN, MINDS, IINE, LGMA, PRO-OPEN, EXETER, Goldsmiths, and others. The 'Official Media Partner' is DIGITAL CULTURE, with the website 'www.digitaleculture.eu'.

Europeana Space project will develop six Pilots, which will cover the following thematic areas: Europeana TV, Photography, Dance, Games, Open and Hybrid Publishing, Museums. The pilots will

be a means to explore different scenarios for the re-use of digital cultural content, with a special focus on the re-use of the content accessible via Europeana.

The results of the Pilots will then contribute to the subsequent phase of the project, devoted to the identification of viable and sharable business models for the exploitation of innovative applications and new creative ventures.

Below are shown the digital posters of the E-Space's Pilots.

4.2.11 E-Space: Dance Pilot



E SPACE **Dance Pilot**

- Dance in all its forms carries a very rich cultural heritage
- It transcends national borders and reflects the diversity of European culture
- So far there has been only limited access to digitised dance content

General Goals

- Create a general framework for working with digitised dance content
- Produce innovative models of content re-use
- Enrich users' experience of dance content
- Embrace a wide range of dance forms and practices, drawn from regional, national and private archival collections and from Europeana

Two pilot applications

DanceSpaces

- Leisure, teaching and learning scenario
- For the general public, dance enthusiasts and pre-professionals (e.g. hobby dance learners)
- Share and explore digitised dance content

DancePro

- Professional education scenario
- For dance researchers and professionals (e.g. dance artists, choreographers)
- Multi-modal annotation of dance in real time

<http://www.europeana-space.eu/pilots-and-demonstrations/dance/>
 Sarah Whatley <s.whatley@coventry.ac.uk>
 #ESpaceDance

Logos: Europeana, Coventry University, IN2, Creative Commons, RICHES, Digital Culture.



4.2.12 E-Space: TV Pilot

The poster for Europeanana TV features the logo on the top left and the title 'Europeanana TV' in large, bold letters. Below the title is the tagline 'Open up culture, enrich television.' The main body of the poster is light blue and contains two columns of text. The left column discusses the project's mission to unlock Europe's cultural heritage, harness new technology, and inspire people to create. The right column describes the exploration of different scenarios, including a broadcast scenario for a SmartTV experience and a local scenario for an interactive TV experience for the elderly. Below the text are two images: a SmartTV displaying a historical interface and a person using a tablet to interact with a TV screen. At the bottom, there is a website URL, funding information, and a row of logos for partner organizations including the European Union, LUCE, Proton, Omerik, rbb, and E-SPACE.

Europeanana TV
Open up culture, enrich television.

The creators of the Europeanana TV pilot passionately support Europeana's mission to:
Unlock Europe's cultural heritage
Harness new technology
Inspire people to create

In other Europeana projects wonderful demonstrative applications have been created that promote the use of audiovisual heritage in many different and exciting ways.

The Europeanana TV pilot will take creative re-use of archival content **one step further** by not just creating demo apps for inspiration, but by building a user-friendly **toolkit** directly usable during 2-3 day hackathons for creative thinkers to tinker and experiment with.

In this first year we are exploring different scenarios to help shape this toolkit. In the **broadcast scenario**, we explore building a SmartTV experience around the fall of the Berlin Wall. Within the **local scenario**, we investigate an interactive TV experience for the elderly re-living personal memories, or for pupils learning about historic events.

Ultimately this will lead to the production of a toolkit containing several **modules** which can be used by developers and creative thinkers alike to create new innovative television experiences.

The road to creative re-use of European culture is open; we provide the building blocks.
Atax Culture!

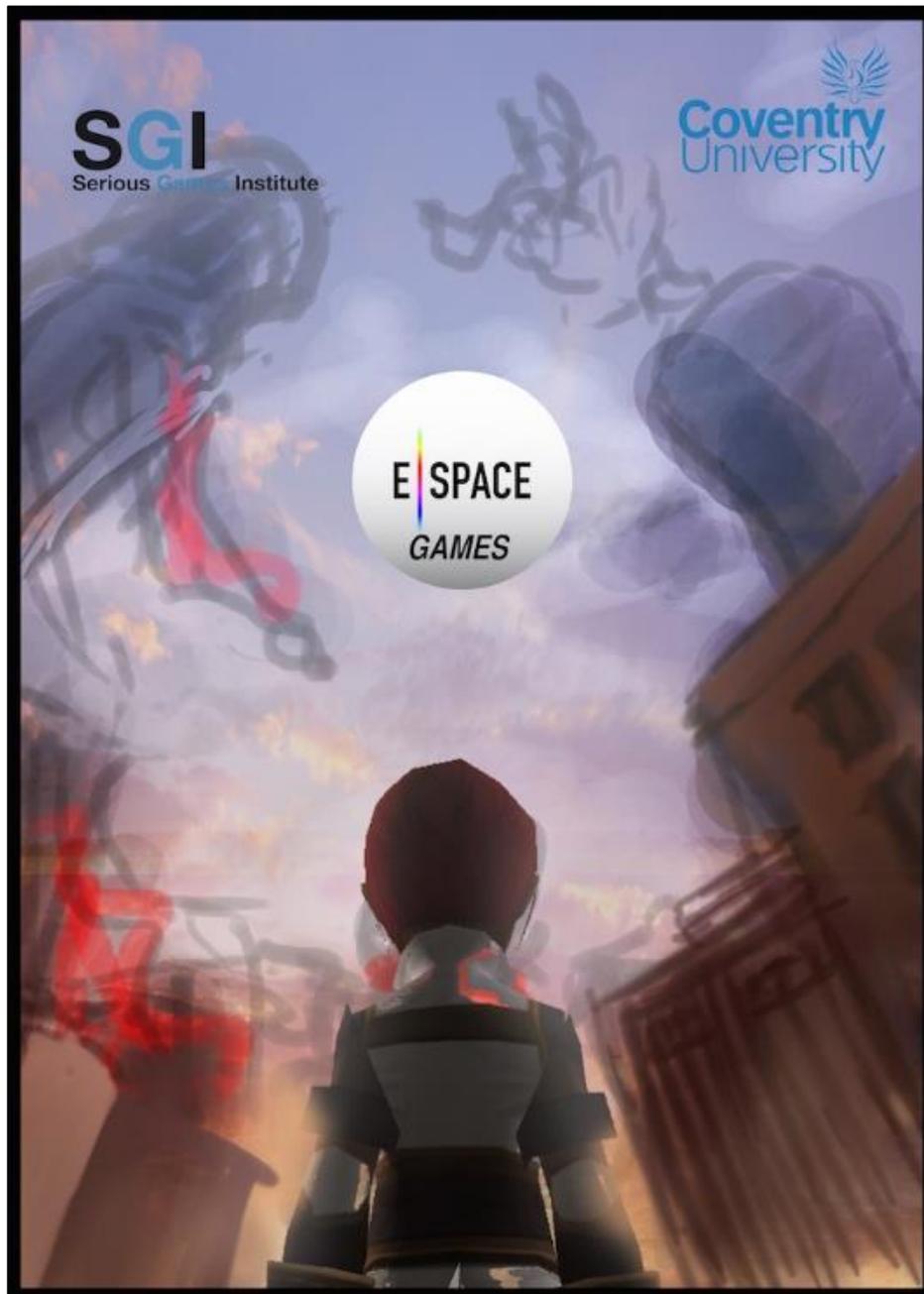
www.europeana-space.eu
Co-funded by the European Union
Working in association with Europeana Foundation

Logos: European Union, LUCE, PROTON, Omerik, rbb, E-SPACE

Italy Ministry - R&D Department Heritage and Institutions for Sound and Vision
Innovation and Digital Skills | @europeana



4.2.13 E-Space: Games Pilot





4.2.14 E-Space: Museums Pilot



Museums Pilot

The Museums Pilot has been designed with the aim of creating ready-to-use solutions for content and exhibition curators, as well as for end users; leveraging the archive of multimedia contents available in Europeana combined with web-based and mobile applications.

Toolbox

Create adaptable, brand new online educational worksheets and prepare promotional videos for your exhibitions, by blending your contents with the heritage of Europeana, in just a few easy steps.

Blinkster mobile app

Exploit the potential of augmented reality, object recognition geolocalization for new education and entertainment experiences available at your finger tips.

Keep in touch:

Web: www.europeana-space.eu/pilots-and-demonstrations/museums/

Twitter: #ESpaceMuseums

e-mail: Tiziana Lombardo t.lombardo@fondazione-sistematoscana.it

Leibniz & Witten
Museumsmultimedia

European Space has received funding from the European Union's ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme, under GA n° 621037

Official media partner
CULTURE

Photos: German Resistance Memorial Center / Thomas Bruns

4.2.15 E-Space: Open and Hybrid Publishing Pilot

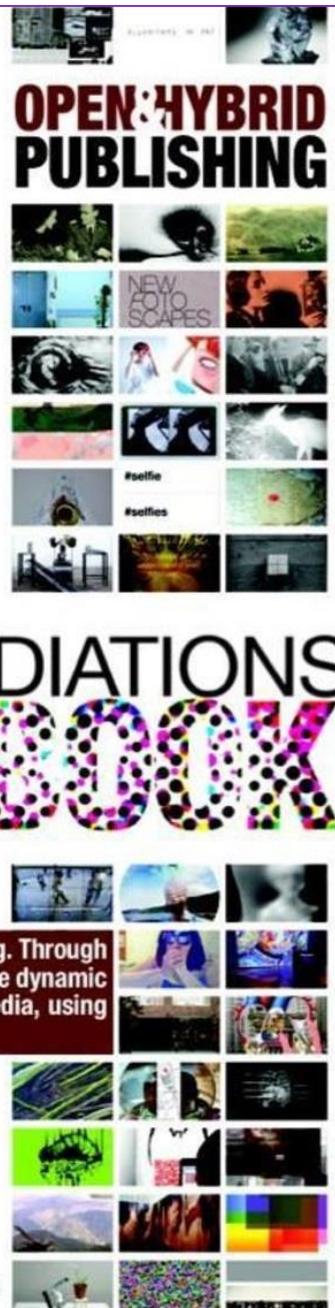
Until mid-eighteenth century the book was an unstable object, with Shakespeare's folio, for example, including over six hundred typefaces and many inconsistencies with regard to spelling, punctuation and page configuration. 'Early in the history of the printed book, then,' writes Gary Hall, author of *Digitize This Book!*, 'readers were involved in forming judgments around questions of authority and legitimacy: concerning what a book is and what it means to be an author, a reader, a publisher, and a distributor. The development and spread of the concept of the author, along with mass printing techniques, uniform multiple-copy editions, copyright, established publishing houses, editors, and so forth meant that many of these ideas subsequently began to appear "fixed." Consequently, readers were no longer "asked" to make decisions over questions of authority and legitimacy'. But this original openness and instability of the book never disappeared altogether, according to Hall; it just became less visible. We are trying to foreground this instability of the book.

OPEN:HYBRID PUBLISHING

PHOTOMEDIATIONS
OPENBOOK

The pilot investigates open and hybrid publishing. Through the creation of an 'open book', we are exploring the dynamic relationship between photography and other media, using Europeana and other open cultural resources.

Exhibition
 Screen
 Symposium
 Web

























4.2.16 E-Space: Photography Pilot

A new look through the lens of historical and present-day photography

E SPACE **Europeana Space - Photography Pilot**

Museum apps providing new ways of accessing photographic material – **Storytelling web apps** enabling users to create their own stories – **Augmented reality apps** allowing for historical images to be layered with actual experiences



Kretinga Museum / Lithuanian Art Museum km IF 7164

Coming soon! Photography Hackathon

We're looking for developers of innovative applications
Keen to exchange ideas and collaborate with colleague developers
Using photographic content published on Europeana and other channels

The teams with the best ideas will be invited to showcase their work at a monetization event in London!

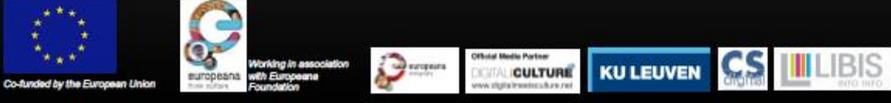
More info: <http://www.europeana-space.eu/>

Get inspired by the demo app developed during a team-up of **KU Leuven LIBIS staff Mehmet Celik and Wouter and Senne from Artspot**



Stackathon is a mobile application that allows users to select works (e.g. art works or artefacts) in Europeana, give them audio annotations and then share the selected works and annotations with the world. In this way users can curate and critique their own collections of art.
Winner in the category 'Greatest commercial potential'. Finalist at the Digital Agenda Assembly, June 2012, Brussels

<http://artspot.eu/stackathon>



4.2.17 Fondazione Ugo e Olga Levi

Description: The Fondazione Ugo and Olga Levi Onlus of Venice was founded in 1962, following a donation by Ugo Levi in accordance with the wishes of his wife, Olga Brunner, in memory of her and their mutual passion for musical studies. The Foundation is entirely dedicated to all aspects of music: history, sources, historiography, aesthetics, genres, forms, styles, interpretation, organology, ethnomusicology, library science. Further information at www.fondazionelevi.it



MUSIC STUDIES SINCE 1962

Fondazione Ugo e Olga Levi onlus

HISTORY OF MUSIC, SOURCES, HISTORIOGRAPHY, AESTHETICS,
GENRES, FORMS, STYLES, INTERPRETATION,
ORGANOLOGY, ETHNOMUSICOLOGY, LIBRARY SCIENCE

RESEARCH PROJECTS

- ITALIAN MUSIC OF THE 16TH AND 17TH CENTURY**
DISSEMINATION IN CENTRAL AND EASTERN EUROPE
- ETHNOMUSICOLOGY**
"BALLO LISCIO": ITALIAN INSTRUMENTAL DANCE MUSIC IN THE PRETELEVISION AGE
LITURGICAL AND PARALITURGICAL MUSIC FROM ORAL TRADITION
- MUSIC FOR FILM**
HISTORY OF FILM MUSIC CRITICISM
MUSIC AND VIDEO ART
HISTORY OF SOUNDTRACK POSTPRODUCTION

PUBLISHING
RESEARCH RESULTS
CATALOGUES OF VENETIAN MUSIC FUNDS
BIBLIOGRAPHIC DATABASES
PERIODICALS: MUSICOLOGY, ETHNOMUSICOLOGY, MUSICAL ICONOGRAPHY

EVENTS
INTERNATIONAL CONFERENCES FOR THE DISSEMINATION OF RESEARCH RESULTS
INTERNATIONAL SEMINARS FOR THE IN-DEPTH ANALYSIS OF SPECIFIC SUBJECTS
CONCERTS

EDUCATION
INTERDISCIPLINARY SEMINARS FOR PHD IN MUSICOLOGY
UPDATING COURSES FOR OPERATORS OF MUSIC LIBRARIES AND ARCHIVES

AWARDS
"PIERLUIGI GAIATTO"
UNEDITED MUSICOLOGICAL RESEARCH ON SACRED MUSIC
"OLGA BRUNNER LEVI"
VIDEO CLIP ON FEMALE MUSIC PERFORMANCE

WWW.FONDAZIONELEVI.IT



4.2.18 EDR: Accessing the Inaccessible

Authors: F. Frasson, C. Gabrielli, N. Lapini, C. Slavich (University of Genoa, University of Florence)

Description: Epigraphic Database Roma (EDR) is bringing to the web hundreds of Greek and Latin inscriptions that are otherwise out of reach of the public and offers virtual access to previously unavailable epigraphic material. The EDR team in charge of Roman Etruria introduce a few samples from their forays into public and private collections in Florence, Pietrasanta (Lucca) and Civitavecchia (Rome).

Further information at www.edr-edr.it

CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS
RICHES PROJECT FIRST INTERNATIONAL CONFERENCE - PISA, 4-5 DECEMBER 2014

This project has received funding from the European Union's Horizon programme under grant agreement No 101019722

GRUPPO DI FIRENZE

Accessing the Inaccessible

The Contribution of EDR to Improving the Accessibility of Inscriptions from Roman Etruria

Federico Frasson⁽¹⁾, Chantal Gabrielli⁽²⁾, Novella Lapini⁽²⁾, Carlo Slavich⁽²⁾
(1) University of Genoa (2) University of Florence

Epigraphic Database Roma (EDR) is an ongoing project aiming to eventually provide an open-access online database of all published Greek and Latin inscriptions of ancient Italy up to the 7th century AD (www.edr-edr.it). It is part of the **Electronic Archive for Greek and Latin Epigraphy (EAGLE)** – a federated network of epigraphic databases – and a contributor to **Epigraphica**, the internet portal of European cultural heritage. The current owner of the EDR team is charge of most of **Roman Etruria** in its efforts, co-edited, Prof. Giovanni Cecconi (University of Florence), supervisor, Prof. Florentina Sabonino (University of Genoa), Dr. Andrea Raggi (University of Pisa), editors, Dr. Federico Frasson, Dr. Ugo Fusco, Dr. Chantal Gabrielli, Dr. Carolina Megale, Dr. Novella Lapini, Dr. Andrea Raggi, Dr. Alice Rossi and Dr. Carlo Slavich. Besides, Dr. Andrea Raggi and Dr. Chantal Gabrielli have edited the inscriptions of a few cities of Roman Aemilia. To date, the team have contributed over 3,000 inscriptions to the EDR database, a figure that is expected to double by the end of proceedings.

Despite being acknowledged as an invaluable resource for historical research, epigraphy is hardly the most enticing legacy of Graeco-Roman antiquity in the eye of the general public, and wherever it comes to allocating exhibition space in a museum, many inscriptions are likely to wind up behind locked doors, never to be seen again – except by authorized personnel. The EDR crew enjoy the privilege of peering into storage areas that are ordinarily restricted to visitors, and thanks to an agreement struck with the Italian Ministry for Cultural Heritage in 2005, they are allowed to share their findings through the EDR website. More often than not, surprises are in store, as the very generic, long-lost inscriptions resurface out of nowhere far away from where they were last seen; unimportant fragments reveal themselves to be adjoining pieces of meaningful evidence; texts that were barely legible when discovered can be read afresh with the aid of such amazing new technology as electric light, and so on.

The location of the Roman towns of Etruria discussed in this poster

Hidden Epigraphic Treasures from Ancient Luna
The Collection of the Marchese A. A. Remondini in Florence

The excavations conducted from March 1837 in the fields of the Marchese Angelo Alberto Remondini, which were located at the site of the ancient Roman colony of *Luna* (nowadays Luna, near to Ortonovo, SP), led to the discovery, among other things, of a good number of inscriptions, which have significantly contributed to increase the knowledge about the ancient towns of northern Etruria. The inscriptions, along with some of the other finds, made up the remarkable archaeological collection of the Marchese, which attracted the attention of many scholars, among them, the famous Eugène Borghesi, who in 1874 visited Remondini to personally examine the inscriptions of his collection in view of the publication of volume XI of the *Corpus Inscriptionum Latinarum*. A few years later, however, Remondini himself, in order to deal with the financial problems that afflicted his family, was forced to enter into negotiations for the sale of all the material. The Archaeological Museum of Florence proved to be interested in buying Remondini's collection, which was surveyed by Luigi Adriano Milani in 1882 and officially purchased at the beginning of the following year. After this acquisition, the majority of the epigraphic material from Remondini's collection was placed in storage in the Museum of Florence.

Following the ruinous flood that struck the city of Florence in 1966, the Museum underwent restoration and in 1969 the material was transferred to the Corsini Villa of Castello, in whose cellar (fig. 1) the inscriptions, which will bear evident traces of the abject mold, are even kept. Because of the place, unfortunately, nobody, except for the experts, can access the material which, although of some importance, can be admired by an average visitor of the National Archaeological Museum of Florence. The obstacle to the enjoyment of the public, however, is more somewhat overcome, thanks to the Epigraphic Database Roma (EDR), which includes all the surviving inscriptions of Remondini's collection. By consulting the online records, anyone can access relevant data on individual inscriptions (e.g. the find spot, the material and measures of the monument, the type of inscription), read the transcripts of the texts and the related bibliography and examine the photographs of the objects. It is, thus, easier to access inscriptions of considerable interest, such as a stipes base (CIL XI 1341 = EDR12945, inv. 71857) and two sides (CIL XI 1345 = F 2092 = EDR12942A, inv. 71656; CIL XI 1347 = F 2094 = EDR12824, inv. 71655), all dating to the Augustan age, in which the supreme magistratus of the *colonia* (*aedilis*) are celebrated, side with a dedication in *Falutina Plantantia* (CIL XI 1337 = EDR12946, inv. 71859), and the funerary inscription of a certain *Vigilius*, a senator of the 6th century AD (CIL XI 1412 = EDR12906, inv. 71647). (F.F.)

The Contribution of EDR to the Accessibility of Epigraphic Documents: the Case of Museo Archeologico Ventidiesime "Braccio Anthonio" of Pietrasanta

An example of the contribution given by the EDR project to the knowledge of the epigraphic heritage is represented by the publication of the inscriptions stored in the depot located in via Marconi in Pietrasanta after the temporary closing of Museo Archeologico Ventidiesime.

The documents involved are just three, but of meaningful historical interest. Two funerary inscriptions from Pietrasanta represent the only evidence of the burial area existing on the spot where later was built the *Pieve di San Leonardo*, destroyed by Luca in 12th century AD with the deposition of the ancient marbles reused in its construction. In fact, even during the 20th century AD human remains, pottery fragments and Roman epigraphic came to light in this area, unfortunately lost during World War II. The first document found just near to Pietrasanta in the funerary inscription of *Oppia Cornelia* (AE 1980, 477 = EDR07889), probably a *liberta*, published in 1957 by Lopez Pagan and re-edited in 1973 with a second fragment discovered by Gruppo Archeologico Ventidiesime directed by the honorary inspector Bruno Antonucci. The second fragment testified the presence in this area of the *stipes Opiana* and was found with another epigraphy (fig. 4) that shows the dedication to *Cornelia Maier*, a legation, and to his son, *Primo* (AE 1991, 658 = EDR08174). These two inscriptions were stored – as testified by the notice sent by Antonucci to Supplementum G. Maieria (February 1973) – in Villa Manoni, where a few years later was housed the Museo Archeologico Ventidiesime, whose first organization is due to the activity of Antonucci himself. However, this museum has had a rather complex story. A new organization date to 1995, when the museum was dedicated to Bruno Antonucci and an excellent catalogue was published, which appears a new inscription from *Museo Ventidiesime* (fig. 5), in honor of *Altera* probably belonging to the *gens Duclia* – attested here for the first time in *Etruria* (EDR140498) – edited by G. Ciampolini. The temporary closing of the museum due to construction works at Palazzo Manoni – still in progress – caused considerable difficulties in accessing to the archaeological finds, that were stored in a depot located in via Marconi. So the latter publications don't mention the storage place of these inscriptions and the new text published by Ciampolini in 1995 is practically unknown.

However, a visit to this depot in July 2014 favored the cooperation of the municipality – and the subsequent publication on EDR database of these texts has allowed to solve at least partly this inconvenience and to make these inscriptions available to the public. (N.L.)

Florentia and Ponsenae: Two Examples of Private Collections

The nobleman Giovanni Gaetano Antonini (1705-1763) was an important Florentine politician, a member of the Etruscan Academy of Corsini but above all a collector of antiquities. He loved Etruscan, Greek and Roman Art and in 1744 established his collection in a Gallery on the ground floor of his Palace in Florence (formerly known as the Antonini Collection, currently closed to the public) (fig. 6). Some pieces had been walled up and the result of the setting up was a curious mix in accordance with the fashion of the day. The *Museum Antoniniana* was excellent and well known. Anton Francesco Gori described it in *Antiquarium*. It was composed of about two hundred pieces: statues, sarcophagi, oil-lamps, funerary urns and above all Latin inscriptions mainly from towns in the regio *VII-Etruria* such as *Florentia*, *Faenza*, *Arretium*, *Claunia* and *Fusae*. Thanks to the EAGLE/EDR project it is now possible to get virtual access to previously unavailable epigraphic material.

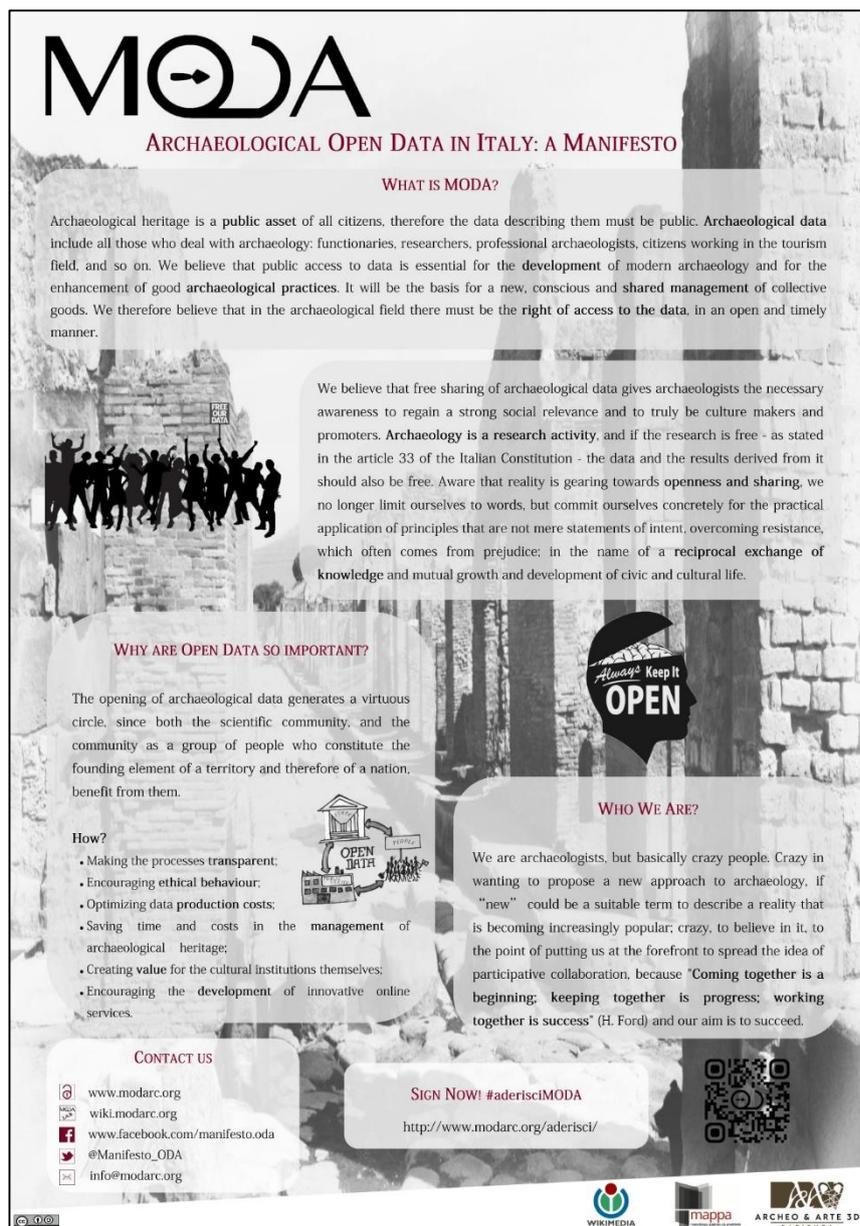
In some cases, it may happen to discover by chance in private collections of antiquities the existence of inscriptions, considered lost even if recorded by Borghesi, the editor of eleven volumes of *CIL*, covering furthermore the colony of *Florentia* and its territories. That occurred for *CIL* XI 1403 = EDR10374 (fig. 7), an epigraph concerning *Caspia Tertilla*, a priestess of the Imperial cult (*flaminica Augustae*). The stone, probably the base of statue, represents a typical example of multiple reuse of epigraphic material also. When Borghesi saw it, the stone was used as a baptismal font in *Pieve di S. Andrea* at Corsina (FD) and the text was not completely readable having been obscured by *corrosion*; a layer of concrete due to the passage of water over it. In the 1950s the church was restored and the baptismal font was replaced with a new one. For a while, a farmer used the stone as a drinking trough for animals until a private collector (Eug. Nocchi) recognized the real value of the piece, bought it and put it in his house where we can now admire it. (C.G.)

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4.2.19 MODA: Archaeological open data in Italy

Description: According to Art. 33 of the Italian Constitution «Art and Science are free and free is their teaching. [...]» Archaeology is a research activity. Research has to be free and so have to be its results. We are convinced that free sharing and archaeological data circulation is the future of the research. Here we would like to focus on the importance of Open Data for all archaeology researchers and for this reason we conceived and signed the Manifesto of Open Data in Archaeology-MODA.

Further information at www.modarc.org



MODA

ARCHAEOLOGICAL OPEN DATA IN ITALY: A MANIFESTO

WHAT IS MODA?

Archaeological heritage is a **public asset** of all citizens, therefore the data describing them must be public. **Archaeological data** include all those who deal with archaeology: functionaries, researchers, professional archaeologists, citizens working in the tourism field, and so on. We believe that public access to data is essential for the **development** of modern archaeology and for the enhancement of good **archaeological practices**. It will be the basis for a new, conscious and **shared management** of collective goods. We therefore believe that in the archaeological field there must be the **right of access to the data**, in an open and timely manner.

We believe that free sharing of archaeological data gives archaeologists the necessary awareness to regain a strong social relevance and to truly be culture makers and promoters. **Archaeology is a research activity**, and if the research is free - as stated in the article 33 of the Italian Constitution - the data and the results derived from it should also be free. Aware that reality is gearing towards **openness and sharing**, we no longer limit ourselves to words, but commit ourselves concretely for the practical application of principles that are not mere statements of intent, overcoming resistance, which often comes from prejudice: in the name of a **reciprocal exchange of knowledge** and mutual growth and development of civic and cultural life.

WHY ARE OPEN DATA SO IMPORTANT?

The opening of archaeological data generates a virtuous circle, since both the scientific community, and the community as a group of people who constitute the founding element of a territory and therefore of a nation, benefit from them.

HOW?

- Making the processes **transparent**;
- Encouraging **ethical behaviour**;
- Optimizing data **production costs**;
- Saving time and costs in the **management** of archaeological heritage;
- Creating **value** for the cultural institutions themselves;
- Encouraging the **development** of innovative online services.

WHO WE ARE?

We are archaeologists, but basically crazy people. Crazy in wanting to propose a new approach to archaeology, if "new" could be a suitable term to describe a reality that is becoming increasingly popular; crazy, to believe in it, to the point of putting us at the forefront to spread the idea of participative collaboration, because **'Coming together is a beginning, keeping together is progress, working together is success'** (H. Ford) and our aim is to succeed.

CONTACT US

- www.modarc.org
- wiki.modarc.org
- www.facebook.com/manifesto.oda
- [@Manifesto_ODA](https://twitter.com/Manifesto_ODA)
- info@modarc.org

SIGN NOW! #aderisciMODA
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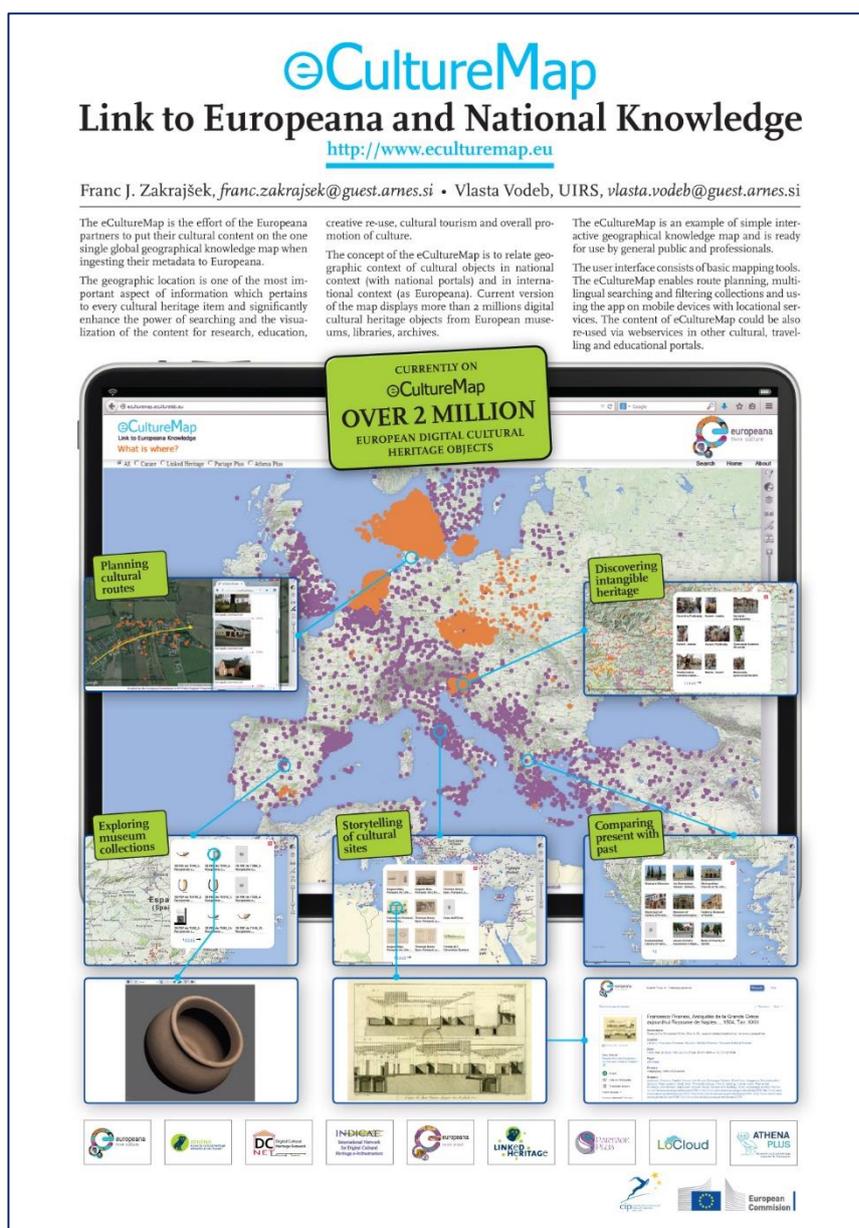


4.2.20 eCultureMap: Link to Europeana and National Knowledge

Authors: F.J. Zakrajšek, V. Vodeb (IPCHS)

Description: eCultureMap is the research effort of the Europeana partners to put their cultural contents on one single global geographical knowledge map when ingesting their metadata to Europeana. eCultureMap significantly enhances search power and content visualisation for research, education, creative re-use, cultural tourism and overall promotion of culture. Current version of the map displays more than 2 million of digital cultural heritage objects from European museums, libraries and archives.

Further information at www.eculturemap.eu



eCultureMap
Link to Europeana and National Knowledge
<http://www.eculturemap.eu>

Franc J. Zakrajšek, franc.zakrajsek@guest.arnes.si • Vlasta Vodeb, UIRS, vlasta.vodeb@guest.arnes.si

The eCultureMap is the effort of the Europeana partners to put their cultural content on the one single global geographical knowledge map when ingesting their metadata to Europeana. The geographic location is one of the most important aspect of information which pertains to every cultural heritage item and significantly enhance the power of searching and the visualization of the content for research, education, creative re-use, cultural tourism and overall promotion of culture.

The concept of the eCultureMap is to relate geographic context of cultural objects in national context (with national portals) and in international context (as Europeana). Current version of the map displays more than 2 millions digital cultural heritage objects from European museums, libraries, archives.

The eCultureMap is an example of simple interactive geographical knowledge map and is ready for use by general public and professionals. The user interface consists of basic mapping tools. The eCultureMap enables route planning, multilingual searching and filtering collections and using the app on mobile devices with locational services. The content of eCultureMap could be also re-used via webservices in other cultural, travelling and educational portals.

CURRENTLY ON eCultureMap OVER 2 MILLION EUROPEAN DIGITAL CULTURAL HERITAGE OBJECTS

Planning cultural routes

Discovering intangible heritage

Exploring museum collections

Storytelling of cultural sites

Comparing present with past

Europeana, DC, INNOVATE, EUROPEANA, LINKED HERITAGE, LoCloud, ATHENA PLUS, European Commission

4.2.21 UNESCO Chair in ICT: the role of Information and Communication Technologies to develop and promote sustainable tourism in World Heritage Sites

Authors: Università della Svizzera Italiana

Description: Presentation of the activities of *Unesco Chair in ICT to develop and promote sustainable tourism in the World Heritage Sites* at Università della Svizzera Italiana. The UNESCO chair is committed to perform extensive research and teaching on how ICT, especially the internet, can be effectively exploited to develop and promote sustainable tourism at the World Heritage Sites (WHSs), with a special emphasis on the southern hemisphere. Its scope touches and overlaps on the following fields: eTourism, eLearning, and ICT4D (ICT for Development). Furthermore, the chair attempts to facilitate the flow of best practices and state-of-the-art information among WHSs when it comes to online communication and presence. Further information at www.unescochair.usi.ch

Università della Svizzera italiana


United Nations Educational, Scientific and Cultural Organization


UNESCO Chair in ICT to develop and promote sustainable tourism in World Heritage Sites
USI - Università della Svizzera italiana - Lugano (Switzerland)

The role of Information and Communication Technologies (ICTs) to develop and promote sustainable tourism in World Heritage Sites

	Everybody		Locals
	Tourists		Tourism players
Widen access			
Enrich visit experience			
Increase ownership and promote interpersonal encounters			
Dis-intermediate (some) relationships			
Upgrade knowledge / skills in MSMTE			

→ Five main areas of intervention for ICTs

- **Research**
 - Papers
 - Schieder, T. K., Adukaite, A., & Cantoni, L. (2014). **Mobile Apps Devoted to UNESCO World Heritage Sites: A Map**, Information and Communication Technologies in Tourism 2014
 - Garbelli, M., Adukaite, A., & Cantoni, L. (2015). **Communicating Tourism Sustainability Online. The Case of Victoria Falls World Heritage Site**, ENTER2015
 - David, S., & Cantoni, L. (2015). **Co-Design of eTourism Application. The Case of Ilha de Mozambique**, ENTER2015
 - Reports
 - Babbar Rivas, A., Gazizova, E., Marchiori, E., & Cantoni, L. (2013). **Latin America and the Caribbean: The online presence of UNESCO World Heritage Sites**
 - Banjac, A., Adukaite, A., & Cantoni, L. (2014). **African Properties. The Online Presence of UNESCO World Heritage Sites**
- **Teaching**
 - Summer School 2014: 23 participants from 8 countries
 - Summer School 2015: to be announced end of 2014
- **Projects**
 - Mobile App Patrimonio Mondiale Ticino / Welterbe im Tessin
 - WHACY – World Heritage Awareness Campaign for Youth in SADC, 100k+ students involved, FB campaign: 3'250+ likes
 - Website of "Fondazione Svizzera Pro Venezia"

USI - Università della Svizzera italiana
UNESCO chair in ICT to develop and promote sustainable tourism in World Heritage Sites
Via Giuseppe Buffi 13, CH-6904 Lugano, Switzerland
tel. +41 58 666 46 49, fax +41 58 666 46 47, e-mail unescochair@usi.ch, www.unescochair.usi.ch



4.2.22 ISIA - Design of Systems for Cultural Heritage

Description: ISIA (High Institute for Artistic Industries) Rome Design has launched a fruitful collaboration with Rome’s Municipality through the local office for the territory of the 3rd Town Hall, with the aim to create a place for training courses on the themes of the enhancement of the cultural and environmental heritage. The study programme wants to provide skills and tools necessary to the development of design projects and the management of the city’s cultural heritage. The school also has the expressed goal to enhance large areas of the urban and rural municipalities.

Further information at www.isiaroma.it



A new design thinking for the cultural heritage.

Responding to the present, imagining the future.



ISIA Rome Design has launched a fruitful collaboration with Rome Municipality, through the local Office for the territory of the 3rd Town Hall, with the aim to create a place for training courses on the themes of the enhancement of the cultural and environmental heritage.

Students' study plan provide for the skills and tools necessary to develop design projects and management of the cultural heritage relevant to the ancient history of the city area. The new school also has the expressed goal of taking actions in order to enhance and redevelop large areas of the urban and rural municipalities.

where archaeological and monumental remains as well as historic architecture persist, thanks to the design practice and by making use of modern communication tools and multimedia design.

The course of study will cover both the issues related to the preservation of the cultural heritage and the relevant procedures aimed at making them participate into the virtuous cycle of a re-discovery of national and international Italian heritage: either from an academic and touristic or business-related point of view.

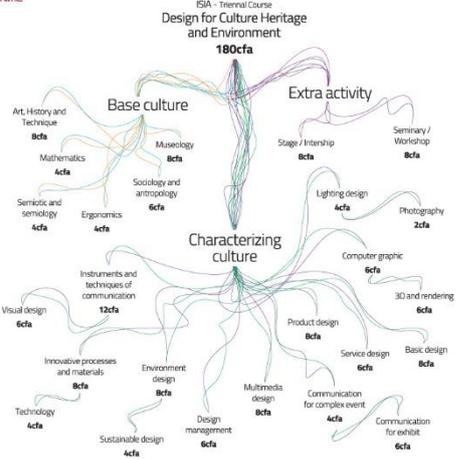
The educational goal is to provide both appropriate cultural knowledge and scientific and economic information with the aim to train operators in the planning and management of projects related to the promotion of cultural heritage.







ISIA - Triennial Course
Design for Culture Heritage
and Environment
180cfa








The partnership between ISIA Rome Design and the 3rd Town Hall of Rome was born precisely because of the rich cultural heritage concerning that city area and also thanks to the great attention the Institute has always paid, since its foundation, to the collaboration with Public Bodies and institutions interested in innovating and promoting design culture the general public.

Director: Simona Ruane
 Coordinator: Maria Antonietta Ieri Romanello (Luca Neri)
 President: Maria Antonietta Ieri Romanello
 Visual Design: ISIA Roma Design

> www.isiaroma.it
 > info@isiaroma.it
 > following    



Multimedia / interaction / new technologies







Micro content / information graphic

4.2.23 Istituto Veneto di Scienze, Lettere ed Arti

Description: Istituto Veneto di Scienze, Lettere ed Arti promotes Science, Humanities and Arts through meetings, conferences, seminars, exhibitions, postgraduate and postdoctoral international schools and a number of awards. The Istituto Veneto was established by Napoleon in 1810 and refounded in 1838 by Ferdinand I of Austria. Since then, the activity of the Institute uninterruptedly runs till nowadays. The Institute is recognised as one of the most prestigious Italian Academies.

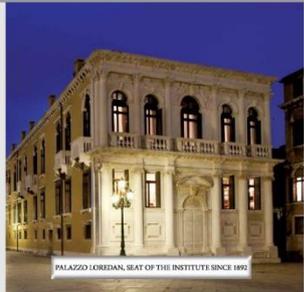
Further information at www.istitutoveneto.it



ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
(VENETIAN INSTITUTE OF SCIENCES, HUMANITIES AND ARTS)



Member of ALLEA – EUROPEAN FEDERATION OF ACADEMIES OF SCIENCES AND HUMANITIES



PALAZZO LOREDAN, SEAT OF THE INSTITUTE SINCE 1892

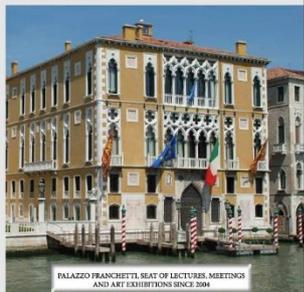
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Istituto Veneto di Scienze, Lettere ed Arti promotes Science, Humanities and Arts by meetings, conferences, seminars, exhibitions, postgraduate and postdoctoral international schools and a number of awards.



HISTORICAL ASSEMBLY HALL IN PALAZZO LOREDAN

The Institute established active collaborations with: Ecole Normale Supérieure, Ecole du Louvre, Institut National du Patrimoine, Österreichische Akademie der Wissenschaften, UNESCO, Columbia University, NASA National Aeronautics and Space Administration, Ecole Polytechnique Fédérale de Lausanne, CERN at Geneva.



PALAZZO FRANCHETTI, SEAT OF LECTURES, MEETINGS AND ART EXHIBITIONS SINCE 2004

150 sq.m
exhibition spaces in palazzo Loredan

450 sq.m
exhibition spaces in palazzo Franchetti

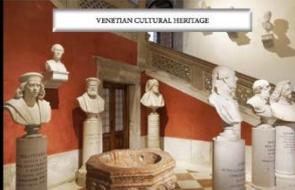
900 sq.m
spaces for lectures, meetings and conferences

1,500 sq.m
garden facing the Grand Canal

10,000
attendants per year (2014)

480,000
youtube views per year (2014)

100,000
visitors of exhibitions (2014)



VENETIAN CULTURAL HERITAGE



HISTORICAL LIBRARY MORE THAN 120,000 BOOKS AND SEVERAL HISTORICAL ARCHIVES



PUBLISHING HOUSE SINCE 1838



ASSEMBLY OF THE INSTITUTE MEMBERS



LECTURES, MEETINGS AND CONFERENCES ARE AVAILABLE ON A SPECIFIC YOUTUBE CHANNEL

WWW.ISTITUTOVENETO.IT
CAMPO S. STEFANO, 2945 - 30124 VENEZIA - IVSLA@ISTITUTOVENETO.IT



4.2.25 Communicating the territory in evolution: the Roman city of Urbs Salvia

Authors: R. Perna, A. Antinori, S. Cingolani, G. Villani (GeoInformatiX of Antinori Alberto)

Description: This poster presents a work for the virtual reconstruction of the middle valley of Fiastra river and of the Roman colony of Urbs Salvia. Such work is part of a wider project for the enhancement of cultural heritage promoted by Regione Marche and it was developed from the idea that archaeological structures are often readable by specialists in the field and, at the same time, difficult to understand to the average visitor. The project aims to develop a new method for data collection and archaeological study and new ways to inform about the archaeological sites through case experimental samples and the use of ICT.

Communicating the territory in evolution: an interactive virtual diorama for reconstruction of the land register of the Roman city of Urbs Salvia

R. Perna*, A. Antinori**, S. Cingolani*, G. Villani***

* Università degli Studi di Macerata, ** GeoInformatiX, *** Gilder

Objectives of the project

The present work concerns the virtual reconstruction of the territory and archaeological landscape of the middle valley of the Fiastra river and of the Roman colony of Urbs Salvia. This is a part of a wider project about the enhancement of cultural heritage promoted by Regione Marche and it was developed from the idea that archaeological structures are often readable by specialists in the field and, at the same time, difficult to understand for the average visitor.

Among the objectives of the project, was to develop a new method for data collection and archaeological study and elaborating new ways of communication about the archaeological sites through case experimental sample and the use of ICT.

The method identified provides both the traditional preparation of virtual 3D reconstructions of individual monuments, also aimed at the creation of augmented reality, and large portions of ancient landscape related to the Roman city.

The issue of reconstruction of archaeological landscape is very problematic and the cases of systematic application of 3D modeling, in particular of the peri urban and suburban landscape, are very limited still today. This happens especially when the purpose of the enhancement arises as a premise the analysis of the data confirmed both by the archaeology and by the topographic survey.

Scientific premises and ways of operating

One of the objectives of the work was to overcome the potential dichotomy between the needs of the development and the promotion of the territory. This dichotomy may in fact lead to oversimplification and sometimes to a distortion of the contents and of their scientific correctness that is essential for the strengthening of local identity and the overall growth of the area and its potential users, both local and tourists.

The goal has been achieved through the creation and the use of a digital interactive diorama. The 3D Regional Technical Map 1:10,000 and an aerophotogrammetric survey of 2007 allowed to obtain a Detailed DTM and a digital OrthoPhotoMosaic with pixel of 30 cm. A digital interactive diorama of a rectangular area of 9x = 1029 kilometers (110,500 hectares) that represents the current situation was created using the open source SW VTP (Virtual Terrain Project, <http://vterrain.org/>) with this data. To obtain the appearance of the Roman period the DTM has been edited by removing modern anthropogenic changes (fig. 1) and inserting the known elements of the period. The analysis of the ancient inverted of Chienti and Fiastra rivers (fig. 2) has suggested, for example, to implement a different path of the hydrographic elements (fig. 3). The same method was applied to the OrthoPhotoMosaic.

Upon this model have been rendered the main Roman monuments of the urban area and the different components of the agricultural landscape then placed in the virtual diorama. As for the monuments of the Roman city (fig. 4) focus was therefore on the ones already studied with the objective of integrating the project later, starting from the city walls of the Augustan age (fig. 5).

For what concerns the forum of the colony it was decided, at this stage of the project, to focus on the religious area and on the reconstruction of the temple-epigraphic complex of Iulianus-Claudius age (fig. 6). For the theatre, completely excavated and known in the basic articulations of the plant, it was necessary the use of literature comparisons for the integration of the known planimetric data and for the appearance of frons scenae, the external and the porticus post scaenam (fig. 7).

For the amphitheatre, whose the summa cavea has not been preserved, has been elaborated a new survey (figg. 8a,b; 9).

The reconstruction of archaeological peri urban and suburban landscape was very problematic: despite it was being studied for a long time by the University of Macerata, detailed data are only partially known.

Numerous surveys allowed to identify reliably a large quantity of sites that have been documented, georeferenced and inserted into a GIS aimed at the management and at the publishing of the archaeological map of the Provincia di Macerata (CAM). The GIS was the essential scientific basis for the implementation of the work (fig. 3).

The limits of the pericla of Urbs Salvia not yet been defined with certainty. The area involved in the research is certainly within the territory of the colony and it has been chosen trying to insert the different elements of the landscape that make up the land registry. Therefore along with the lands assigned, were considered public ones, in their different meanings administrative and not yet assigned ones.

The project was also an opportunity to continue the study on the connotations of the city. Thanks to the new method of integration and management of archaeological and geomorphological data through the 3D representation (fig. 10) a new hypothesis has been advanced (fig. 11). On this basis crop diversification and all the evidence that characterized the Roman countryside have been represented (fig. 12).

Within the chosen territory were georeferenced the most common types of settlement that make up the Roman land registry, vilae and small rural settlements (farms and small farmhouses e.g.), were georeferenced. These types of settlement have been inserted with scientific accuracy even if, not having certain archaeological data for the reconstruction of individual buildings for the construction of 3D models, reference was made to a model type defined on the basis of the bibliography (fig. 13).

The funerary monuments, concentrated around the necropolis areas and along roads, are largely known but some of these are in ruins and do not allow a certain reconstructive proposal. In this case some types of reference attested and well known at Urbs Salvia have been defined (fig. 14) on the basis of characteristics of the concrete conglomerate of the visible ones.

The reconstruction of the road network was based on the specific search form elaborated within the CAM. This allowed a proposal for the studied area that has been verified by comparison with the terrain model (fig. 15) and rendered on the basis of the survey of a portion known (fig. 16) by laser scanner and integrated with the insertion of bridges (fig. 17).

The 3D Terrain Model can be navigated interactively within the Enviro application of VTP SW suite, allowing to shoot snapshots and videos documenting the landscape and its evolution; other important functionalities are the ability to take measures, generate profiles, sections and visibility analysis (figg. 18, 19).

The realization of this pilot project allowed the application of actual 3D technology to the study of archaeological topography and landscape and to its communication for the enhancement of cultural heritage and tourism promotion and at the same time it permitted to create an open 3D database. This may be enriched by modeling of other areas for this territory in which lies also an ancient Cistercian monastery of the twelfth century, a fourteenth century castle and a medieval fortress rebuilt in the sixteenth century.

In the digital diorama it is possible to represent POI (point of interest) and lines (e.g. horse, bicycle and foot paths, perimeters and other thematic map lines) showing them from each point of view with metric and visibility information offering new support to the tourism.



4.2.26 Content Aggregation & Co-creation Tools with IPR Management

Authors: P. Bellini, I. Bruno, N. Mitolo, P. Nesi, M. Paolucci, M. Serena (DISIT, University of Florence)

Description: The proposed tools allow Cultural Heritages institutions to manage and control the uses of their digital contents taking into account the Intellectual Property Rights by integrating both Digital Rights Management (DRM) and Conditional Access Systems (CAS) technologies. The tools allow to control the access to the digital resource that is provided with some encryption. Moreover, the provided solutions are suitable to address the digital content aggregation, distribution, co-creation, and reuse (e.g. in e-learning).



DISIT
Distributed Systems and Internet Technologies Lab
Distributed Data Intelligence and Technologies Lab
Department of Information Engineering (DINFO)
University of Florence
<http://www.disit.dinfo.unifi.it>

Content Aggregation & Co-Creation Tools with IPR Management

P. Bellini, I. Bruno, N. Mitolo, P. Nesi, M. Paolucci, M. Serena
Distributed Systems and Internet Technology Lab, <http://www.disit.org>
Department of Information Engineering, University of Florence, Florence, Italy



UNIVERSITÀ
DEGLI STUDI
FIRENZE

Collaborative Annotations, multi video sync.

IPR Management: DRM & CAS System

CTFR IPR

audio: 207
document: 21004
image: 25541
video: 329

Permissions:
AUDIO
VIDEO
Development PDF files PPT etc.
XSLX
Classmedia image21, and HTML text archive
ANNOTATIONS
SERVICES

Your content is mainly Public, select a license from the European rights:

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- Attribution-NonCommercial-ShareAlike (CC BY-NC-SA)
- Attribution-NonCommercial-NoDerivs (CC BY-NC-ND)
- European Rights Reserved - Free Access (Rights Reserved)
- European Rights Reserved - Restricted Access (Rights Reserved)

The level of access restrictions, so that the content is NOT following ones, the value will be used to set the European rights.

License all:
Group id

<http://www.disit.org/6496>

Non-linear Stories

MYSTORYPLAYER

Annotation info
direct annotation from servilio to dario fo
Start time: 02:16:20 - 02:14:42
Duration: 02:28:03

Choose amongst these classifications:

unselected theatre

<http://www.disit.org/5502>

Tools Adopted in several portals

- ECLAP:** life long learning, social learning
- <http://www.eclap.eu>
- FirstClass:** certified blended learning, paid courses
- <http://fad.fcias.it>
- IUECsavri:** blended learning for entrepreneurs incubation and spin-offs
- <http://iuecsavri.org>
- APRETOSCANA:** formation for researchers
- <http://www.apretoscana.org>
- DISIT.DINFO.UNIFI.IT:** research management and dissemination
- <http://www.disit.dinfo.unifi.it>
- SMNET:** SentienMultimedia Network for KSI
- <http://smnet.disit.org>

People & Content Aggregators

eclap

HOME ABOUT PROFILE CONTENT COMMUNITY SEARCH SERVICES EVENTS HOWTO

Abraham Pál: Bal a Savoyban; Operett három felvonásban; R. Tihanyi Vilmos (Fiváros Operettszínház)

PLAYLISTS PLAYBACK

1. A Magyar Repertoárium Club...
2. Lamerini, Boris Lescaud...
3. Patrick, John; Tashir a...
4. Vard György; A csutka...
5. Székely Ákos; Csodabá...
6. Offenbach; Jacques Dep...
7. Strauss; John; Becsi di...
8. Strauss; John; Egg vi...
9. Building of the Theatre...
10. Building of the Theatre...
11. An enter troupe...
12. Spennath; Agoston; Skol...
13. Fodor István; documen...

RELATED OBJECTS BY TEXT

13 Objects

PLAYLIST ACTIONS

Collections, Playlists, lessons & courses

eclap

COURSE

These are the courses available in ECLAP that will be implemented for the next semester and will be available in the ECLAP platform for the next semester.

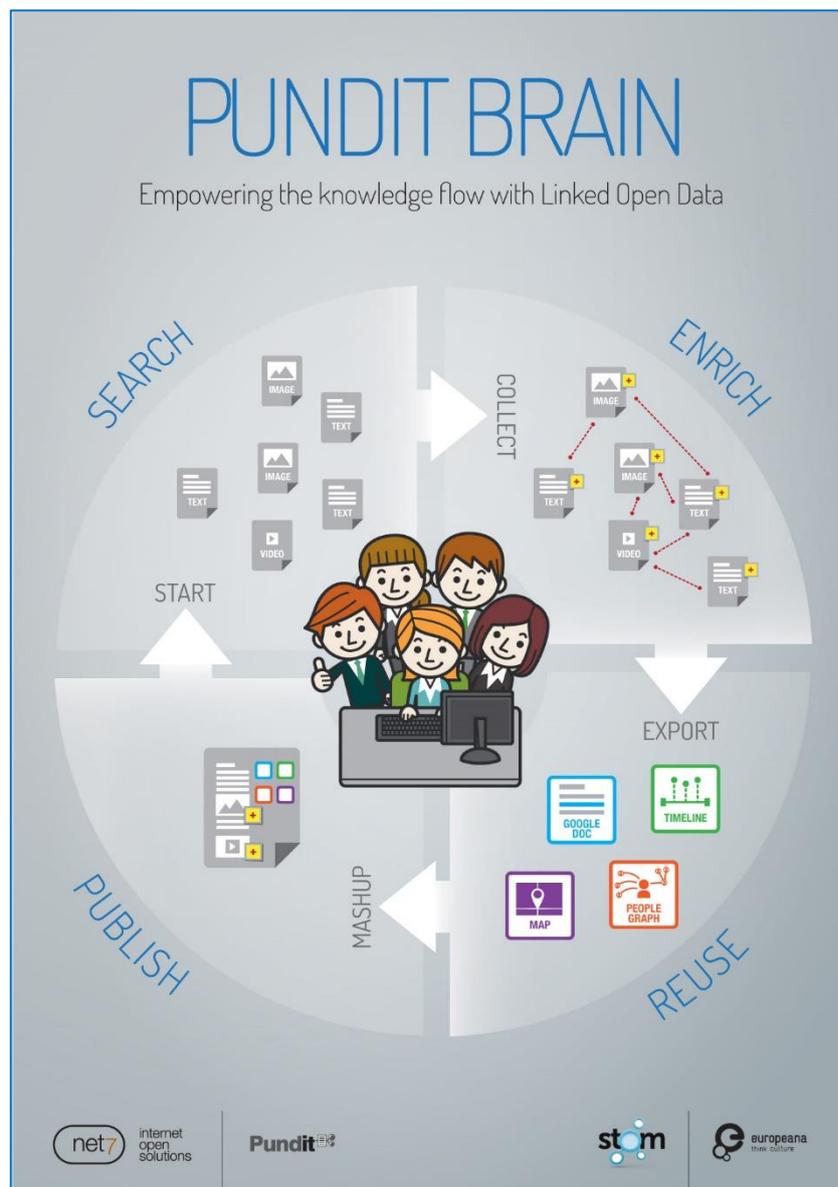
RECENT COURSES

- 1. ECLAP project 2013
- 2. ECLAP project 2013
- 3. ECLAP project 2013
- 4. ECLAP project 2013
- 5. ECLAP project 2013
- 6. ECLAP project 2013
- 7. ECLAP project 2013
- 8. ECLAP project 2013
- 9. ECLAP project 2013
- 10. ECLAP project 2013
- 11. ECLAP project 2013
- 12. ECLAP project 2013
- 13. ECLAP project 2013
- 14. ECLAP project 2013
- 15. ECLAP project 2013
- 16. ECLAP project 2013
- 17. ECLAP project 2013
- 18. ECLAP project 2013
- 19. ECLAP project 2013
- 20. ECLAP project 2013

4.2.27 Pundit Brain: empowering the knowledge flow with linked open data

Authors: Net7

Description: The open source semantic annotation tool Pundit is Net7's main product for the Digital Humanities. The main idea behind semantic annotation is to enable users not only to comment, bookmark or tag web pages, but also to semantically create structured data while annotating. The ability to express semantically typed relations among resources, relying on ontologies and specific vocabularies, not only enables users to express unambiguous and precise semantics, but also, more interestingly, fosters the reuse of such knowledge within other web applications. Pundit allows annotators to include machine-readable semantics in their annotations, by setting up links to the web of data and by collaboratively building a knowledge graph that connects and contextualises (unstructured) web content.



4.2.28 The Gra.fo sound archive

Authors: S. Calamai, P.M. Bertinetto, C. Bertini, I. Ricci (SNS; Università di Siena)

Description: Since the Convention for the safeguarding of Intangible Cultural Heritage (UNESCO, 2003), specific contents of oral archives with high cultural value have become part of it, thus deserving safeguarding. However, this type of safeguarding proves to be problematic because of various issues concerning oral material conservation and accessibility. *Grammo-foni. Le soffitte della voce (Gra.fo)*, a two-year project jointly conducted by Scuola Normale Superiore and the University of Siena (Regione Toscana PAR FAS 2007-13), has undertaken the challenging task of putting together different kinds of expertise and building a digitisation and cataloguing system with the aim of creating a regional network for the management of sound archives. With over 2,800 hours of digitised recordings and the incredibly vast range of type of documents and topics covered (history, politics, economy, anthropology, linguistics, folk literature etc.), the Gra.fo archive is a unique and exemplary accomplishment in the Italian panorama.

The Gra.fo sound archive

Silvia Calamai* - Pier Marco Bertinetto^o - Chiara Bertini^o - Irene Ricci^o
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<p style="text-align: center;">Overview of the project</p> <p>Tuscany is a privileged area for working on oral documents, with many public and private archives collected in different fields of research by scholars and amateurs. Most of these archives are on analog carriers and risk deterioration unless they are digitized.</p> <p>Grammo-foni. Le soffitte della voce (Gra.fo, SNS & UNISI, Regione Toscana PAR FAS 2007-13) has undertaken the challenging task of putting together different kinds of expertise, building a digitization and cataloguing system with the aim of creating a regional management net for sound archives.</p> <p>A wide range of document types (biographies, linguistic questionnaires, folk songs, etc.) and topics (history, politics, economy, anthropology, linguistics, folk literature, etc.).</p> <p>The <i>Gra.fo</i> archive is a unique, exemplary accomplishment in the Italian panorama.</p>	<p style="text-align: center;">From conservation to analysis</p> <p>Preparation of the original carrier; signal transfer (96 KHz - 24 bit); restoration</p>  <p>Preservation copy creation AudioGRAFO PreservationPanel</p>  <p style="text-align: center;">Cataloguing AudioGRAFO CataloguingPanel</p>  <p>(i) archive (ii) oral document: title, content, date/place of collection, information about the researcher/the speaker, bibliography/accompanying materials, classification of the document, aims of the single recording, keywords.</p>	<p style="text-align: center;">From the database to the website</p> <p>The <i>Gra.fo</i> web portal <http://grafo.sns.it> allows the user to search all documents (cataloguing records, audio files, transcriptions, accompanying materials) via two distinct types of search:</p> <p>linguistic area: an interactive map allows the user to click on the area of interest and access the corresponding records;</p>  <p style="font-size: small;">Luciano Giannelli in <i>Lexikon der Romanistischen Linguistik IV</i> (1988: 604)</p> <p>content area: search by topic, genre, type of document, etc.</p>  <p>A huge number of oral texts which have so far been known to a very limited number of users is now available to the large public.</p> <p>GRA.FO IN NUMBERS</p> <ul style="list-style-type: none"> · 2,800 hours of digitized recordings · 30 oral archives · 639 open reel tapes · 1332 compact cassettes · 950 interviewees · 143 interviewers · 11 people involved as staff
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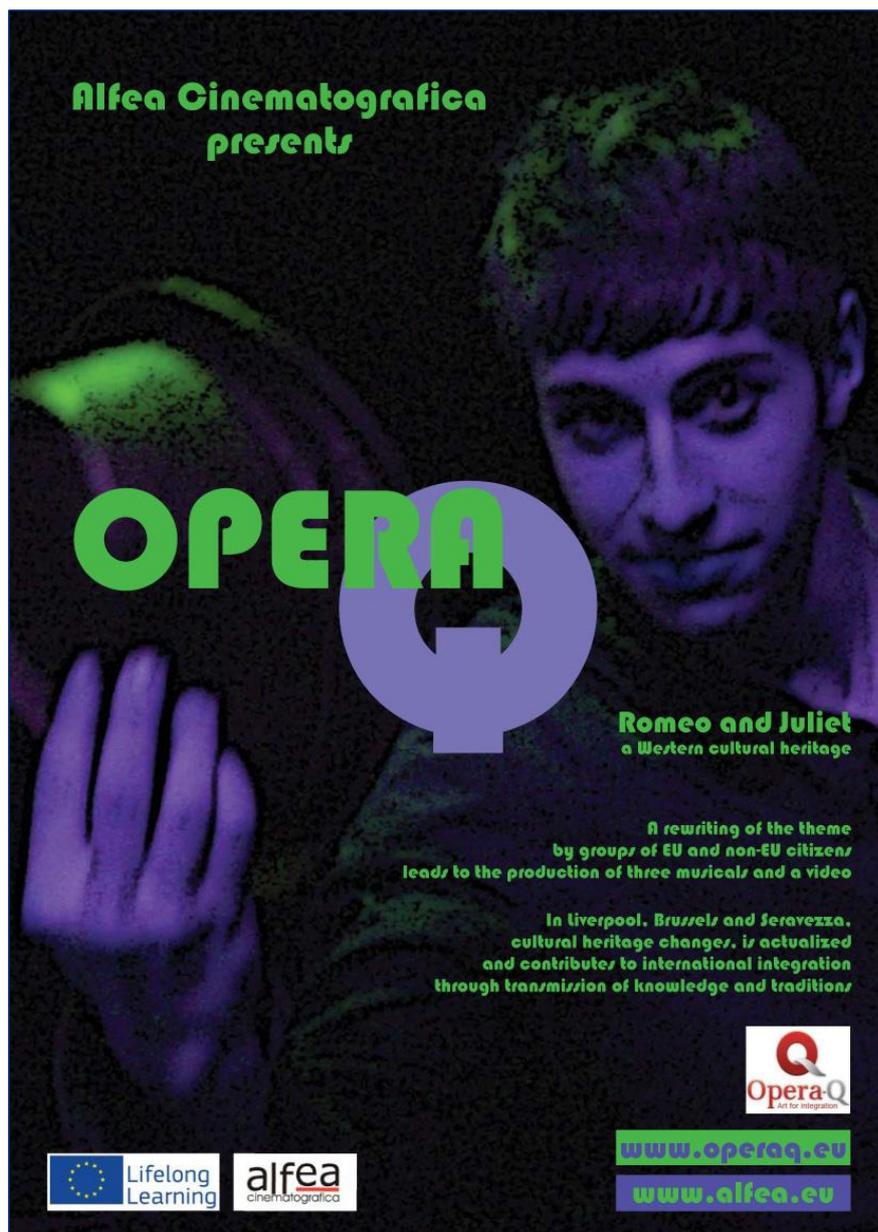




4.2.29 Opera "Q"

Authors: Alfea Cinematografica

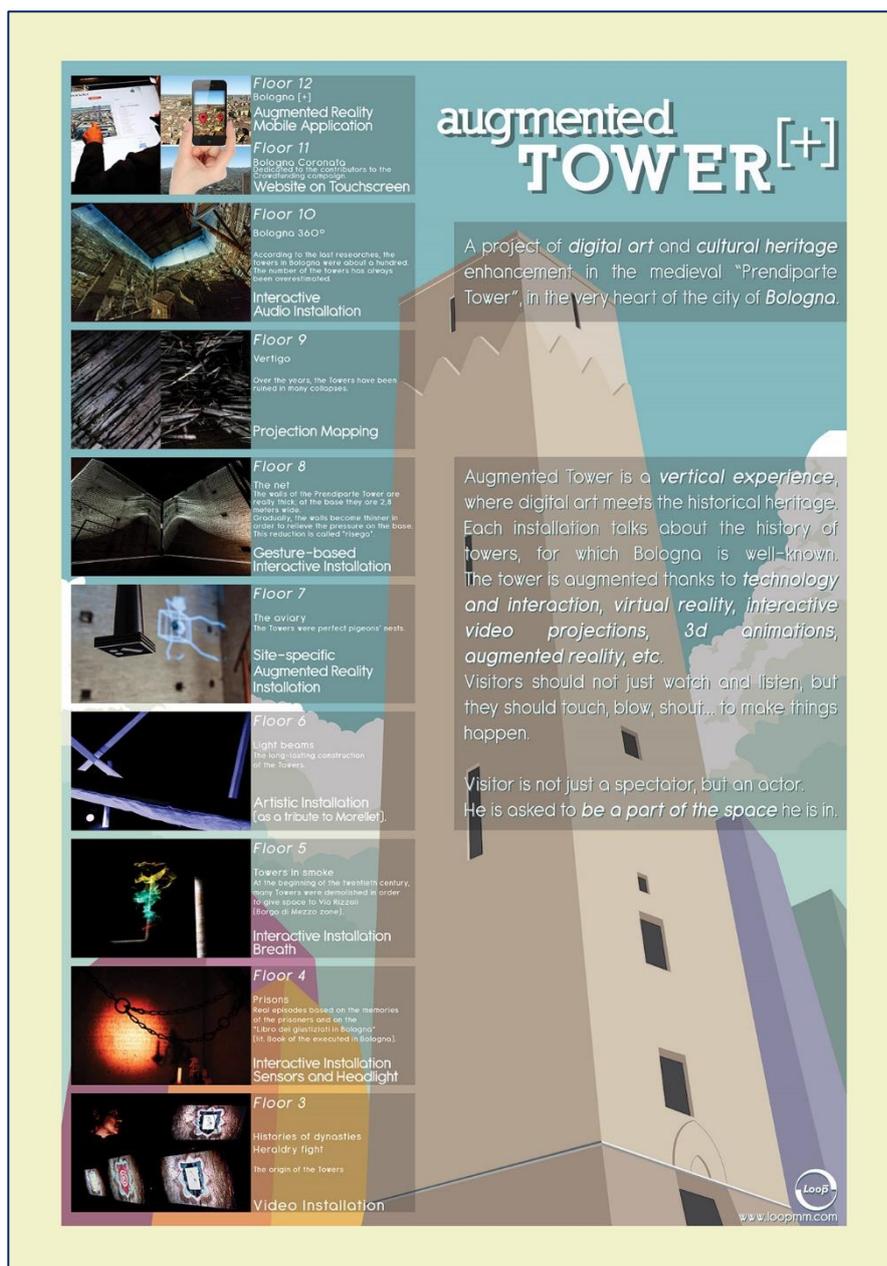
Description: The project is meant to develop a learning approach, which is intergenerational and intercultural; this supports the social integration of vulnerable people of poor social background. Non-formal education is fundamental: the musical comedy approaching course involves migrants and natives of poor districts and this contributes to decompartmentalise. The alternative, intercultural and intergenerational learning module remarkably re-integrates people and re-connects them to the civil life.



4.2.30 Augmented Tower [+]

Authors: Loop Srl

Description: The poster is about the project Augmented Tower (Torre Aumentata), a project for digital art and cultural heritage enhancement held in 2013-2014 in the medieval “Prendiparte Tower”, the very heart of the city of Bologna. A different interactive installation in each of the 12 floors, a vertical experience. The tower is augmented thanks to technology and interaction, virtual reality, interactive video projections, 3d animations, augmented reality, etc. Visitors should not just watch and listen, but they should touch, blow, shout...to make things happen.



augmented TOWER [+]

A project of digital art and cultural heritage enhancement in the medieval “Prendiparte Tower”, in the very heart of the city of Bologna.

Augmented Tower is a *vertical experience*, where digital art meets the historical heritage. Each installation talks about the history of towers, for which Bologna is well-known. The tower is augmented thanks to *technology and interaction, virtual reality, interactive video projections, 3d animations, augmented reality, etc.* Visitors should not just watch and listen, but they should touch, blow, shout... to make things happen.

Visitor is not just a spectator, but an actor. He is asked to *be a part of the space* he is in.

Floor 12
Bologna [+]
Augmented Reality
Mobile Application

Floor 11
Bologna Coronata
Specialized by the contributors to the
the history of the towers has always
been overestimated
Website on Touchscreen

Floor 10
Bologna 360°
According to the last researches, the
towers in Bologna were about a hundred
the number of the towers has always
been overestimated
Interactive
Audio Installation

Floor 9
Vertigo
Over the years, the towers have been
ruined in many collapses.
Projection Mapping

Floor 8
The net
The walls of the Prendiparte Tower are
really thick: of the base they are 2.8
meters wide.
Gradually, the walls become thinner in
order to relieve the pressure on the base.
This reduction is called “risego”.
Gesture-based
Interactive Installation

Floor 7
The aviary
The towers were perfect pigeons' nests.
Site-specific
Augmented Reality
Installation

Floor 6
Light beams
the long-lasting construction
of the towers.
Artistic Installation
(as a tribute to Morelli).

Floor 5
Towers in smoke
At the beginning of the twentieth century,
many towers were demolished in order
to give space to Via Rizzoli
(Borgo di Mezzo zone).
Interactive Installation
Breath

Floor 4
Prisons
Real episodes based on the memories
of the prisoners and on the
“Libro dei giustiziati in Bologna”
(Il Book of the executed in Bologna).
Interactive Installation
Sensors and Headlight

Floor 3
Histories of dynasties
Hereditary fight
the origin of the towers
Video Installation

Loop
www.looppm.com

4.2.31 Co-curation and contributive strategies for connecting religious cultural heritage

Authors: R. Capurro, S. Chiesa, E. Lupo, E. Ozdil, D. Spallazzo, R. Trocchianesi, L. Greci, C. Redaelli, M. Sacco (Politecnico di Milano)

Description: The experimental action at the Museo Diocesano in Milan was promoted between June 2013 and June 2014 by the MeLa* researchers from Polimi-Dpt Design group and ITIA CNR in collaboration with the museum staff. Aim of the project was to reclaim the original function of religious art in contemporary multicultural society, exploiting the opportunities offered by digital technology, such as video narration and participatory interaction. The project supports multiple perspectives and interpretations of the religious heritage contents, renewing and enriching them, also with an interreligious aim, with augmented digital contents accessible in the museum setting. Technology has been used to encourage interreligious dialogue and confrontation too, by stimulating different users, from different backgrounds (from specialist, to general public) and faith (Muslim, Buddhist), in adding and linking to the works of art a variety of interpretations and cultural resources according to their religious point of view, while avoiding the risks of showing disrespect, using clichés or oversimplification. This co-curation process resulted in a digital system of user-generated contents overlapping to the permanent ones and accessible to the next visitors.



MeLa - European Museums in an age of migrations (www.mela-project.eu)
MeLa is an European FP7 project (508) about museums and their representation of histories, memories and identities. The main objective of the MeLa research is to define innovative museum practices that reflect the challenges of the contemporary processes of globalization, mobility and migration. As people, objects, knowledge and information move at increasingly higher rates, a greater awareness of an inclusive approach is needed to facilitate mutual understanding and social cohesion.

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CO-CURATION AND CONTRIBUTIVE STRATEGIES FOR CONNECTING RELIGIOUS CULTURAL HERITAGE
The role of technologies in an on field experimental action of Museo Diocesano, Milan
a project by Design Department, Politecnico di Milano; ITIA-CNR Institute of Industrial Technology and Automation

CONTEXT AND THEORETICAL BACKGROUND
Museo Diocesano, Milano
The museum in Milano houses a collection (consist of over seven hundred works of art) that spans the period going from the 6th to the 21st Century. The Museum depicts the entire Christian artistic history.

Cultural experience design technologies for the inter-religious dialogue
multicultural storytelling - different cultural association in a separate way -> discussing on religion, discussing on contrasting religious identities, intercultural dialogue -> interconnections among cultures representing dialogue and confrontations -> discussing among religions: confronting, dialoguing about or questioning on religious diversity, transcultural practice -> practice of passing through cultures, audience is called to a displacement towards other cultures -> discussing through religions: using the religion to open the discussion on a wider cultural sphere.

ENVISSAGING THE CONCEPTUAL FRAMEWORK
Paradigm of experience: dynamics of interaction & intercultural potentialities

DESIGN ACTIONS RECALIBRATING THE RELATIONSHIP BETWEEN USERS AND KEEPERS
SELECTING, CURATING AND NARRATING CULTURAL CONTENTS WITH THE MUSEUM STAFF
Selected paintings and topics

CO-CURATION AND INTERCULTURAL CONTENTS GATHERING WITH SENIOR USERS AND SPECIALISTS
App and types of information, meetings organized for elaboration of content

1st EXPERIMENTAL ACTION
NARRATE
INTERPRET
CONTRIBUTE

2nd EXPERIMENTAL ACTION
NARRATE
INTERPRET
CONTRIBUTE

PROTOTYPING THE NEW USER EXPERIENCE: A MULTICULTURAL CO-CURATED APP FOR THE MUSEUM
LEVELS OF INFORMATION
CONTENTS ARCHITECTURE: religious actors, objects and gestures in an cross-cultural perspective



4.2.32 The digitisation of the geological cultural heritage as a key tool for preservation and dissemination: the Geoitalliani project

Authors: M. Romano, F. Console, M. Pantaloni, F.M. Petti (Sapienza, University of Rome)

Description: The presented poster highlights the project of digital acquisition of the geological cartographic patrimony and of texts, often in a unique copy, stored at the ISPra Library, with the aim to preserve, analyse and disseminate the priceless geological cultural heritage of Italy. The total patrimony consists of over 50.000 topographic, geological and geothematic maps, with about 15.000 maps directly related to the Italian territory. It includes a serious initial historical-bibliographic exploration phase, in order to contextualise the object under study and define the editorial specifications such as the author, the geographic location, the scale factor and the year of realisation. The results obtained from the study of the material in digital format are disseminated on the web and through publication in international journals.

THE DIGITIZATION OF THE GEOLOGICAL CULTURAL HERITAGE AS A KEY TOOL FOR THE PRESERVATION AND DISSEMINATION: THE GEOITALIANI PROJECT

ROMANO M. (1), CONSOLE F. (2), PANTALONI M. (3), PETTI F. M. (4)

(1) Sapienza - Università di Roma, Dipartimento di Scienze della Terra; (2) ISPra - Servizio Biblioteca e Documentazione; (3) ISPra - Servizio Geologia d'Italia; (4) Società Geologica Italiana.

THE GEOITALIANI PROJECT

Italy can be considered in all respects one of the founding countries of geology, with excellent leading scientists who faced, as real pioneers, the most divergent topics of geoscience since the Prevalence of the Leonardo da Vinci, Agostino Scilla, Antonio Vallinotti, Giovanni Arduino, Lazzaro Moro, and Gian Battista Brocchi (just to mention a few) arrived at examining and inferring about geological processes and products with hundreds of years ahead of realization of the rest of Europe, laying the solid foundation for the modern geological sciences.

Leonardo, as early as the fifteenth century, correctly interpreted the fossils as organisms once lived in the sea, and not as mere fossils of nature (such as mineralization contained to be parallel in other parts of Europe) still in the late eighteenth century, and laid the foundation as the basic principles of geology (eg. original horizontality) well in advance even as Steno, to which are traditionally

Ulixe Aldrovandi, in addition to coin the term "geology", established the first truly public museum, with thousands of specimens that could be consulted by anyone, and introduced the basic paleontological concept of "type" specimens or "holotype" to which refer to a specific taxon.

Vladimir Branner's "Chrysozoon diplois".

Agostino Scilla, figured by Ulixe Aldrovandi in *Museum Metaphisicum* (from Romano, 2014).

The organic interpretation of fossil remains with the pioneer Agostino Scilla (along with many other scientists and naturalists such as Calaneo, Imperato, Minicardo, Vallinotti, Boscari, Spada, Pavesi, Moro, Galvani, Baldassarri, Bianchi, Pavesi, Marchi, Soldani etc.) which introduced, in a pioneering work, actualistic reasoning in the interpretation of fossil deposits, and explored articulated concepts such as internal or external cast of fossils.

CONCINOLOGIA FOSSILE SCIENZE

Gian Battista Brocchi, in addition to his monumental work on the deposits and fossil molluscs from the "terziary", conducted investigating the separate division introduced by Arduino (once again an Italian scientist) the Primary, Secondary and Tertiary Deposits, in among the first to explicitly mention the possibility of extinction of species and their irreversible replacement over time, with new taxa. This observation provided a powerful tool, such as biostratigraphy, for the temporal organization of the sedimentary succession.

In such a context and with these purposes, a rational work of digitization has been programmed and is still in progress, in order to digitally acquire, preserve and make available to museum and scholars in the field, geological maps (often representing unique specimens) and works of the Italian geoscientists (books, manuscripts, field notebooks) stored at the ISPra library.

These recognized the importance of international level of Italian geoscientists in the history of geology, a new section of the Italian Geological Society has been recently established, the History of Geosciences Section (in exactly the primary and in culture, explore and communicate the non-divisible cultural heritage represented by the work and ideas of our predecessors in the field of geology).

DIGITIZING OF MAPS AND TEXT

The original material in process of organizing, cataloging and digital acquisition, is preserved at ISPra library, with an extensive collection of geological maps and books which deal with the most divergent geological topics, acquired in 1867 by the "Reale Istituto Geologico". The total patrimony consists of over 50.000 topographic, geological and geothematic maps, with about 15.000 maps directly related to the Italian territory. Of these, about a thousand are represented by hand-drawn cartographic originals, which often have unique supplementary information, of inestimable historical and scientific value.

To preserve, analyze and disseminate this unique material a digitization project of cartographic material has been started, in order to eliminate potential damage resulting from direct consultation of the original and using, at the same time, the internet network, as a powerful instrument for equality communication.

The project to recover and digitization of such cultural heritage includes a serious initial historical-bibliographic exploration phase, in order to contextualize the subject under study and define the editorial specifications such as the author, the geographic location, the scale factor and the year of realization. Such information, although it may seem trivial and obvious, results, in fact, not explicit in many documents, with a long historiographical work that precedes the real process of digitizing.

THE DISSEMINATION THROUGH TRADITIONAL WAY...

Once analyzed and contextualized, the original document is digitally captured creating raster images with high resolution (in any case not lower than 300 dpi), with a format that can find the right balance between the electronic storage and preservation of original graphic characteristics.

The OPAC created in the library (opus.librarians.it) represents the interface through which research can be carried out by users. Alongside the traditional screen query with the author, title, and free search fields, the PROLOGA (coordinated by the ISPra Library) has created a scientific research search for cartographic data, (CNA).

The access to the query can be done in various research areas: in addition to the basic search, queries can also be performed on the base of projection type (Gauss, Mercator, etc.), of scale factor, or even of kind of map (of in cartographic collection, attached to a publication or a map in multiple sheets); all the above has been realized following the standard OGD.

In the future, the scanned maps will be fully georeferenced in order to allow their display on the Portal of the Geological Survey of Italy.

...AND BY MEANS OF SOCIAL NETWORK

The results obtained from the study of the material in digital format, are disseminated and communicated through two main ways: blog and Facebook page on the internet, and through publications in international journals.

The Geoitalliani blog (<http://www.geoitalliani.it>), active since March 2013, was established with the goal of creating a shared space in which to tell the story of Geosciences in Italy, through the places, events and direct protagonists.

The pages of GEOITALIANI can be considered as the embryo of a future section in the history of Geosciences in Italy, which is the main objective of our Section: a place of collective memory "in which being together, in an organized and systematic way, the rich bibliographic and cartographic existing material in Italian geoscientists and the research they have carried out. Precisely thanks to these histories, it will be possible to reconstruct how our discipline was born and has developed over time and draw inspiration to build the future of Geosciences in Italy.

REFERENCES

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4.2.33 Cypriot Intangible Cultural Heritage Project

Authors: Lefkoşa Folklor Derneği (Nicosia Folklore Association)

Description: Cypriot Intangible Cultural Heritage project is aiming to protect and promote intangible cultural heritage shared by Turkish Cypriot and Greek Cypriot communities. The project is financed by the European Union and co-owned by Lefkoşa Folklor Derneği (FOLK-DER) and Kontea Heritage Association. The project will create opportunities to both communities for working and discussing issues about intangible cultural heritage and will raise awareness about the subject throughout Cyprus. Cypriot Intangible Cultural Heritage project will bring children, youngsters and adults of both associations together in the field of work, research, rehearsals, concerts and dance shows, festivals, preparation of the book, CD, DVD, presentations and PR activities, which will directly create closer relationships between the two communities and foster child and youth engagement in joint actions. Duration of the project is 26 months, from July 2014 to September 2016.



"Cypriot Intangible Cultural Heritage" project is funded by the European Union under the Cypriot Civil Society in Action programme and implemented by Lefkoşa Folklor Derneği and Kontea Heritage Association.

CYPRIOT INTANGIBLE CULTURAL HERITAGE PROJECT

The project is aiming to protect and promote intangible cultural heritage shared by Turkish Cypriot and Greek Cypriot communities. Cypriot Intangible Cultural Heritage project is financed by the European Union and co-owned by Lefkoşa Folklor Derneği (FOLK-DER) and Kontea Heritage Association. The project includes research on intangible cultural heritage, music and dance shows and awareness raising campaigns to protect and promote intangible cultural heritage. The outcomes of the research and the project will be promoted through the publication of a book, DVD and CD.

OBJECTIVES

The overall objective of Cypriot Intangible Cultural Heritage Project is to contribute to the development of trust, dialogue, cooperation and reconciliation between Turkish Cypriot and Greek Cypriot communities. The specific objective of the action is to protect and promote intangible cultural heritage shared by Turkish Cypriot and Greek Cypriot communities.

DURATION

The duration of the project is 26 months. Cypriot Intangible Cultural Heritage project started in July of 2014 and will last until September of 2016.

CONTACT PERSONS

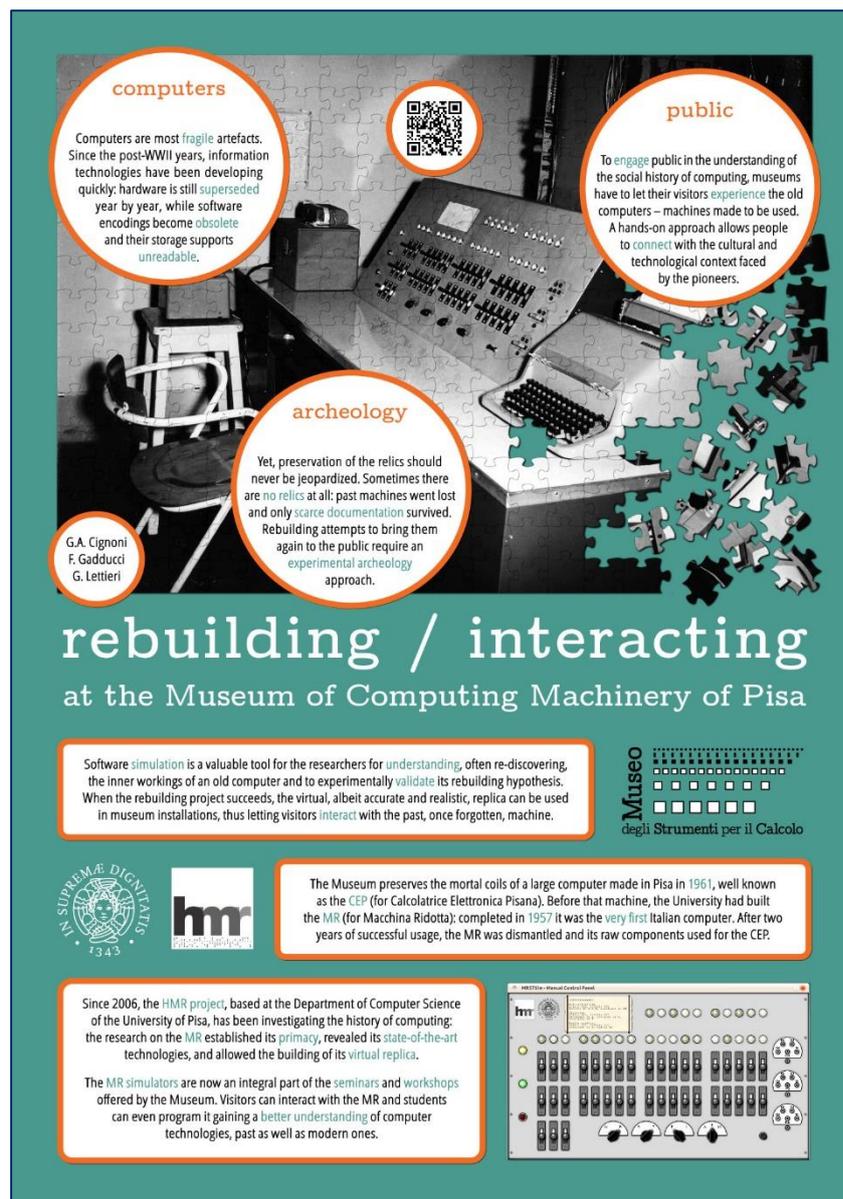
Engül Atamer: engul.atamer@gmail.com
Elli Michael: elli.mich@gmail.com



4.2.34 Rebuilding/interacting at the Museum of Computing Machinery of Pisa

Authors: G.A. Cignoni, F. Gadducci, G. Lettieri (University of Pisa, Computer Science Department)

Description: Since its inception in 2006, the HMR - "Hacking the Macchina Ridotta" - project (based at the Computer Science Department of the University of Pisa) investigates computer history and uses its fascinating heritage as a mean to reduce the distance between information technology and the public. HMR adopts methods of experimental archaeology and sophisticated simulation techniques to rebuild the computers of the past. People can interact with their virtual replicas and experience the cultural and technological context faced by the pioneers.



computers

Computers are most *fragile* artefacts. Since the post-WWII years, information technologies have been developing quickly: hardware is still *superseded* year by year, while software encodings become *obsolete* and their storage supports *unreadable*.

public

To *engage* public in the understanding of the social history of computing, museums have to let their visitors *experience* the old computers – machines made to be used. A hands-on approach allows people to *connect* with the cultural and technological context faced by the pioneers.

archeology

Yet, preservation of the relics should never be jeopardized. Sometimes there are *no relics* at all: past machines went lost and only *scarce* documentation survived. Rebuilding attempts to bring them again to the public require an *experimental archaeology* approach.

G.A. Cignoni
F. Gadducci
G. Lettieri

rebuilding / interacting
at the Museum of Computing Machinery of Pisa

Software simulation is a valuable tool for the researchers for *understanding*, often re-discovering, the inner workings of an old computer and to *experimentally validate* its rebuilding hypothesis. When the rebuilding project succeeds, the virtual, albeit accurate and realistic, replica can be used in museum installations, thus letting visitors *interact* with the past, once forgotten, machine.

Museo degli Strumenti per il Calcolo

IN SUPREMÆ DIGNITATIS
1343

hmr

The Museum preserves the mortal coils of a large computer made in Pisa in 1961, well known as the CEP (for Calcolatrice Elettronica Pisana). Before that machine, the University had built the MR (for Macchina Ridotta): completed in 1957 it was the *very first* Italian computer. After two years of successful usage, the MR was dismantled and its raw components used for the CEP.

Since 2006, the HMR project, based at the Department of Computer Science of the University of Pisa, has been investigating the history of computing: the research on the MR established its *primacy*, revealed its *state-of-the-art* technologies, and allowed the building of its *virtual replica*.

The MR simulators are now an integral part of the *seminars* and *workshops* offered by the Museum. Visitors can interact with the MR and students can even program it gaining a *better understanding* of computer technologies, past as well as modern ones.



4.2.35 Playmarche: Cultural Heritage Digitisation and Destination Management

Authors: Playmarche Srl

Description: PlayMarche Srl is the first spin-off company of the University of Macerata: a project-oriented and dynamic organisation built to stimulate the production of innovative ICT services for sustainable Tourism and Cultural Heritage promotion. The strong creativity potential is based on the active involvement and cross-fertilisation of various academic expertise with the skills and competences of local cultural and creative SMEs. In a few month activity, PlayMarche is already involved in several projects, coherent with its mission and vision: Stakeholder engagement in the starting phase of DCE project; 3D printing services for archaeology and traditional craft marketing; Augmented reality applications; Cross-platform educational game (LIM + apps) for school tourism; Marketing and merchandising strategy for the University of Macerata; Museum Management.



SEMPRE CAPO MI FU QUEST'ERNO COLLE.

Gold High Score Life
2014

OUR CONTEXT
PlayMarche was founded in 2014 in the heart of Marche Region, a land with a high level of specialization in **Made in Italy products** and richly endowed with **tangible and intangible cultural assets, tourism potential, craft skills, entrepreneurship and SMEs**. The spin-off company finds its first impulse in the achievement of the huge project **DCE - System Wide Cultural District for cultural heritage 2.0**, to propel the strategic matching among Cultural Heritage and other knowledge-intensive production chains.

WHO:
COMPETENCES AND CROSS-FERTILIZATION
We are the spin-off company of the University of Macerata: project-oriented and dynamic, born to stimulate the **production of innovative ICT services** for the sustainable **Tourism and Cultural Heritage valorization**. Our creativity potential is based on the cross-fertilization of **various academic expertise** (Archaeology, Cultural Heritage management, ICT, business management, local economic development, food&wine marketing and branding) with the **competences of creative SMEs** (Heritage services, architecture, design, publishing, web programming, videogames, Apps).

WHAT
In few months of activity, PlayMarche is already working in several projects:

- **Stakeholders engagement** in the starting phase of DCE project
- Digitization and valorization of a collection of **9000 ancient books**
- **3d printing services** for archaeology and traditional craft marketing
- **Augmented reality** applications
- Cross-platform **educational game** (LIM + apps) for school tourism
- **Marketing and merchandising** strategy for the University of Macerata
- Management and marketing of **University Museum**.

DESTINATION MANAGEMENT ORGANIZATION
We operate as a **Destination Management Organization (DMO)**: the DCE project requires the involvement of many public or private stakeholders, pursuing different goals inside a common project. A DMO does not directly control its partners' activities but manages diverse expertise with a **high degree of objectivity**: the super-partes nature of the University fulfills this position more vigorously than others, playing also as **facilitator for touristic networks and as a basin of visitors**.

PLAYmarche srl
SPIN-OFF / UNIVERSITÀ DI MACERATA

UNIMC UNIVERSITÀ DI MACERATA
l'umanesimo che innova

DCE DISTRETTO CULTURALE VOLUTO

f PLAYMARCHE #PLAYMARCHE INFO@PLAYMARCHESRL.IT WWW.PLAYMARCHESRL.IT



4.2.36 Fondazione Sistema Toscana

Description: *Fondazione Sistema Toscana* (FST) has the aim of promoting the Tuscan territorial system through integrated multimedia communication tools. It carries out projects and initiatives in the field of web 2.0, digital communication, territorial marketing, online touristic promotion and conceives and delivers complex events; from 2010, FST develops and supports activities in the audio-video and cinematographic sector, further to the incorporation of the *Mediateca Regionale Toscana* (Tuscan Regional Multimedia Library).

Further information at www.fondazione-sistematoscana.it

TUSCANY
Centuries of Future

#TRAVEL 2.0
turismo.intoscana.it
and booking.intoscana.it
Social Media Team
Toscana Events
Vetrina Toscana
Melodie del Vino
Play Your Tuscany
Travel Intoscana
Talk to Tuscany
Tuscany Faces

#AUDIOVISUAL
Library and Actions
for Cinema
Mediateca
International Film Festivals
Quelli della Compagnia
Toscana Film Commission
Incoming fund
Doc at Work
Cultural help for inclusion
Audience development
Social Theatre

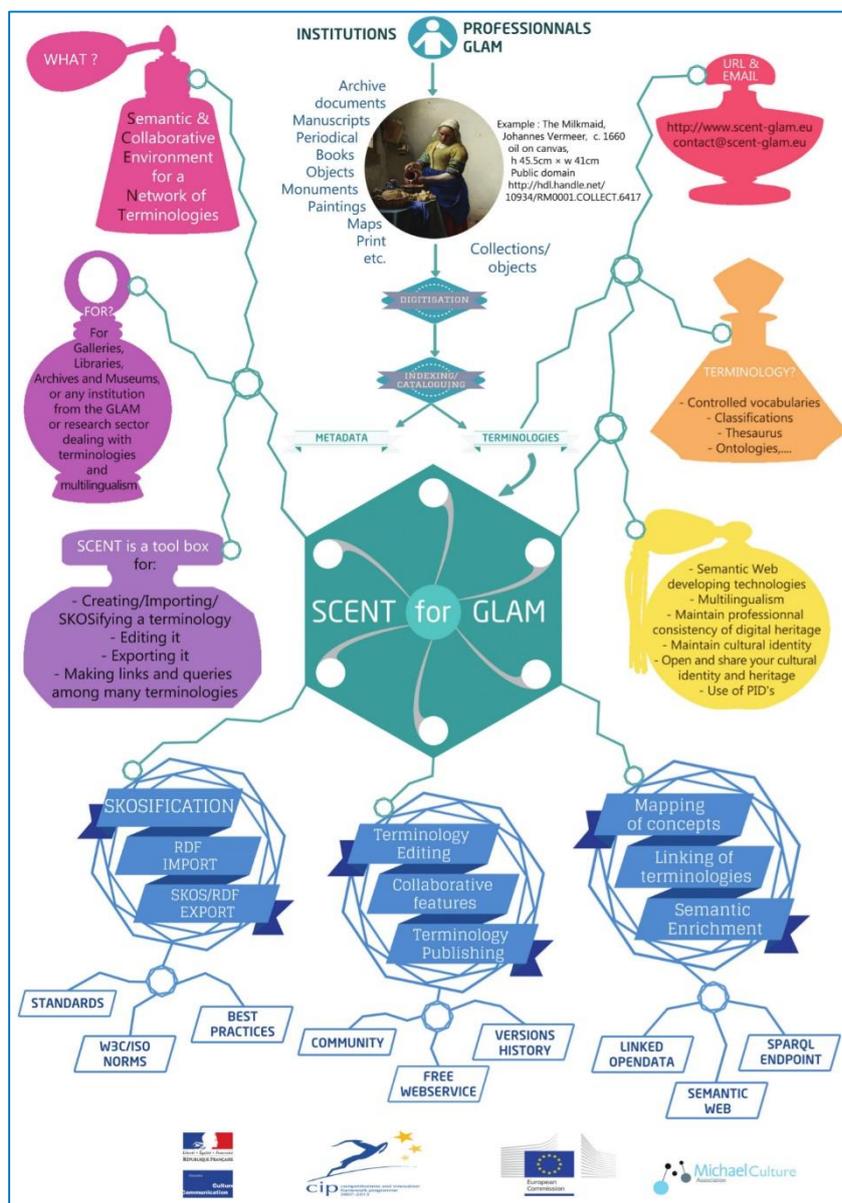
#DIGITAL
Projects and Strategies
Intoscana.it
BTO – Buy Tourism Online
Internet Festival
GiovaniSi
I-GO Impresa
Giovani Occupazione
In Biblioteca
ToscanaLab - Officine Digitali
TROOL Tutti i Ragazzi Ora Online
Open Toscana
and Villaggi Digitali
Internet Bene Comune
COOLT
Infomobility

fondazione sistema toscana | turismo.intoscana.it | allthingstuscany.com | intoscana.it | TOSCANALAB.IT | TOSCANA.FILM.COMMISSION | [Campagna50](http://Campagna50.it) | **50** ANNI DI LIBERTÀ

4.2.37 SCENT for GLAM: a semantic and collaborative tool for managing your controlled vocabularies and enable multilingualism

Description: SCENT for GLAM (Semantic and Collaborative Environment for a Network of Terminologies for Galleries Libraries Archives and Museums) is a platform dedicated to the creation, management, mapping and publishing of terminologies (thesauri or any controlled vocabulary) for institutions from the cultural sector. Developed within Europeana related projects and supervised by the Michael Culture Association, SCENT is a complete toolset for enabling easily multilingualism via the Semantic Web technologies and standards.

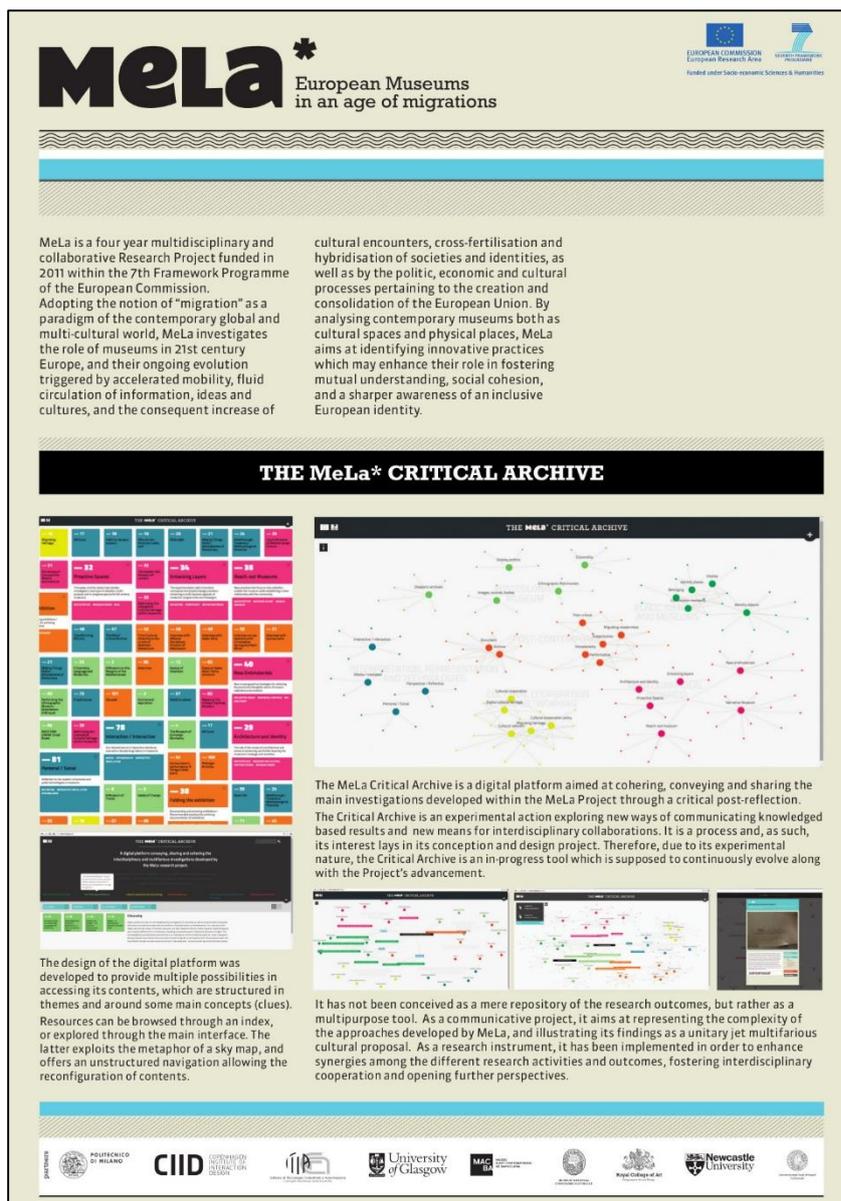
Further information at www.scent-glam.eu



4.2.38 The MeLa* critical archive

Description: The MeLa* Critical Archive is a digital platform aimed at cohering, conveying and sharing the main investigations developed within the MeLa* Project through a critical post-reflection. Due to its inherently experimental nature, it is an in-progress project continuously evolving during the project advancement: in fact, it has not been conceived as a mere repository of the research outcomes, but rather as a multipurpose tool, a communicative project and a research instrument, as well as a project results itself.

Further information at www.mela-project.eu



MeLa* European Museums in an age of migrations

MeLa is a four year multidisciplinary and collaborative Research Project funded in 2011 within the 7th Framework Programme of the European Commission. Adopting the notion of "migration" as a paradigm of the contemporary global and multi-cultural world, MeLa investigates the role of museums in 21st century Europe, and their ongoing evolution triggered by accelerated mobility, fluid circulation of information, ideas and cultures, and the consequent increase of cultural encounters, cross-fertilisation and hybridisation of societies and identities, as well as by the politic, economic and cultural processes pertaining to the creation and consolidation of the European Union. By analysing contemporary museums both as cultural spaces and physical places, MeLa aims at identifying innovative practices which may enhance their role in fostering mutual understanding, social cohesion, and a sharper awareness of an inclusive European identity.

THE MeLa* CRITICAL ARCHIVE

The MeLa Critical Archive is a digital platform aimed at cohering, conveying and sharing the main investigations developed within the MeLa Project through a critical post-reflection. The Critical Archive is an experimental action exploring new ways of communicating knowledge based results and new means for interdisciplinary collaborations. It is a process and, as such, its interest lays in its conception and design project. Therefore, due to its experimental nature, the Critical Archive is an in-progress tool which is supposed to continuously evolve along with the Project's advancement.

The design of the digital platform was developed to provide multiple possibilities in accessing its contents, which are structured in themes and around some main concepts (clues). Resources can be browsed through an index, or explored through the main interface. The latter exploits the metaphor of a sky map, and offers an unstructured navigation allowing the reconfiguration of contents.

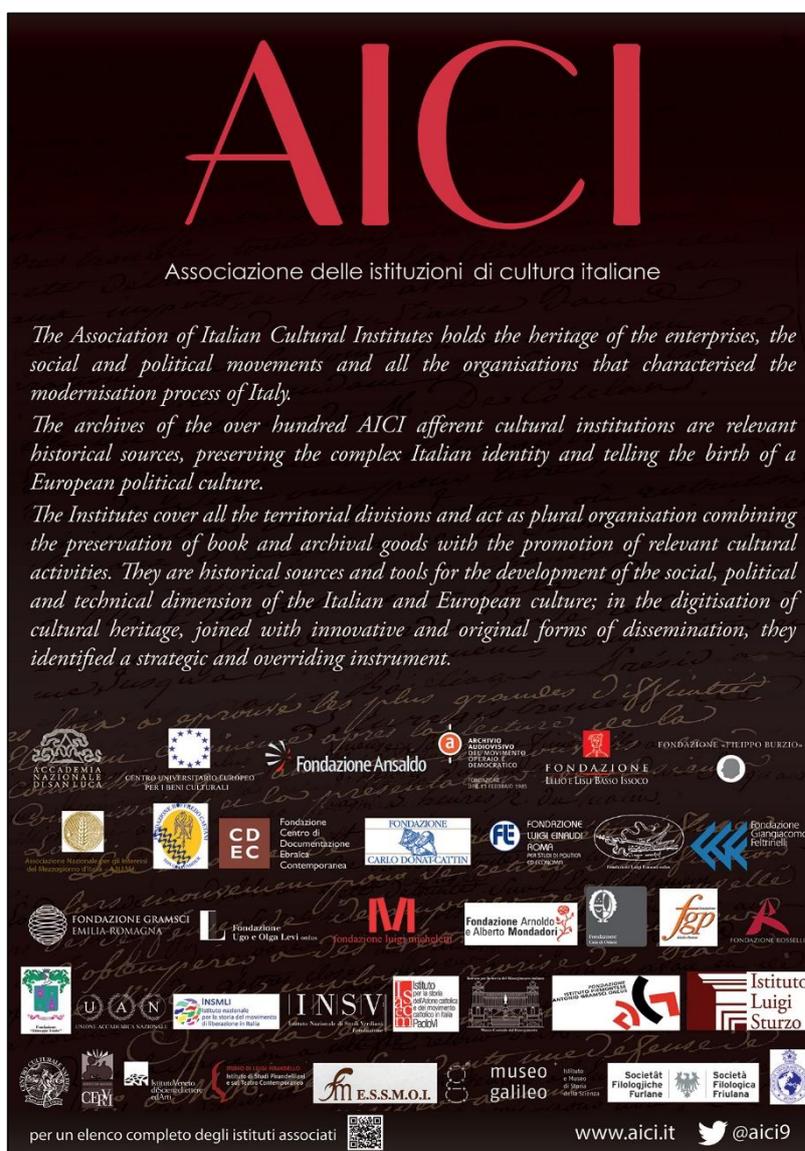
It has not been conceived as a mere repository of the research outcomes, but rather as a multipurpose tool. As a communicative project, it aims at representing the complexity of the approaches developed by MeLa, and illustrating its findings as a unitary yet multifarious cultural proposal. As a research instrument, it has been implemented in order to enhance synergies among the different research activities and outcomes, fostering interdisciplinary cooperation and opening further perspectives.

Logos of partner institutions: Politecnico di Milano, CIID, University of Glasgow, MAG, Newcastle University, etc.

4.2.39 AICI: Association of Italian Cultural Institutions

Description: The Association of Italian Cultural Institutions holds the heritage of the enterprises, the social and political movements and all the organisations that characterised the modernisation process of Italy. The archives of the over hundred AICI-afferent cultural institutions are relevant historical sources, preserving the complex Italian identity and telling the birth of a European political culture. The Institutes cover all the territorial divisions and act as plural organisations combining the preservation of book and archival goods with the promotion of relevant cultural activities. They are historical sources and tools for the development of the social, political and technical dimension of the Italian and European culture; in the digitisation of cultural heritage, joined with innovative and original forms of dissemination, they identified a strategic and overriding instrument.

Further information at www.aici.it



AICI
Associazione delle istituzioni di cultura italiane

The Association of Italian Cultural Institutes holds the heritage of the enterprises, the social and political movements and all the organisations that characterised the modernisation process of Italy.

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per un elenco completo degli istituti associati 

www.aici.it  @aici9

The banner features a grid of logos for various cultural institutions, including: Accademia Nazionale di San Luca, Centro Universitario Europeo per i Beni Culturali, Fondazione Ansaldo, Archivio Nazionale del Movimento Operaio e Democratico, Fondazione Elio e Lisa Bassi Lissolo, Fondazione Gramsci Emilia-Romagna, Fondazione Luigi Levi, Fondazione Luigi Anichini, Fondazione Arnoldo e Alberto Mondadori, Fondazione Roselli, Istituti Nazionali di Storia e Geografia, Museo Galileo, Società Filologica Friulana, and Società Filologica Furlana.

4.2.41 Team: Architectural representation and computer graphics unit of the Dipartimento di Architettura of the University of Bologna

Authors: L. Cipriani, F. Fantini (University of Bologna)

Description: Our team skills range from urban scale to small artefact, integrated data acquisition and semantic modelling. We can provide expertise in the field of effective protocols and standard for the achievement of photorealistic, highly portable, 3D semantic aware models and for real-time rendering inside complex IS, aimed at different operators in the field of Cultural Heritage. Our main challenges are the production of effective 3D assets, built on the final user's real needs, and the implementation of methodological outcomes achieved in former experiences to a larger number of Europe's Cultural Heritage sites.



POSTER SESSION | The context of change in which Cultural Heritage is held, preserved, curated and accessed.



RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

Cultural Heritage Recalibrating Relationships
Pisa, 4-5 Dicembre 2014
Museo della Grafica - Palazzo Lanfranchi

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no. 601023.

contacts: luca.cipriani@unibo.it, filippo.fantini2@unibo.it

TEAM Architectural representation and computer graphics unit of Dipartimento di Architettura of the University of Bologna

CONTRIBUTION TO THE TOPIC



EXPERTISE

- Creation of 3D models applied to CH.
- Development of Cognitive-Information Systems applied to CH.
- Effective methodological features for the achievement of database informative systems based on 3D models, for CH, able to provide a uniform framework for scientific visualization, the actual integration, the web-based presentation of space-time heterogeneous data sets.
- Implementation of cataloging activities and of historical-critical analysis of architectural works and their conversion into multimedia atlases placed on the web.
- Development of methodologies and technological applications for the production of multimedia authoring and multi-platform capable to support enterprise communication, social and territorial communication, functional to the dissemination and use of cultural content.
- Development of technological applications capable to support complex production processes, able to combine design, creativity and design culture.

OUR SKILLS CONCERNING THE TOPIC

- Urban scale to small artifact integrated data acquisition and semantic models construction IS
- State of the art protocols and standards the achievement of photorealistic, highly portable, 3D semantic models visualized in real-time rendering inside complex IS from multiple operators

INNOVATIVE SOLUTIONS

- Cutting-edge pipelines for geometric data processing/filtering shaped on Cultural Heritage documentation, interpretation and intervention with the aim of semantically enriched geo-database
- Semantics implemented in the 3D modeling process (relevant benefits for the application of technical metadata, tags, descriptors).

MAIN CHALLENGES OF THE TEAM

- Implement methodological outcomes achieved in former experiences to a larger number of Europe's Cultural Heritage sites.

EXAMPLES

PORTICOES OF BOLOGNA-ITALY



SfM extensive modelling activities at urban scale

PALLADIAN VILLAS OF THE VENETO-ITALY



Semantic modelling for real time query and interaction of Palladian masterpieces

ROMAN RUINS OF POMPEI (UNESCO SITE)-ITALY



Semantic modelling from active and passive sensors for the documentation of archaeological sites

HISTORIC BUILDINGS FROM RAVENNA (UNESCO SITE) - ITALY



SfM modelling of mosaicked vaults and cupolas from Late Antiquity and Byzantine architecture

Model and texture optimization aimed at providing reliable 3D digital assets for different purposes

Image post-processing for the achievement of BRDF simulation starting from SfM texture

Two main challenges



1) Extending the results of our experiences (in the field of Archaeology, Architectural Heritage, Urban Heritage and Modern Architecture) to a whole, **global system capable to standardize semantic-aware 3D modeling of Europe's Cultural Heritage** allowing the continuous reuse of the 3D models from different categories:

- scholars/researchers
- professionals
- city-users (visitors, tourists)
- museums
- cultural sites managers
- local institutions
- stakeholders

2) Provide a reliable, robust, solution to the traditional analysis by comparison, typical of CH world, through 3D models. The aim is not just to establish a multimedia query technique, but to develop a tool that could enable many applications extremely important in the field of CH (i.e. semantic assembling of separated parts, IS construction starting from visual 2D or 3D inputs, ...)

MAIN IDEA

To develop a system starting from shape detector and descriptors (i.e. SIFT) specifically designed for this use.



Cultural Heritage Recalibrating Relationships
Pisa, 4-5 Dicembre 2014
Museo della Grafica - Palazzo Lanfranchi

5. Results

The very large turnout, with over 150 attendees coming not only from Europe (all over Europe), but also from Asia and Australia; their numerous submissions to the poster session (both virtual and physical); their enthusiastic comments during the two-day event; their very positive feedbacks to the satisfaction questionnaire launched online after the event conclusion...all these elements prove the conference's success. Moreover, they highlight the significance of cultural heritage for the citizens of the world and demonstrate how many people are looking for social and business opportunities in the cultural sector.

Finally, this event confirmed again the pivotal role of Pisa as a centre for culture and research.

5.1 The participants

The event registered around 200 subscriptions (collected mostly online, through *Eventbrite.com*, and partly on the premises). Out of 200 subscribers, over 150 attended the conference.

According to the data collected in our registration forms, we were able to elaborate the following participant analysis.

The conference attendees were:

- 58% women and 42% men;
- around 35% belonged to the private sector and 65% to the public one. A small percent was composed of people from Public-Private-Partnerships.

They came from (in order of turnout quantity):

- Italy
- the Netherlands
- United Kingdom
- Spain
- Germany
- Cyprus
- Turkey, Denmark, Slovenia
- Australia, China, France, Lithuania, Norway, Portugal, Romania, Russia, Sweden.

They were members of:

- Universities;
- Museums;
- EU-funded projects;
- SMEs for research and innovation in IT, Communication, Energy & Environment, Social Sciences and Humanities;
- Public administrations;
- Printed and online media agencies;
- Non-profit cultural foundations;
- Tourism organisations;
- Institutes and school of art and design.

They were researchers, academics, museum curators, entrepreneurs, state ministries and local authorities, reporters, students, teachers and independent citizens.

5.2 The satisfaction questionnaire

A few days after the conference ended all the participants received individual thanks via e-mail for their contribution to the event success and were invited to complete the satisfaction questionnaire put online on the event website (<http://pisaconference2014.riches-project.eu/satisfaction-questionnaire/>).

The survey was closed at the beginning of January 2015. We collated answers given by 55 of the attendees.

They were eight multiple-choice questions and one open question. In the tenth, we asked the interviewee for her/his email contact.

Hereafter the texts:

1. Overall, how would you rate the RICHES International Conference?

- Excellent
- Very good
- Good
- Fairly good
- Not good at all

2. Which session in the RICHES International Conference programme were you most interested in?

- The afternoon session of Thursday 4 December, devoted to the presentation of MeLa, MEMOLA and RICHES
- The morning session of Friday 5 December, devoted to the keynote speakers
- The afternoon session of Friday 5 December, devoted to the presentation of co-creation activities

3. How would you rate the speakers at the RICHES International Conference?

- Excellent
- Very good
- Good
- Fair
- Poor

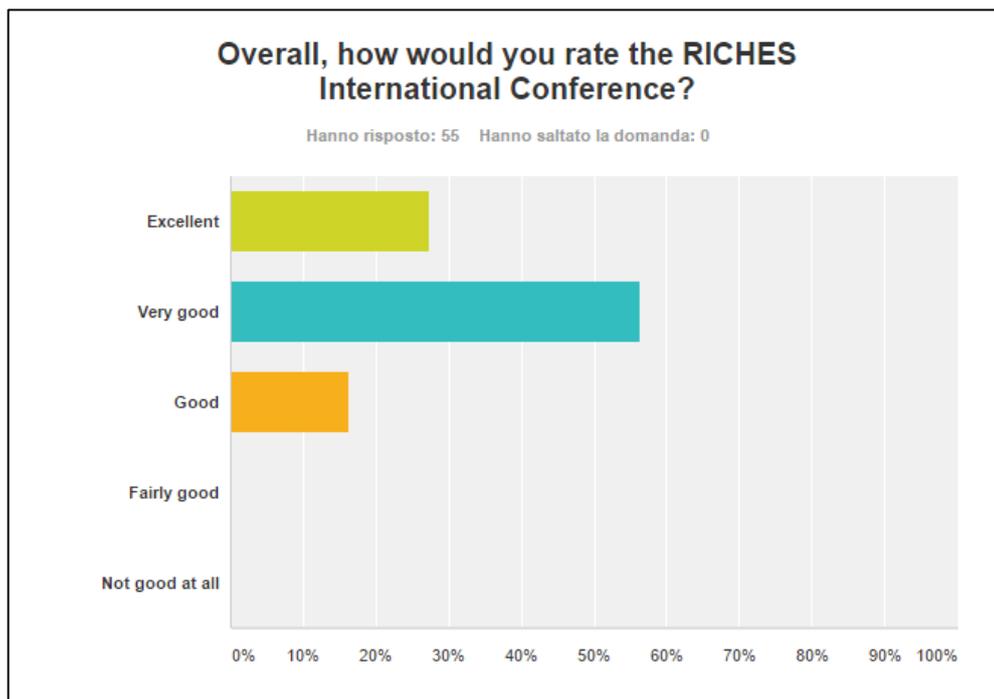
4. How would you rate the presentations of the first day?

- "MeLa* Project, European Museums in an Age of migrations" by Francesca Lanz (choice among: Excellent, Very good, Good, Fair, Poor)
- "MEMOLA Project, Mediterranean Mountainous Landscapes" by José Maria Martin Civantos (choice among: Excellent, Very good, Good, Fair, Poor)
- "RICHES Project, Renewal Innovation and Change: Heritage and European Society" by Neil Forbes (choice among: Excellent, Very good, Good, Fair, Poor)

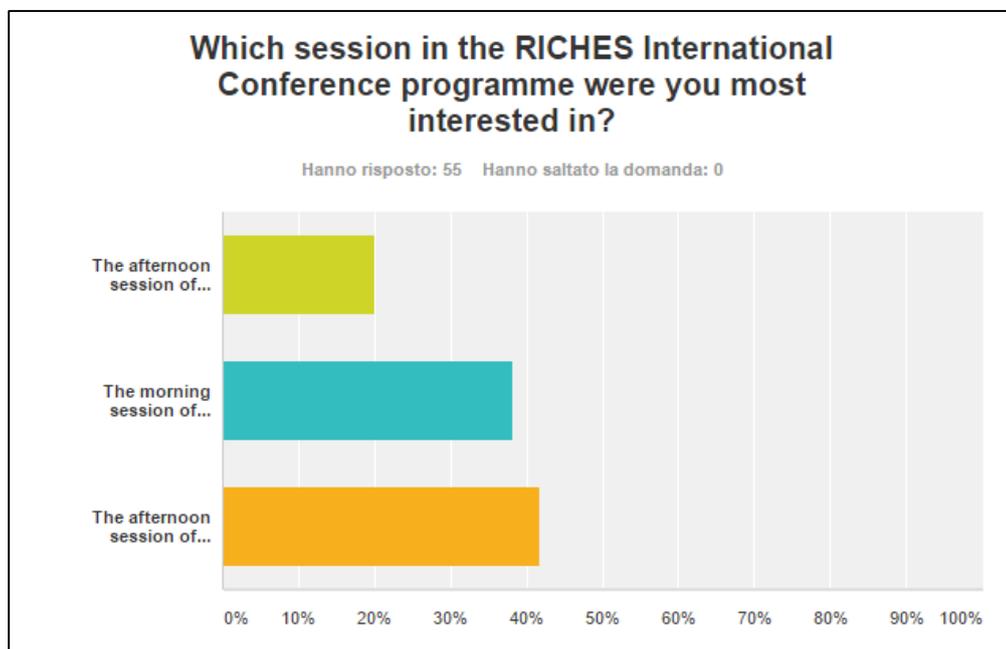
5. How would you rate the presentations in the morning session of the second day?

- "Assessing 'value' in Cultural Heritage" by Neil Forbes (choice among: Excellent, Very good, Good, Fair, Poor)
 - "Digital Art and Digital Cultural Heritage in China" by Xiao Chun Situ (choice among: Excellent, Very good, Good, Fair, Poor)
 - "Broadcast Archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains?" by Bill Thompson (choice among: Excellent, Very good, Good, Fair, Poor)
 - "Personal relationships and the formation of cultural heritage: the case of music composers in history" by Karol Borowiecki (choice among: Excellent, Very good, Good, Fair, Poor)
- 6. How would you rate the presentations in the afternoon session of the second day?**
- "The power of diversity" by Janine Prins (choice among: Excellent, Very good, Good, Fair, Poor)
 - "The co-creative process" by Douwe-Sjoerd Boschman (choice among: Excellent, Very good, Good, Fair, Poor)
 - Co-creation sessions: video-presentation (choice among: Excellent, Very good, Good, Fair, Poor)
 - "In search of identity" by Ilias Zian and Emma Waslander (choice among: Excellent, Very good, Good, Fair, Poor)
 - "Decolonising the Museum" by Hodan Warsame and Tirza Balk (choice among: Excellent, Very good, Good, Fair, Poor)
 - "Impact at the Museum" by Laura van Broekhoven (choice among: Excellent, Very good, Good, Fair, Poor)
- 7. How well organised was the RICHES International Conference?**
- Excellently organised
 - Very well organised
 - Somewhat organised
 - Slightly organised
 - Badly organised
- 8. How would you rate the venue of the conference?**
- Extremely good
 - Very good
 - Good
 - Fair
 - Poor
- 9. What did you like and what did you dislike about the RICHES International Conference?**
- 10. RICHES thanks you for completing this questionnaire. We kindly ask you to give us your contact and look forward to being in touch soon!**

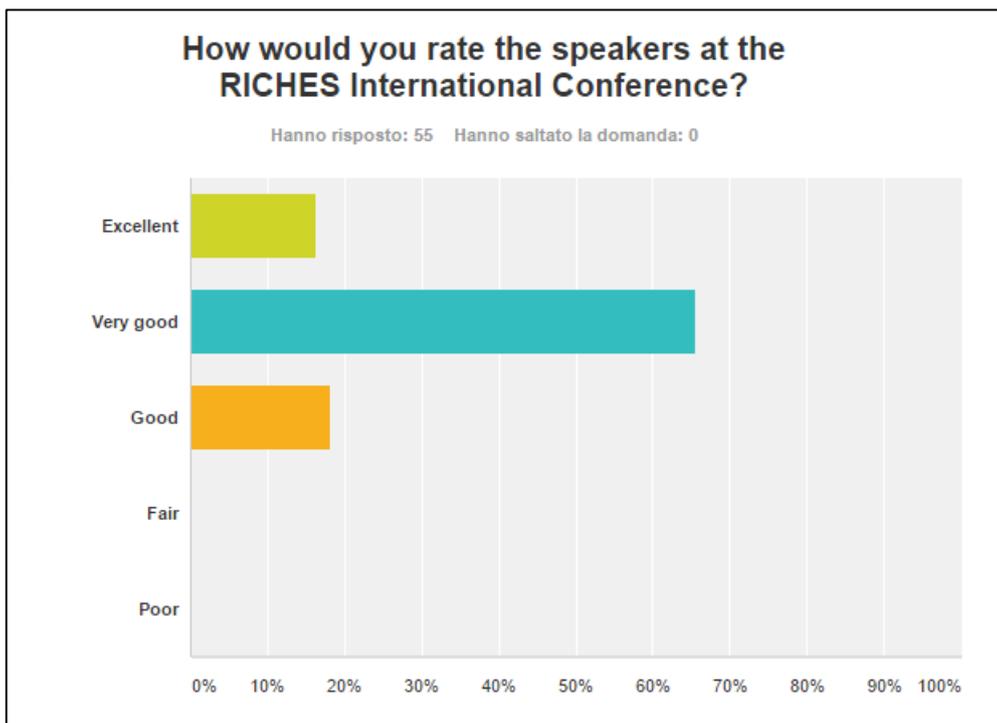
The first question was answered by all respondents. According to the result analysis, the event was rated excellent by about the 27%, very good by about the 56% and good by the 16%.



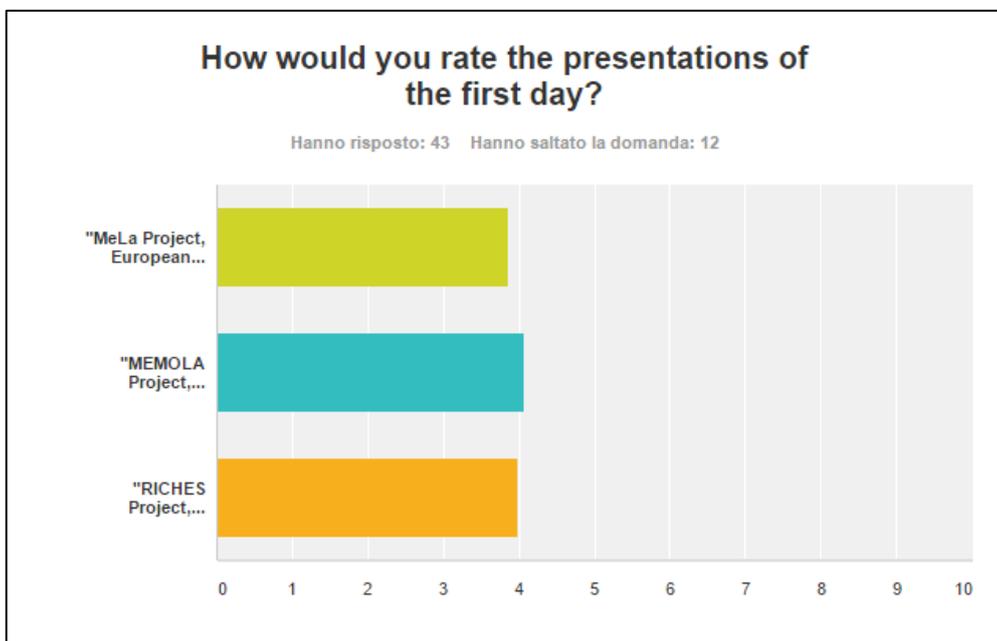
The second question was answered by all respondents. The afternoon session of 4 December was evaluated as the most interesting by 20%, the morning session of 5 December by about the 38% and the afternoon session of 5 December by about the 41%.



The third question was answered by all respondents. Globally, the conference speakers were evaluated very good by about the 65%, good by about the 18% and excellent by about the 16%.

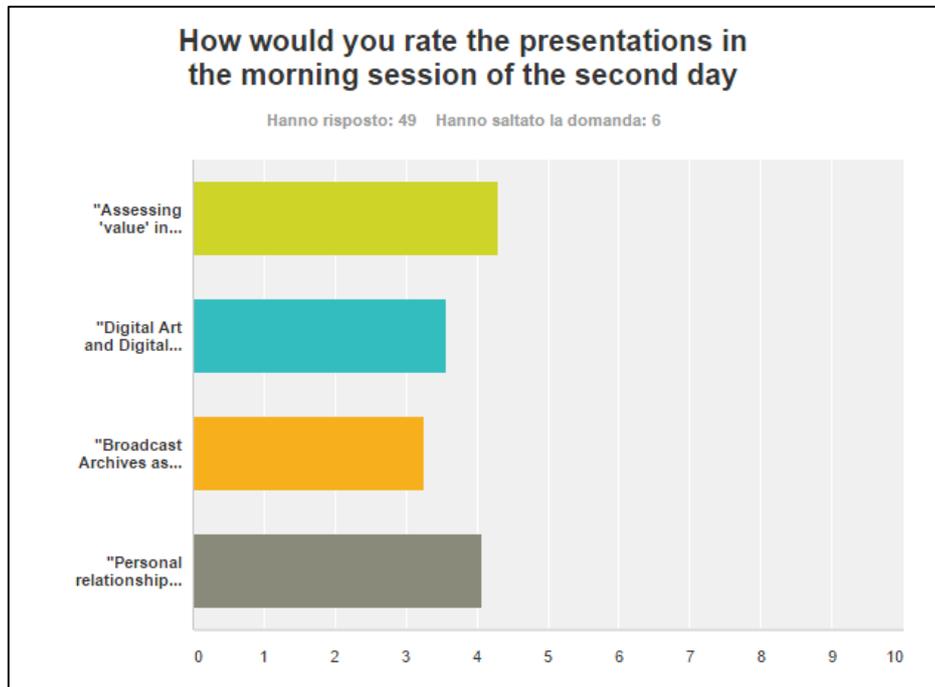


The fourth question was answered by 43 of the respondents. All the presentations of 4 December's afternoon session got a very good evaluation and the presentation of MEMOLA by José Civantos was liked best (4,07 points out of 5).

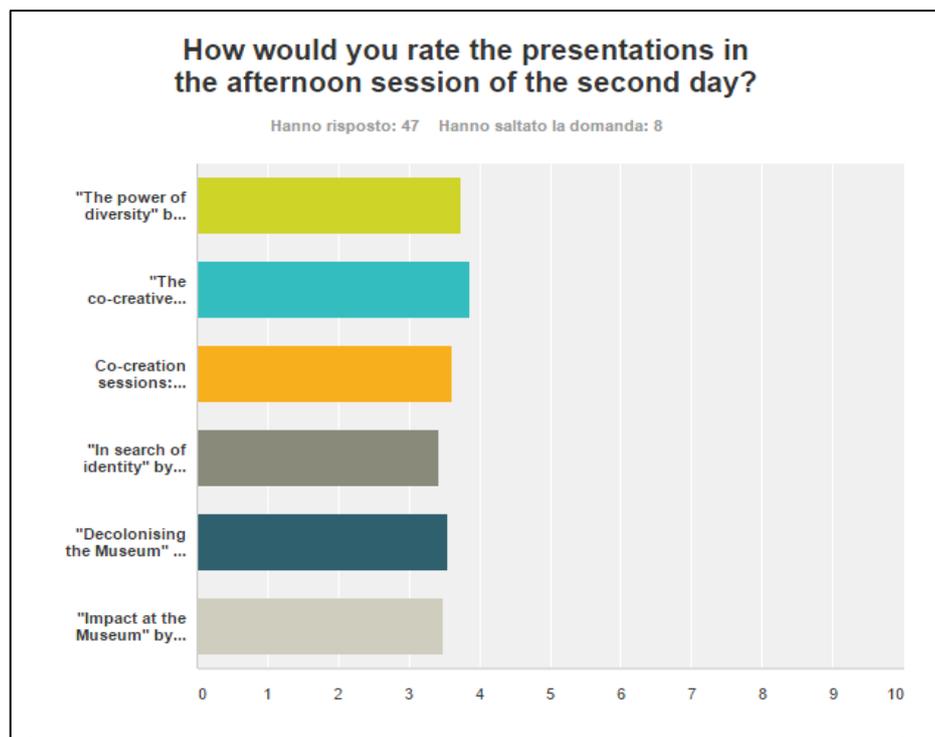




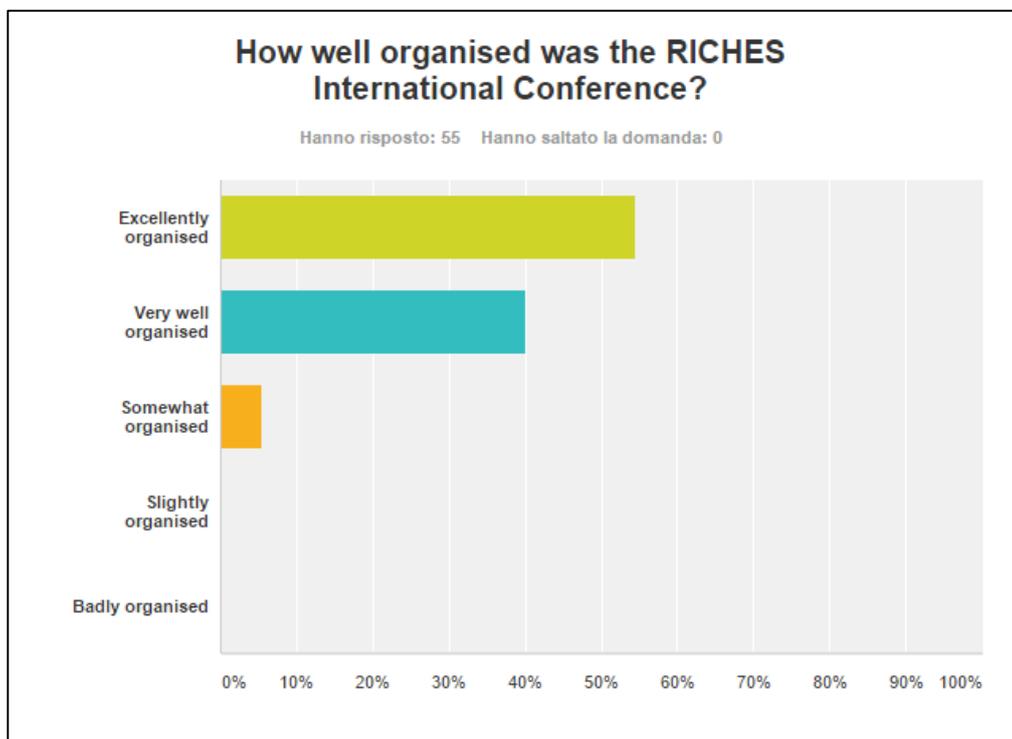
The fifth was answered by 49 of the respondents. Neil Forbes' speech was evaluated between very good and excellent (4,30 points out of 5), Xiao Chun Situ and Bill Thompson's ones between good and very good (respectively 3,57 and 3,26) and Karol Borowiecki's very good (4,07).



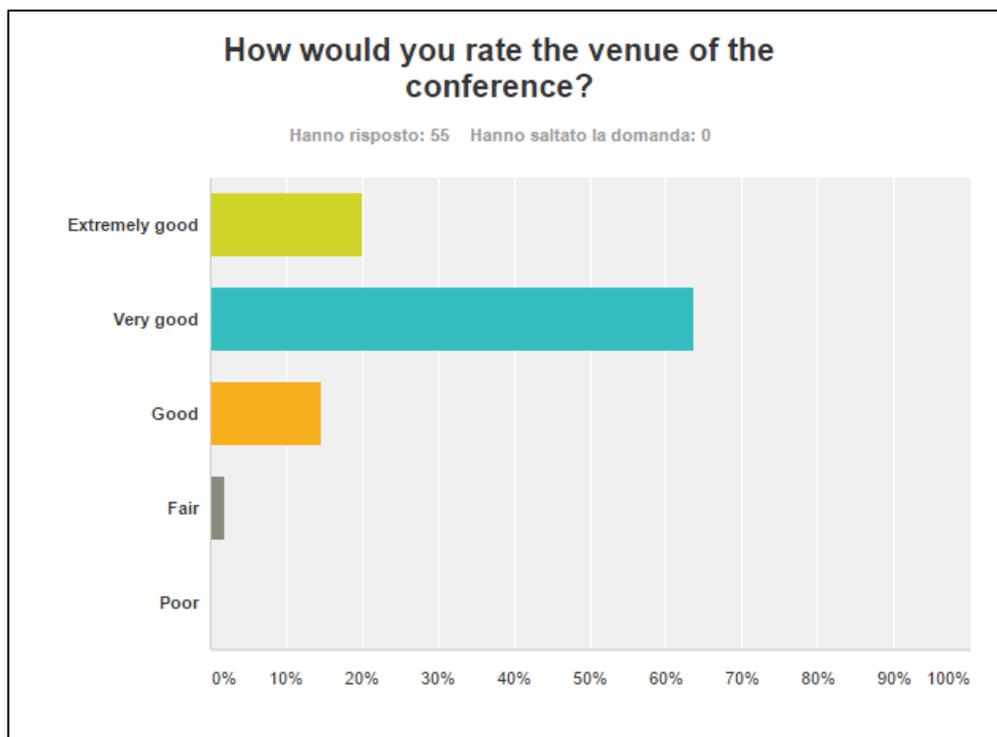
The sixth question was answered by 47 of the respondents. All the presentations of the afternoon session of the second days was rated between good and very good; Douwe-Sjoerd's one was liked best.



The seventh was answered by all the respondents. About the 55% rated the conference excellently organised, the 40% very well organised and the 5% somewhat organised.



The eighth was answered by all the respondents. The venue was rated very good by around the 64%, extremely good by the 20% and good by about the 14%.



The ninth was answered by 17 of the respondents. Some of their comments follow:

«I liked the very high professionalism of the organisation and of the people I met there, some problem with the journey to arrive to Pisa, but it's a wonderful city» 03/01/2015 02:15

«I liked the overall organisation of the conference, the multidisciplinary approach and there were many different breaks, which are very important to allow people to get new contacts. However, I think the venue, even if very beautiful, was a bit too small for an international conference, especially the space for the breaks like coffee, lunch etc...a larger space would have been more comfortable and could have brought people to look around in order to talk with different people. What a pity we didn't have the Q&A time after the last session! » 26/12/2014 14:13

«I think it would have been better to choose a larger location for poster sessions» 16/12/2014 09:56

«Although the venue was a perfect choice, the rooms were a bit cold and the overall settings made it impossible sometimes to see the speakers or projections on the screen from the audience. Catering wise, the room was small and some arrangements poorly addressed, making it difficult to fit in all participants, who were forced to wait for a long time for being served during coffee breaks» 16/12/2014 09:53

«Everything was excellent, it was great to meet with other researchers in this field» 15/12/2014 15:00

*«I liked the atmosphere of communication between different disciplines and fields, also I liked very much that all the participants had deep respect for culture»
14/12/2014 13:36*

«I liked very much the relaxed atmosphere in combination with a fantastic venue and an interesting and fruitful programme. The possibilities for informal meetings and discussions were good. The design of the poster session was excellent and I liked the way it was integrated in the Conference. And I felt very welcomed and taken care of :) » 14/12/2014 10:19

«The large amount of people, especially from Mediterranean countries that came together. It was clear the importance of these places for the spread of project results, exchange of new ideas and for gathering talents that are so necessary for Europe in the field of Cultural Heritage. Not only the event brought together the technical research community, but also professionals of the digital cultural heritage, which makes possible to raise new user initiatives, where new unexpected results appear. This will lead to new initiatives in Europe. This conference clearly demonstrated to reach Europe and beyond» 12/12/2014 16:47

«I really appreciated the coordination of the conference, congrats to everybody. The second day in the afternoon I would have rather heard different topics» 12/12/2014 20:03

« I liked it all, maybe it was too much time spent on co-creation sessions» 12/12/2014 16:05

«I do not have specific comments, the organisation was excellent» 12/12/2014 15:51

6. Conclusion

Citizens are increasingly participating in all spheres of the society. New participatory paradigms, the intensive use of social media, the expansion of phenomena as Wikipedia and citizen science, bring new opportunities to completely rethink the Cultural Heritage sector and its future strategies. During the RICHES First International Conference, interesting experiences aiming at **recalibrating the relationships between cultural institutions and citizens** were presented.

As part of the recalibration of these relationships, the RICHES project is applying **co-creation** techniques, looking for new strategies and innovative perspectives between young people and museums. The first co-creation results were presented during the Conference, sharing ideas that will contribute to the design of museums in the 21st century, as the creation of community co-produced exhibitions. The role of Cultural Heritage on **individual and community identities** was also part of the Conference discussions. The new museology paradigms will need to integrate these sensibilities, highlighting the potential of “objects” to tell personal stories. As stated by Ilias Zian and Emma Waslander during their intervention *In search of identity*, «through these personal stories we come closer together, we understand ourselves better and we make a tiny step forward in finding our identity».

The new visions and research outcomes that arise **from multidisciplinary and innovative research approaches within the SSH domains** were also demonstrated. An example of this new research approach is the paper, presented by Karol Jan Borowiecki, *Personal relationships and the formation of cultural heritage: the case of music composers in history*, an innovative approach to cultural heritage research linking data analysis, productivity and geographical clustering. The insights provided by this study shows the valuable impact of this kind of research in the fields of cultural economics, urban economics and labour economics.

One of the values of the Conference has been the presence of a **wide range of projects and experts**, which enormously enriched the dialogue. Especially the large number of projects covered in the Poster Session and the presentations provide evidence of relevance of the issues related to RICHES’ main questions about heritage and change in the digital age.

The first international RICHES conference, taking place in Pisa, at the Museum of Graphics of Palazzo Lanfranchi on 4-5 December 2014, concluded successfully, attended by over 150 people from Europe and beyond, who expressed very positive comments about the event. As we already noted elsewhere, the event title “Cultural Heritage: Recalibrating Relationships” focused on the main objective of the project, that is to challenge the “democratic deficit” existing between professionals and users of cultural heritage, so bringing culture closer to people; the two main goals of this conference therefore, **outreach of the project and people engagement**, seem to be achieved. Through this initiative RICHES increased its popularity, not only among experts, authorities and academics, highly important components of its audience, but also among citizens, people interested in culture, youngsters who participated enthusiastically as speakers or presenting posters about their creative activities. This event demonstrated how many people, even in a period of crisis, are looking for social and business opportunities in the cultural sector. It moreover laid solid foundations for the spread of the future project activities and expected impact.

Such positive outcome shall be reaffirmed and continued in future project events.



ANNEX I Press kits sent to the media

Press Releases in English and Italian were sent both to International and local press.



This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 622789



RICHES, International Conference Cultural Heritage: Recalibrating Relationships
Pisa, Museum of Graphics – Palazzo Lanfranchi, 4-5 December 2014

«Bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world»

Pisa chosen as seat for the International Conference **Cultural Heritage: Recalibrating Relationships**.

On occasion of the Italian presidency of the Council of the European Union, the international consortium RICHES (Renewal, Innovation and Change: Heritage and European Society) has chosen Pisa and the atmosphere of the Lungarni as seat for the important conference **Cultural Heritage: Recalibrating Relationships**.

The event, being held on 4-5 December at the Museum of Graphics of Palazzo Lanfranchi, is organised by RICHES Italian partner Promoter Sri with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana ("Tuscany System Foundation").

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective – enclosed in the project's slogan «Recalibrating Relationships: bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world» - is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

Well-known experts, European and extra-European, will intervene in the conference, suggesting new ways of defining meaning and value of cultural heritage within our contemporary society and reflecting upon the importance of the engaging and participatory practices that cutting-edge cultural institutions are successfully adopting:

- Neil Forbes of Coventry University (UK), Historian – *Assessing "value" in Cultural Heritage*
- Xiao Chun Situ of Beijing Youth Daily (RC), Artist and Reporter – *Digital Art and Digital Cultural Heritage in China*
- Bill Thompson of BBC (UK), Media and Technology Expert - *Broadcast archives as Cultural Heritage: can the BBC Engage as well as it informs, educates and entertains?*
- Karol Jan Borowiecki of University of Southern Denmark (DK), Economist - *Personal relationships and the formation of cultural heritage: The case of music composers in history.*

Representatives from the project's consortium (Coventry University from UK, Coordinator, Promoter Sri from Italy, Hansestadt Rostock from Germany, Stichting Rijksmuseum voor Volkenkunde from The Netherlands, Waag Society from The Netherlands, the University of Exeter from UK, Fundació IZCAT from Spain, Syddansk Universitet from Denmark, Stiftung Preussischer Kulturbesitz from Germany, Türkiye Cumhuriyeti Kültür ve

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This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 622789



Turizm Bakanligi from Turkey) will intervene too, presenting the RICHES research's initial outcomes and introducing further survey prospects.

The public will be moreover involved in a pleasant socio-cultural activity: a visit to the exhibition devoted to Italian artist and draftsman Tullio Pericoli, organised in the same venue as the conference, concluding with a welcome cocktail. Welcome coffee and catering lunch will be offered to all the attendees.

ATTENDANCE TO THE CONFERENCE IS FREE. DON'T FORGET TO REGISTER BY 2 DECEMBER 2014 AT THE LINK <http://pisaconference2014.riches-project.eu/registration/>

PARTICIPATE IN THE POSTER SESSION! The Call is open until 14 November 2014!

Two theme-sections are foreseen:

- Research section: posters of this section will draw on the Poster Session Research Topics (view the link <http://pisaconference2014.riches-project.eu/call-for-posters/#primo>) or
- Promotional section: posters of this section will be aimed to present institutions/activities/projects

You can participate with:

- a 70X100 poster or
- a 35X50 small poster

There is moreover the possibility to display other promotional material (such as leaflets, booklets or brochures) on a common stand.

The poster session will be open to the public during the two-day event and, for those willing to, posters will be made available for download in digital format on the conference's website.

All the material – poster and other – shall be in English language.

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Conference Press Release announcing the RICHES International Conference



 **RICHS**
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 632739



RICHS First International Conference
Cultural Heritage: Recalibrating Relationships
Pisa, 4-5 December 2014
Museum of Graphics, Palazzo Lanfranchi

4 December

15.00 Registration and welcome coffee
16.00 Conference opening:

- Welcome speeches by local authorities: Dario Danti, Assessor for Culture of Municipality of Pisa; Alessandro Tosi, Scientific Director of the Museum of Graphics
- Welcome speech by Mauro Fazio, Italian Ministry of Economic Development
- Presentations by associate projects' representatives
 - Francesca Lanz, Politecnico di Milano - MeLa Project, European Museums in an age of migrations
 - José María Martín Civantos, Universidad de Granada - MEMOLA Project, Mediterranean Mountainous Landscapes
- Presentation of RICHS (*Renewal, Innovation and Change: Heritage and European Society*) EU-funded research project, within the 7th Framework Programme for Socio-economic Sciences and Humanities

18.00 Visit to Tullio Pericoli's exhibition and to the photographic exhibition *All Our Yesterdays: memories from our family album*
Cocktail
20.00 Social dinner, reserved to the partners, invited speakers and local authorities.

5 December

8.45 - 9.00 Registration
9.00 - 13.00 Key-notes. Moderated by Antonella Fresa, Promoter Srl

9.00 - 9.40 Neil Forbes, Coventry University - *Assessing "value" in Cultural Heritage*
9.40 - 9.55 Question & Answers
9.55 - 10.35 Xiao Chun Situ, Beijing Youth Daily - *Digital Art and Digital Cultural Heritage in China*
10.35 - 10.50 Question & Answers
10.50 - 11.10 Coffee break
11.10 - 11.50 Bill Thompson, BBC - *Broadcast archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains?*
11.50 - 12.05 Question & Answers
12.05 - 12.45 Karol Jan Borowiecki, Syddansk Universitet - *Personal relationships and the formation of cultural heritage: The case of music composers in history*
12.45 - 13.00 Question & Answers

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13.00 - 15.00 Catering lunch and visit to the poster session

15.00 - 17.00 Presentations of the project's outcomes: co-creation sessions. Moderated by Dick van Dijk, Waag Society:

15.00 - 15.15 Janine Prins, Waag Society - "The power of diversity"
15.15 - 15.30 Douwe Sjoerd Boschman - "The co-creative process"
15.30 - 15.45 Co-creation sessions: video presentation
15.45 - 16.05 Ilias Zian (National Museum of World Cultures, Leiden) and Emma Waslander (Stedelijk Museum, Amsterdam) - "In search of identity"
16.05 - 16.25 Hodan Warsame and Tirza Baik, collective Redmond Amsterdam - "Decolonising the Museum"
16.25 - 16.40 Laura van Broekhoven, Stichting Rijksmuseum voor Volkenkunde, Leiden - "Impact at the Museum"
16.40 - 17.00 Discussion

17.00 - 17.30 Conclusions

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Press Release containing the RICHS International Conference Agenda

 **RICHS**
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 632739



RICHS International Conference
Cultural Heritage: Recalibrating Relationships
Pisa, 4-5 December 2014
Museum of Graphics, Palazzo Lanfranchi

CALL FOR POSTERS

Do you want to participate in the Poster Session of the conference? Two theme-sections are foreseen:

- Research section: posters of this section will draw on the **Poster Session Research Topics** (view the link <http://pisaconference2014.richs-project.eu/call-for-posters/warimp>) or
- Promotional section: posters of this section will be aimed to present institutions/activities/projects

You can participate with:

- a 70x100 poster or
- a 35x50 small poster.

There is moreover the possibility to display other promotional material (such as leaflets, booklets or brochures) on a common stand. The poster session will be open to the public during the two day event and, for those willing to, posters will be made available for download in digital format on the conference's website.

All the material - poster and other - shall be in English language.

IMPORTANT DATES

- complete the participation form and send it to piarotti@promoter.it by the 14th of November 2014
- if you want your poster to be available for download on the conference's website, send it in pdf-format, accompanied by a short description of its content (max 500 characters, spaces included) to piarotti@promoter.it by the 14th of November 2014
- the printed material shall be physically delivered to Promoter Srl, Via Buccioni 2, 56037 Peccioli - Pisa, Italy by the 28th of November 2014.

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Press Release Call for Posters




RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 612780

RICHES International Conference concluded successfully!
Over 150 attendees at "Cultural Heritage: Recalibrating Relationships"

The International Conference *Cultural Heritage: Recalibrating Relationships*, attended by more than 150 people from all over Europe, from China and Australia, concluded successfully.

The event, promoted by the European Consortium of the **RICHES** project (*Renewal, Innovation and Change: Heritage and European Society*), was organised by **Promoter Srl** (Italian representative of the consortium) in **Pisa**, at the prestigious seat of the **Museum of Graphics** of Palazzo Lanfranchi, facing the left bank of river Arno.

The conference opened in the afternoon of **December 4, 2014**. **Antonella Fresa** (Promoter Srl), **Dario Danti** (Assessor for Culture of the Municipality of Pisa), **Alessandro Tosi** (Scientific Director of the Museum of Graphics) and **Mauro Fazio** (Italian Ministry of Economic Development and coordinator of CIVIC Epistemologies, European project for participation by the citizens in the cultural heritage research) addressed their greetings to the public.

Then representatives of two associated projects intervened: **Francesca Lanz** of Politecnico di Milano, with a presentation on the activities of the project *Meta* (European Museums in an age of migrations), that analyses the role of Europe's museums as possible places for cultural and social encounter; **José María Martín Civantos** of Universidad de Granada, presenting project *Memola* (Mediterranean Mountainous Landscapes), which studies the Mediterranean mountain landscapes for contributing to a sustainable development of the territory and its hydrogeological and cultural resources.

Neil Forbes from Coventry University, RICHES Project Coordinator, presented finally the project's objectives, research areas and first results.

The afternoon ended with a visit to two exhibitions currently hosted by the Museum of Graphics: "A story of signs. Tullio Pericoli's engravings", showing all engravings produced by the Italian draftsman in a period of over thirty years; the photographic exhibition "All Our Yesterdays. Memories from our family albums", collecting historical photos from the private albums of the citizens of Pisa.

In the morning of **December 5**, the conference programme went on with four presentations by international speakers.

First intervention was by **Neil Forbes**, Professor of History at the **University of Coventry**. Neil discussed the definition of "value" in the context of cultural heritage. Europe is an extraordinary field of cultural treasures; nevertheless, a number of challenges and pressures threaten to undermine this immeasurably rich endowment. Both ancient traditions and contemporary culture are celebrated and sometimes contested. Defining the value of culture becomes then problematic, as well as determining to whom and why a particular manifestation of cultural heritage is said to be of value. Professor Forbes showed some examples of contested cultural heritage, such as the cooling towers at the Didcot A power Station in Oxfordshire, England.

It was then the turn of **Situ Xiao Chun**, Peking artist and reporter at the official national Chinese newspaper **Beijing Youth Daily**. On the basis of his personal experience and the results from interviews to artists, critics, galleries and directors of cultural organisations, Xiao Chun offered an interesting

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HERITAGE AND EUROPEAN SOCIETY

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 612780

synopsis of the Chinese cultural heritage's digitisation stage and of the impact of the digital on the creative processes in China. Situ concluded his intervention by offering new cues and suggestions about what the future of digital art could be.

Third keynote speaker was **Bill Thompson** from **BBC**. He addressed a virtual greeting to the public via Skype and then the video of his speech was projected on the maxi-screen of the hall. His intervention was about the cultural heritage of the broadcast archives, which as well as they inform, teach and entertain should find new ways of engaging their public.

The **BBC**, Thompson explained, since its foundation in 1922 has created and commissioned many significant radio and television programmes, some of which are preserved in its extensive archive, in digital format too. **BBC** opens therefore new possibilities of interaction with its public, allowed for a more immediate access to the cultural resources produced by the broadcaster.

Bill discussed the new role of the **BBC** and the challenges it has to face, also determined by the effects of the technological innovation.

Then **Karol Borowiecki**, Professor at the **Syddansk Universitet**, intervened with an extensive presentation about the case of music composers of the last 500 years. **Borowiecki** showed how personal relationships and clustering processes affect the artists' productivity and how digital technologies and computer analysis of texts and data can help in the study of individual and collective behaviours.

The conference ended with a long afternoon session, full of videos and photographs related to the co-creation experiments conducted in the Netherlands by **Leiden's Ethnographic Museum** and **Amsterdam's WAAG Society**. This session was enriched with declarations by many Dutch youngsters who participated in such co-creation activities and came to Pisa for bringing their testimonies.

The conference included a very interesting collection of posters, videos and interactive presentations accessible to all delegates during the two working days. The poster virtual gallery and the speakers' presentations are available online on the conference website <http://pisaconference2014.riches-project.eu/> for all wishing to deepen and stay in touch.

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Press Release presenting the successful results of the RICHES International Conference

Complementary graphical material sent to the Press

Banners

The banners include the RICHES logo and the following text:

- RICHES** RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY
- CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS**
- RICHES INTERNATIONAL CONFERENCE**
- PISA, 4-5/12/2014**
- MUSEUM OF GRAPHICS**

Under the auspices of:



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ANNEX II Published articles about the RICHES International Conference

<https://www.facebook.com/adartesnc?sk=timeline&filter=2>

Facebook page for Adarte. The page features a grid of Adarte logos, a post about the MIBACT reorganization, and a large event poster for the RICHES International Conference in Pisa (December 4-5, 2014) at the Museum of Graphics, Palazzo Lanfranchi. The poster includes the RICHES logo and the text 'CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS RICHES INTERNATIONAL CONFERENCE'.

www.adnkronos.com/fatti/pa-informa/arte/2014/11/25/cultural-heritage-recalibrating-relationships_35knd3VlKyFoUHmVN1KJEK.html?refre:

Adnkronos article titled "Cultural Heritage: Recalibrating Relationships". The article is dated 25/11/2014 and discusses the RICHES Project First International Conference. It mentions the involvement of the Italian Presidency and the European Union, and the role of the ISPRA library and the SGI Geosciences Section. The article highlights the importance of digital heritage and the use of GIS, Storytelling, and Story Maps for its preservation and dissemination.



archaeoinaction.info/652287/scelta-pisa-come-sede-della-conferenza-internazionale-di-riches.html

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Scelta Pisa come sede della Conferenza Internazionale di RICHES

October 28th, 2014



Il consorzio internazionale RICHES presenta a Pisa nuovi modi d'interagire con la cultura per un'Europa che sta cambiando. In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships. L'evento, ... [Continue reading](#) →

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RICHES international conference in Pisa

December 5th, 2014



Cultural Heritage: Recalibrating Relationships
The first international conference of RICHES project took place in Pisa on 4-5 December 2014, preceded by the plenary meeting of the consortium. The whole event was organized by partner Promoter in the aristocratic venue of Palazzo Lanfranchi. [Continue reading](#) →

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"Ricordi dai nostri album di famiglia", All Our Yesterdays once again in Pisa
the photos digitized from the visitors during the exhibition of last April-June 2014 are on show. Next to the big archives which hold thousands and thousands of early photography items, a large part of this particular kind of cultural heritage is also widespread in the vintage photo-albums held ...
12/11/14 7:05 am
[Mi piace](#)



PREFORMA presented to SMEs and creative industries in Greece
Two presentations delivered by Anna Kazimati (Greek Film Centre). Thanks to the Greek Film Centre, the first results of the PREFORMA project are being widely disseminated in Greece, highlighting in particular the opportunities offered by the project to the SMEs and to the cultural and creative i...
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Research - Education: RICHES Project / Conference

CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS
RICHES PROJECT INTERNATIONAL CONFERENCE
PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

MOST POPULAR

Nazca archaeological sites in danger near Ica, Peru
"Invaders" (invaders) have taken possession of two large tracts of land in a protected area.

'Cowboy builders' blamed for Rome's crumbling Colosseum
An ambitious attempt to save Rome's Colosseum from collapse is being undermined by the authorities' cost-cutting decision to employ ordinary builders rather than specialists to perform the delicate overhaul, restoration experts have claimed.

New finds at Kissonerga-Skalla
The Ministry of Communications and Works, Department of Antiquities announces the completion of the latest season of excavation at the Early-Middle Bronze Age settlement of Kissonerga-Skalla.

New finds at Aigai
Three impressive funerary monuments which might open a new chapter to the study of the evolution of the so-called Macedonian Tombs have been discovered.

An ancient city (1200-100 BC) comes to light at Krousona
An important archaeological excavation has just started at "Koupos" by Krousona. It is expected to bring to light more findings from a settlement that has already proved a life span of twelve centuries.

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24 Cultural Heritage: Recalibrating Relationships
11 RICHES Project First International Conference
1:20 *Bringing Cultural Heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world*

On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, the International Conference *Cultural Heritage: Recalibrating Relationships* is being held, presenting to the public the initial results of the **RICHES project**.

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST - Tuscany System Foundation).

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the

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RICHES Project First International Conference

RICHES is a European Commission-funded research project aiming to reduce the distance between people and culture. How? By recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

The project's initial results are to be presented on 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi through an International Conference *Cultural Heritage: Recalibrating Relationships*.

Attendance to the conference is free. Registration deadline: 2 December 2014.

More: <http://goo.gl/1ZSNZ>

#heritage #conference #Europe #EU #Pisa

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Cultural Heritage: Recalibrating Relationships, Conferenza Internazionale a Pisa

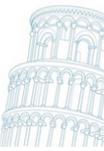
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CULTURAL HERITAGE:
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PISA, 4-5 DICEMBRE 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



Il 4 e 5 dicembre 2014 a Pisa, presso il Museo della Grafica di Palazzo Lanfranchi si terrà la **Prima Conferenza Internazionale del Progetto RICHES**. RICHES (Renewal, Innovation and Change: Heritage and European Society) è un progetto di ricerca nel settore "Social-Sciences and the Humanities" promosso dalla Commissione Europea all'interno del Settimo Programma per lo Sviluppo Tecnologico e della Ricerca.

E' un progetto di ricerca che parla di cambiamento: il cambiamento che le tecnologie digitali stanno portando nella nostra società, togliendo alle strutture istituzionali il controllo esclusivo del patrimonio culturale europeo e avvicinando la cultura all'individuo, offrendo ai cittadini la grande opportunità di usare questo patrimonio come strumento di sviluppo economico e sociale.

Il progetto si pone l'obiettivo di ridurre la distanza tra le persone e la cultura: ricalibrare il rapporto fra il patrimonio e gli utenti del patrimonio. Tale processo di ricalibrazione consentirà di massimizzare la creatività culturale e di garantire che tutta la comunità europea potrà trarre vantaggio dal potenziale sociale e commerciale dei Beni Culturali.

La Conferenza di Pisa sarà concentrata sul tema "Recalibrating Relationships". Durante i due giorni, i dieci partner del progetto illustreranno i progressi del progetto: Coventry University (Regno Unito), Hansstadt Rostock (Germania), Stichting Rijksmuseum voor Volkenkunde (Olanda), WAAG Society (Olanda), University of Exeter (Regno Unito), Promoter Srl (Italia), Fundacio Privada I2CAT (Spagna), Syddansk Universitet (Danimarca), Stiftung Preussischer Kulturbesitz (Germania), Turkiye Cumhuriyeti Kultur ve Turizm Bakanligi (Turchia).

I partecipanti saranno coinvolti in attività socio-culturali tra cui la visita alla mostra dedicate all'artista Tullio Pericoli aperta nella stessa location della Conferenza.

La Conferenza è patrocinata dal Comune di Pisa ed organizzata dalla società Promoter Srl, partner del Progetto RICHES e delle sue attività di comunicazione.

Ulteriori informazioni su www.riches-project.eu

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Tecnologie per i Beni Culturali

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Calendario eventi

Per Anno Per Mese Per Settimana Oggi Cerca Salta al mese

CULTURAL HERITAGE: Recalibrating relationships RICHES project first international conference

Da Giovedì 04 Dicembre 2014
a Venerdì 05 Dicembre 2014

Visite : 54

On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, the International Conference Cultural Heritage: Recalibrating Relationships is being held, presenting to the public the initial results of the RICHES project.

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST – Tuscany System Foundation).

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage. This will be Cultural Heritage: Recalibrating Relationships conference's overall topic.

Attendance to the conference is free. Registration deadline: 2 December 2014.

Luogo : Pisa
<http://pisaconference2014.riches-project.eu/>

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Tecnologie per i Beni Culturali

ARCHEOMATICA

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A Pisa la Conferenza Internazionale Cultural Heritage: Recalibrating Relationships

Lunedì, 27 Ottobre 2014 09:26
Redazione Archeomatica

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CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES INTERNATIONAL CONFERENCE
PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships.

L'evento, che si terrà il 4 e 5 Dicembre 2014 presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana. RICHES

è un progetto di ricerca finanziato dalla Commissione Europea nell'ambito del 7° Programma Quadro. Obiettivo principale del progetto è riavvicinare la cultura ai cittadini, ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali. Tale processo di riavvicinamento potrà contribuire a sbloccare il potenziale creativo, sociale ed economico racchiuso nel patrimonio culturale europeo, generando vantaggi per l'intera comunità.

Esperti di rilievo internazionale, europei ed extra-europei, interverranno alla conferenza suggerendo nuovi modi di definire valore e significato della cultura nella nostra società contemporanea e riflettendo sull'importanza dei processi inclusivi e partecipatori cui le istituzioni culturali all'avanguardia stanno aderendo con interesse e successo:

- Neil Forbes dell'Università di Coventry (UK), Storico – Definire il "valore" della Cultura
- Xiao Chun Situ del Beijing Youth Daily (RC), Artista e Reporter – L'Arte Digitale e i Beni Culturali Digitali in Cina • Bill Thompson della BBC (UK), Esperto di Tecnologia e Comunicazione – Il patrimonio culturale degli archivi radiotelevisivi: oltre ad informare, insegnare, intrattenere, come può la BBC coinvolgere il suo pubblico?
- Nic Leonhardt dell'Università di Monaco (DE), Esperta di Beni Culturali Digitali e Arti Sceniche – La tangibilità dell'effimero: Arti Umanistiche Digitali e Cultura/e Tatarale/i – valori locali, connessioni globali e storie di relazioni. Interverranno inoltre

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ARCHEONNEWS

Mensile di informazioni economiche per i beni culturali

ULTIMISSIME

Headlines:

Novembre 2014 - Corsi

Novembre 2014 - Eventi

Scritto Da Admin

10 novembre 2014: Call per partecipare alla poster session della conferenza internazionale "Cultural Heritage: Recalibrating Relationships"; Visita guidata: "San Francesco a Ripa"; XVII Congresso de la Asociación de Ceramología. "En torno a la cerámica medieval de los ss. VIII-XV"

Ente: Promoter Srl con il patrocinio di: Ministero italiano dello sviluppo economico, regione Toscana, comune di Pisa, università di Pisa e fondazione sistema Toscana

Scadenza call: 14 novembre 2014

Data conferenza: 04-05 dicembre 2014

Scadenza registrazione conferenza: 02 dicembre 2014

Titolo: Call per partecipare alla poster session della conferenza internazionale "Cultural Heritage: Recalibrating Relationships"

Tipi di poster: Poster di ricerca che dovranno ispirarsi ai topic di ricerca previsti dalla call e poster promozionale per presentare istituzioni/attività/progetti

Luogo conferenza: Museo della Grafica di Palazzo Lanfranchi – Lungarno Galilei 9 – I – 56125 Pisa

Indirizzo: Promoter Srl Via Bocconi 2 - 56037 Peccioli – Pisa

Il modulo di partecipazione dovrà essere inviato a pierotti@promoter.it

Info: <http://pisaconference2014.riches-project.eu> - www.museodellagrafica.unipi.it

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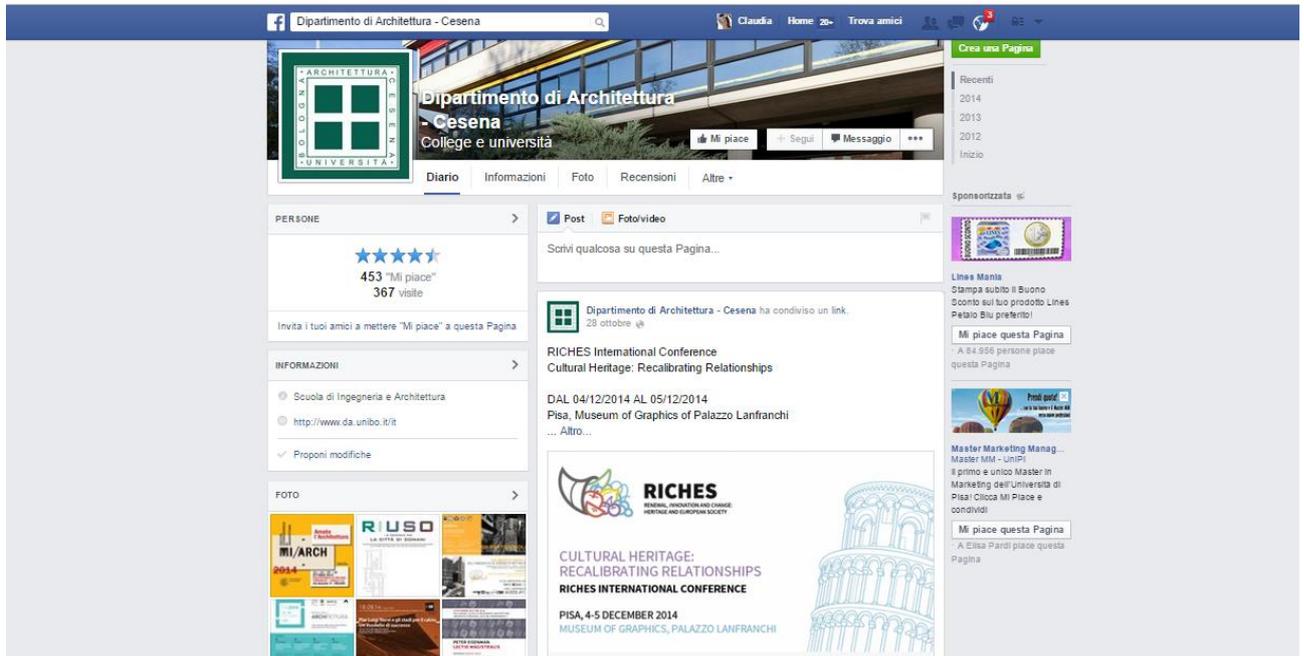
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www.artway.eu/artway.php?id=40&lang=en&action=show&type=calendar

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- Revelation, The Last Judgement - Anthony Caro
- Harries, Richard: The Image of Christ in Modern Art
- Alonso Cano: Saint Bernard and the Virgin
- Friedl Dicker-Brandeis Teaching Art in Terezin
- David L. Hatton: Crib-Death Consolation
- England: Canterbury Cathedral
- Switzerland: Romont

Rosen (KCL). This conference seeks to explore the interconnection of images iconographic and idolatrous. The body of Christ is a classic theme in the history of Christian art, and is also endemic in popular culture. In television, film and advertising images of the body transgress the boundaries of the sacred and the profane. As well as the dissemination of these images, discussions may focus on the ways in which these images are received, enacted, and appropriated. www.sstpg2015.weebly.com

FRANCE

29 November, 14h30-16h, la faculté de théologie protestante de Paris, 83 Bd Arago, **Paris** 14e: Intervention par Jérôme Cottin dans le cadre du colloque « Terre créée, terre abîmée, terre promise »: Liturgie et écologie : architectures et créations artistiques.

30 November, 9h30-10h10, la faculté de théologie protestante de Paris, 83 Bd Arago, **Paris** 14e: Intervention par Jérôme Cottin dans le cadre du colloque « Terre créée, terre abîmée, terre promise »: Eco-spiritualité et art contemporain.

ITALY

4 December - 5 December, 2014, Conference Cultural Heritage: Museum of Graphics of Palazzo Lanfranchi, **Pisa**: Recalibrating Relationships, RICHES' First International Conference. RICHES (Renewal, Innovation and Change: Heritage and European Society) is a social sciences and humanities research project funded by the EU Commission within the 7th Framework Programme for Research and Technological Development. It is a project about the decentering of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage. www.digitalmeetsculture.net/article/riches-first-international-conference-ch-recalibrating-relationships/

THE NETHERLANDS

For more, [see here](#)



<http://ent.yinet.com/3.1/1503/09/9890058.html>

RICHES财富

“文化遗产：重新校准关系”会议举行

2015-03-09 14:36:00 来源：新华网

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会议现场 (1 / 7张)

在欧盟理事会意大利轮值主席国期间，“财富”项目的国际组织首次为意大利国际会议“文化遗产——重新校准关系”选择了北萨这个城市作为会议地点。会议于2014年12月4日-5日在兰多博物馆——图利博物馆举行。在意大利经济发展部、托斯卡纳省、比萨市政府、比萨大学和托斯卡纳制鞋委员会的支持下，由“财富”项目的意大利合作伙伴活动公司负责组织工作。

“财富”项目由欧盟委员会资助，是社会经济科学和人文科学领域的“第七框架计划”中的研究项目。其主要任务包括在项目中寻找《重新校准关系》：让文化遗产从业者在一个不断变化的欧洲中，找到与遗产进入数字世界的最佳途径；是为了拉近人民与文化之间的距离，重新建立文化遗产和文物的用户的关系，以此最大限度地提高文化创造力，并确保整个欧洲社会可以从文化遗产的社会和经济潜力中获益。

欧洲和欧洲以外的知名专家出席会议。讨论在我们当下社会中，定义文化遗产的价值和意义的新途径，并思考新文化机构的成功参与和实践的重要性。

会议在当地时间2014年12月4日下午拉开序幕。一百多名学者和来自欧洲之后3个会议委员会。意大利文化部部长萨卢佐主持开幕式。比萨制鞋业代表文化界开幕词。图利博物馆馆长托斯卡纳和意大利经济发展部部长萨卢佐先生为开幕式致辞。之后，两包来自项目合作机构的代表发言。来自米兰“财富”研究项目的戴女士演讲题目是“在变革时代的博物馆”，来自特拉帕纳大学的

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RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

复兴 革新 改变：遗产与欧洲文化



“文化遗产：重新校准关系”会议举行

北京青年报社首次参与欧盟第七框架计划

“财富”项目由欧盟委员会资助，是社会经济科学和人文科学领域的“第七框架计划”中的研究项目。首次重要国际会议“文化遗产——重新校准关系”在意大利比萨举行。

RICHES财富计划简介

财富计划是为了拉近人民与文化之间的距离，重新校准文化与人的关系，以此最大限度地提高文化创造力，并确保欧洲社会可以从文化遗产的社会和经济潜力中获益。

RICHES财富计划首批成果

在两天的会议中，RICHES的合作者将提供项目的首批成果，包括以下内容：文化规范的革新；媒体；年轻人和共同创作过程；社会和领土的凝聚力——地方和人民；新的表演艺术数字基础设施——基于文化遗产；技能发展和创新过程；数字时代的财政、经济和文化的传承，数字经济的法律框架。

RICHES财富计划合作伙伴

合作伙伴包括高校、机构和媒体，它们分别是：美国考文垂大学，德国罗斯托克城市，荷兰莱顿人类学国家博物馆，荷兰Waag协会，美国埃克塞特大学，意大利推动者公司，西班牙ICAT基金会，丹麦南方大学，德国普鲁士文化遗产基金会，土耳其文化和旅游局，意大利DIGITALMEETS CULTURE，中国北京青年报社。

RICHES财富计划



RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

RICHES简介

RICHES研究项目是基于两个主要设想：

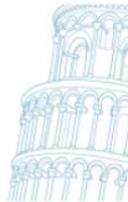
- 数字变化的强烈影响文化遗产的整个价值链，从管理和保护访问和参与、文化活动和传播下一代；
- 需要缩短人们和文化遗产之间的距离，把文化遗产推向欧洲政府的发展政策的核心，尤其是在当前的经济境



The Journal of Dance and Somatic Practices is now in its 5th year of publication. Following our C-DaRE event 'Working Across Materialities' on the 1st of December from 10-11.30 at the ICE building, we will be showcasing issues of the journal as a celebration of its journey over the past five years. More information on the journal can be found at [here](#)

C-DaRE Events and Collaborations Oct-Dec 14

RICHES Project First International Conference – Pisa, 4th-5th December 2014



Bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world.

On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, the International Conference Cultural Heritage: Recalibrating Relationships is being held, presenting to the public the

initial results of the RICHES project.

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST – Tuscany System Foundation).

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage. This will be Cultural Heritage: Recalibrating Relationships conference's overall topic.

Attendance to the conference is free. Registration deadline: 2 December 2014.

The screenshot shows a Facebook event page for 'Centro per la cultura d'impresa tramite Archeomatica'. The event is titled 'Cultural Heritage: Recalibrating Relationships' and is scheduled for 4-5 December 2014 at the Museum of Graphics, Palazzo Lanfranchi in Pisa. The page includes the RICHES logo, a description of the conference, and a link to the event page. The Facebook interface shows the user is logged in and the event has 2 divisions.





Civic Epistemologies
Development of a Roadmap for Citizen Researchers in the Digital Culture



This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 632654

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MAURO FAZIO PRESENTED THE PROJECT AT THE RICHES INTERNATIONAL CONFERENCE, PISA 4-5 DECEMBER 2014

Posted on December 9, 2014 by Manuele Buono



The first international conference of **RICHES project** took place in Pisa on 4-5 December 2014. The whole event was organized by partner **Promoter** in the aristocratic venue of Palazzo Lanfranchi, a patrician palace on the riverbanks of Arno river, that hosts the collection of the Museum of Graphics of the city.

Riches and **Civic Epistemologies** projects have recently signed a Memorandum of Understanding to join

www.cudi.edu.mx/eventos/cultural-heritage

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Cultural Heritage



Cultural Heritage: Recalibrating Relationships

RICHES INTERNATIONAL CONFERENCE
Museum of Graphics of Palazzo Lanfranchi
4-5 December
Pisa

International Conference Cultural Heritage: Recalibrating Relationships

On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST - Tuscany System Foundation).

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Recalibrating Relationships, Conferenza Internazionale a Pisa

CULTURAL HERITAGE
SOCIAL INNOVATION RELATIONS
RICHES INTERNATIONAL CONFERENCE
PISA, 4-5 DICEMBRE 2014
PALAZZO LANFRANCHI

Il 4 e 5 dicembre 2014 a Pisa, presso il Museo della Grafica di Palazzo Lanfranchini si terrà la Prima Conferenza Internazionale del Progetto RICHES.

RICHES (Renewal, Innovation and Change: Heritage and European Society) è un progetto di ricerca nel settore "Social-Sciences and the Humanities" promosso dalla Commissione Europea all'interno del Settimo Programma per lo Sviluppo Tecnologico e della Ricerca.

È un progetto di ricerca che parla di cambiamento: il cambiamento che le tecnologie digitali stanno portando nella nostra società, togliendo alle strutture istituzionali il controllo esclusivo del patrimonio culturale europeo e avvicinando la cultura all'individuo, offrendo ai cittadini la grande opportunità di usare questo patrimonio come strumento di sviluppo economico e sociale.

Il progetto si pone l'obiettivo di ridurre la distanza tra le persone e la cultura: ricalibrare il rapporto fra il patrimonio e gli utenti del patrimonio. Tale processo di ricollaborazione consentirà di massimizzare la creatività culturale e di garantire che tutta la comunità europea potrà trarre vantaggio dal potenziale sociale e commerciale dei Beni Culturali.

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La Conferenza è patrocinata dal Comune di Pisa ed organizzata dalla società Promoter Srl, partner del Progetto RICHES e delle sue attività di comunicazione.

Per maggiori informazioni: www.riches-project.eu

www.culturaitalia.it/opencms/it/contenuti/notizie/Pisa_conferenza_internazionale_del_progetto_Riches.html?language=it

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12/11/2014

Pisa: conferenza internazionale del progetto Riches

Il 4 e 5 dicembre Pisa ospiterà a conferenza internazionale del progetto di ricerca Riches – Renewal, Innovation and Change: Heritage and European Society, finanziato dalla Commissione europea, L'evento, inserito nel programma del semestre italiano di presidenza del Consiglio dell'Unione Europea, si terrà nel Museo della Grafica di Palazzo Lanfranchi, organizzato da Promoter, col patrocinio del Ministero dello Sviluppo Economico, della Regione Toscana, del Comune e dell'Università di Pisa e della Fondazione Sistema Toscana. La conferenza, dal titolo "Cultural Heritage: Recalibrating Relationships", affronterà il tema del rinnovo dei rapporti tra il pubblico e i professionisti dei beni culturali.

Collegamenti

In rete

» Museo della Grafica di Palazzo Lanfranchi

voto: *****

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Ministero Beni Beni e delle attività culturali

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CULTURE ET DÉVELOPPEMENT » THÉMATIQUES » ACCÈS À L'INFORMATION ET AU SAVOIR » Conférence internationale sur le thème Cultural Heritage: Recalibrating Relationships

CONFÉRENCE INTERNATIONALE SUR LE THÈME CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

Première conférence internationale organisée par RICHES du 4 au 5 décembre 2014 à Pisa. Héritage culturel : rééquilibrer les relations

Les 4 et 5 décembre 2014, le Musée de l'Art Graphique du Palais Lanfranchi à Pisa accueillera la première Conférence internationale sur le thème Cultural Heritage: Recalibrating Relationships et présentera au public les premiers résultats du projet RICHES. Le but de cette rencontre est de rassembler les Patrimoines culturels et les peuples dans une Europe en pleine évolution et de trouver de nouvelles façons de composer avec le Patrimoine dans un monde connecté.

RICHES est un programme de recherche financé par la Commission européenne dans le cadre du 7ème Programme-cadre dans le domaine des Sciences socio-économiques et humaines. RICHES a pour principal objectif de réduire la distance entre les peuples et la culture, rééquilibrer la relation entre les professionnels et les usagers du Patrimoine dans le but de maximiser la créativité culturelle et assurer que l'ensemble des pays de la Communauté européenne puissent bénéficier des ressources sociales et économiques du Patrimoine Culturel.

L'évènement est organisé par Promoter SRL, partenaire de RICHES, avec le soutien du Ministère Italien du Développement économique, la Région Toscane, la Municipalité de Pisa, l'Université de Pisa et la Fondation Sistema Toscana.

Pour en savoir plus

Plus d'infos et inscription gratuite avant le 2 décembre 2014 sur pisaconference2014.riches-project.eu

Date de dernière mise à jour : le 20 novembre 2014

Mise en ligne le 24 novembre 2014

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Cultural Heritage: recalibrating relationships

04/12/2014 | 10:31 | Stampa

«Investire in cultura produce ricchezza e crea sinergie». L'assessore Danti a Palazzo Lanfranchi ha inaugurato la conferenza internazionale

Iniziati a Museo della Grafica di Palazzo Lanfranchi i lavori della Conferenza Internazionale "Cultural Heritage: recalibrating relationships", per la prima volta ospitata a Pisa, promossa dal Consorzio Europeo del progetto RICHES (Renewal, Innovation and Change: Heritage and European Society). L'Assessore alla cultura del Comune di Pisa Dario Danti ha portato il saluto del Sindaco e dell'Amministrazione Comunale e ha espresso orgoglio e soddisfazione per l'opportunità che la nostra città ha di ospitare un evento così importante: «Investire in cultura è importante per un duplice motivo: perché è un tipo di investimento che produce ricchezza e perché crea l'opportunità di realizzare sinergie tra gli enti e tra i cittadini. Palazzo Lanfranchi è nato proprio grazie all'impegno concreto dell'Amministrazione comunale e dell'Università. Pisa inoltre vanta molti progetti, realizzati o in corso di realizzazione, che sono possibili grazie a finanziamenti europei. L'auspicio dunque è che il confronto tra gli enti, a livello internazionale, possa incrementare e ricalibrare le relazioni per creare cultura e ricchezza».

Alessandro Tosi, Direttore Scientifico del Museo della Grafica sottolineando l'importanza della sinergia tra persone e collezioni ha ricordato che proprio in questi giorni sono in corso due mostre al Lanfranchi: quella delle incisioni di Tullio Pericoli e All our Yesterday. Ricordi dai nostri album di famiglia e che queste mostre sono un esempio eccellente dei risultati che si possono raggiungere facendo incontrare l'arte e le persone in modo attivo.

Mauro Fazio, del Ministero dello Sviluppo Economico, che ha definito Palazzo Lanfranchi uno dei palazzi più belli di Pisa, ha sottolineato l'importanza di questo evento e l'importanza di definire i ruoli degli stati e delle comunità che, cooperando, possono promuovere eccellenze del territorio.

L'evento, che si concluderà domani, venerdì 5 dicembre, vedrà numerosi interventi di esperti internazionali che si confronteranno sul rinnovamento delle Istituzioni culturali e la coesione sociale e territoriale: lo scopo principale della conferenza è quella di analizzare il tema di riavvicinare la cultura ai cittadini con l'intento di ricalibrare il rapporto tra pubblico e professionisti dei Beni Culturali.

Ci saranno interventi di esperti di rilievo internazionale, provenienti dall'Europa e dall'Asia: Neil Forbes dell'Università di Coventry (Gran Bretagna), Storico, Xiao Chun Situ del Beijing Youth Daily (Cina), Artista e Reporter; Bill Thompson della BBC (Gran Bretagna), Esperto di Tecnologia e Comunicazione; Nic Leonhardt dell'Università di Monaco (Germania), Esperta di Beni Culturali Digitali e Arti Sceniche.

L'evento è organizzato da Promoter Srl, rappresentante italiano del consorzio europeo RICHES, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana.



http://www.digisam.se/index.php/hem/entry/the-1st-international-conference-for-the-riches-project-registration-is-open The 1st international confer...

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The 1st international conference for the RICHES project - Registration is open
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The tourist pose at Pisa. Photo: Susannah CC-BY-SA

On 4-5 December this year, the conference Cultural Heritage: Recalibrating Relationships will be held in the city with the Leaning Tower - Pisa. During the conference, the first results of the RICHES (Renewal, Innovation and Change: Heritage and European Society) project will be presented. RICHES is a research project funded by the European Commission, and has the following main objective according to the project's own website:

- Reduce the distance between people and culture.
- Re-calibrate the relationship between heritage professionals and heritage users in order to maximise cultural creativity.

www.digitalmeetsculture.net

Atlanta (USA), 29 March - 1 April 2015 - call for papers deadline January 16th 2015
Personalized Access to Cultural Heritage (PATCH 2015) @ IUI Conference

London (UK), 18 December 2014
Image Processing, Pattern Recognition, Artistic Use and a celebration of the British Library 1 Million Images collection

SOIMA CONFERENCE 2015 AND THE CONFERENCE WORKSHOP
Brussels, 3-4 September 2015 - CALL FOR PAPERS OPEN UNTIL 15 FEBRUARY
SOIMA 2015: Unlocking Sound and Image Heritage

How the University can solve the gap between Science and Humanities? Is the current University ready to deal with education in Cultural Heritage? Are then Humanities a good professional option? The INNOVA Master's Degree in Virtual Heritage, developed by INNOVA and SEAV, aims to offer an answer to these questions. Continue reading →

Over 150 attendees at 'Cultural Heritage: Recalibrating Relationships'
RICHES International Conference concluded successfully!
The first international conference of the RICHES project concluded with success. The event, organised by partner Promoter in the aristocratic venue of Palazzo Lanfranchi, was attended by over 150 people. International experts intervened as speakers, bringing their valuable contribution and offering new cues to the project research. Continue reading →

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RELEVANT NEWS from Digitalmeetsculture

The Fault in Our Heritage
by Anastasia Dimitrakopoulou

Coventry (UK), 9 - 12 July 2014
CALL FOR PAPERS OPEN
12/12/2014
Dance & Sonnetic Practices Conference 2015

2nd one day December 2014
#ShapingEurope
Shaping Europe event marked the centenary commemoration of WW1 and the 25th anniversary of the fall of the Iron Curtain.
"Shaping Europe" European 1914-1918 and European 1989

2014 Asia and Oceania
IST-4Asia 2015 Conference

Rovence (Italy), 11 November 2014
Sharing Local Cultural Heritage through Europeans - LoCloud workshop

RICHES international conference in Pisa
Culture Heritage Generating Relationships

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The first international conference of RICHES's project took place in Pisa on 4-6 December 2014, preceded by the plenary meeting of the consortium. The whole event was organized by partner Promoter in the attractive venue of Palazzo Lanfranchi, a palatine palace on the mezzanoe of Arno river, that houses the collection of the Museum of Graphics of the city.

The conference opened in the afternoon of 4th December when the about 100 attendees, after the registration and a nice welcome coffee, took seat in the large room of the second floor, fully dedicated to the conference. Historic spaces of Palazzo Lanfranchi were used by Promoter, Dario Diotti, Coordinator of Culture in representation of Pisa municipality, Alessandro Tassi, scientific director of the Museum of Graphics and Mauro Padoa from the Italian Ministry of Economic Development, introduced the city. Their hosts were supported by two associate partners of RICHES project, Francesca Lani from Politecnico di Milano about Italia 3 project on the topic of European Museums in the age of migrations, and Jose Maria Martin Civerio, from Universidad de Granada about MEXUOLA Project, Mediterranean Mountainous Landscapes. Finally, Neil Forbes from Coventry University spoke about the March, the Research areas and the outcomes of RICHES project.

The evening was concluded with cultural activities: a guided tour to the exhibition of Tullio Pericoli, renowned Italian painter and illustrator, on show in the first floor of the Museum of Graphics, and a visit of the award-winning photographic exhibition of the All Our Yesterdays series, showing digitized images of vintage photographs collected among the citizens of Pisa during the European Photography main exhibition *All Our Yesterdays (1938-1992)*. [More info in English](#) [all content in print](#) [11 April - 2 June 2014](#)

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Upcoming events

C-DaRE
centre for dance research
Coventry (UK), 10 February
2014 - CALL FOR PAPERS OPEN
UNTIL 11 DECEMBER 2014
Digital Echoes Symposium 2015: Intangible and Performance-based Cultural Heritage

Dance & Sonnetic Practices Conference 2015

Adelaide (USA), 28 March - 1 April 2015 - call for papers deadline January 15th 2015
Personalized Access to Cultural Heritage (PACH 2015) @ IAH Conference

Rome, 14-17 December 2014
V CIMECH Mediterranean Meeting

DIGITAL HERITAGE

"Ricordi dai nostri album di famiglia", All Our Yesterdays once again in Pisa
the photos digitized from the visitors during the last April-June 2014 are on show

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From 11th April to 2nd June 2014, the Museum of Graphics in Pisa at Palazzo Lanfranchi hosted a great exhibition of early photography, entitled *All Our Yesterdays (1938-1992)*. Life through the lens of Europe's first photographers, organized by company Promoter and realized by the EU-funded project Europeana Photography.

The room in Palazzo Lanfranchi ready for the RICHES Conference, with the photos of the exhibition on the walls.

The photographic association Imago curated a selection of 80 of them, again displayed in the rooms of Palazzo Lanfranchi, on 6-14 December 2014. This is a truly outstanding exhibition, both thanks to the quality of Pisa and near towns, who provided their vintage photos to be brought back to life through the digital technologies.

The opening of the exhibition was organized during the *International Conference of RICHES's project*, hosted in the same venue on 4-6 December. A dedicated desk was also at disposal for the visitors to explore and enjoy the virtual exhibition of *All Our Yesterdays* (available at [www.digitalmeetsculture.net](#) and in AppStore).

Next to traditional shots of individual and group portraits, in this selection we can discover other recurring themes: many bicycles and still a few horses, the most popular means of transport of the rich and the poor; the motorbike, proudly showed off as a symbol of progress; panoramas of Pisa and the Arno; celebrities visiting the city; the war in the north with snow and the war in the south in the African colonies; day-trips, early swimming suits, the hunt.

Early photography is considered cultural heritage to be preserved for the future generations (also thanks to the digital technologies), and re-used for teaching, for education, for historical and anthropological research. Next to the big archives which hold thousands and thousands of early photography items, a large part of this particular kind of cultural heritage is also widespread in the vintage photo-albums held in any family. Here we can find precious evidences of our grandfathers' lifestyle, thanks to which we are able to relive the memory of our territory.

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Antalya, 24-26 November 2014
V International Symposium on Information Management in a Changing World



Munich (Germany), 25 November 2014
"Building Effective Creative Clusters" Conference



Pisa chosen for the International Conference Cultural Heritage: Recalibrating Relationships

consoles, for telling the story of the home videogames until the Nintendo, protagonist of this edition of the Old Videogames' Night. Continue reading →



Long-term sustainability through OSS implementations of open file formats
This article gives some motivation for why open file formats are important to the EU and why open file formats and Open Source implementations are important for

long-term sustainability. Continue reading →



RICHES' Associate Net7 develops linked data tools for academic research in the Humanities

Roma, Sarajevo, Amsterdam, Alexandria: all Empire celebrates Augustus

KEYS TO ROME international exhibition
On the 23 September 2014, after 2000 years from Augustus' death, 13 countries met in Rome, Amsterdam, Alexandria and Sarajevo, for the opening of an extraordinary exhibition, Keys to Rome: an original interactive journey to discover the city of Augustus and the Roman Empire, seen and experienced from its four corners, four fascinating venues, four cities on Roman culture. Continue reading →



A call for volunteer gamers was launched to help recreating the British Museum's building and the response was really enthusiastic.

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PROMOTER **ARCHEOMATICA** Friday, 31 October 2014 incommon culture

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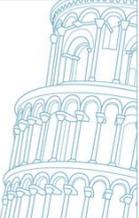


RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS

RICHES INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



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Grenoble, 26 January 2015
Toward a new social contract between publishers and editors

JAPAN MEDIA ARTS FESTIVAL
Tokyo, 4 - 15 February 2015
18th Japan Media Arts Festival

C-DaRE
centre for dance research
Coventry (UK), 13 February 2015
Digital Echoes Symposium 2015: Intangible and Performance-based Cultural Heritage

TPDL 2015
13-17.09.2015, Poznań, Poland
Poznań, 14-18 September 2015



Great participation by the AICI associates in "Cultural Heritage: Recalibrating Relationships"

AICI at the RICHES International Conference

How can cultural institutions renew and remake themselves? How can they foster the shift from traditional hierarchies of Cultural Heritage (CH) to more fluid, decentred practices? Both RICHES and AICI are actively engaged in answering this question, central theme of the International Conference "Cultural Heritage: Recalibrating Relationships" held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, on 4-5 December 2014. As RICHES official associate partner, AICI brought its valuable contribution to the project event, participating in the conference and related poster session with several representatives from its member institutes. [Continue reading →](#)

FADGI Federal Agencies Digitization Guidelines Initiative
FADGI format comparison report is now online and public comment is invited

RICHES

 **Europeana**
photography

 **DCHRP**
DIGITAL CULTURAL HERITAGE ROADMAP FOR PRESERVATION

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from public and private cultural organizations and the general public. Such connections are crucial to the vision of our project and the work we do as promoters of culture. We cordially invite you to join in our stimulating discussions.

EVENTS ORGANISED BY EAGLE

- Paris – 29-30/09/2014, 01/10/2014: **EAGLE 2014 International Conference**
- Bologna – 29/05/2014: **EAGLE – EpiDoc Workshop**
- Rome – 16/05/2014: **Best Practices for the Fruition and Promotion of Cultural Heritage: EAGLE & Wiki Loves Monuments & Award Ceremony Wiki Loves Monuments Italia**
- Ljubljana – 19-20/02/2014: **First EAGLE International Event 2014**
- Rome – 02/04/2013: **EAGLE Kick-off meeting**

OTHER EVENTS WHERE EAGLE WAS PRESENTED OR DISSEMINATED

- 22nd International Congress of Historical Sciences – Jinan (China), 23rd-29th August 2015: [view more info](#), [official website](#)
- RICHES International Conference "Cultural Heritage: Recalibrating Relationships" – Pisa (Italy), 4th-5th December 2014: [official website](#), [digital poster exhibition](#)
- Eliano in Antiquity – Palestrina, Roma (Italy), 20th November 2014: [download flyer](#)
- Computational Applications in Archaeology (Sperimentazioni low-cost per il rilievo 3D), Bari (Italy), 18th November 2014: [download flyer](#)
- 5th EUROMED 2014: Progress in Cultural Heritage e-Documentation, Preservation and Protection - Limassol (Cyprus), 3rd-8th November 2014: [view more info](#), [official website](#)
- Europeana Space Conference "Digital Cultural Content Re-imagined: New Avenues for the Economy and Society" – Venice (Italy), 16th-17th October 2014: [official website](#)



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coordinated by the Tuscany Region, "Polis - Polo delle Tecnologie per una Città Sostenibile", APRE Toscana, IPOCH2, the Italian Platform FOR Cultural Heritage [& enHancement], HarmoNET Association.

Promoter is the editor of the portal www.digitalmeetsculture.net is accounted as a remarkable meeting point for collecting and sharing information and events about the digital culture.

Digitalmeetsculture.net was appointed as media partners of several events/projects among which:

- RICHES Conference (Pisa, 4-5/12/2014)
- EAGLE Conference (Paris, 29-30/9/2014)
- EUROMED (Lymassol, Cyprus 3-7/11/2014)
- e-AGE 2013 - 2014 (Gammarath, Tunisia 12-13/12/2013 - Muscat, Oman 10-11/12/2014)
- Digital Heritage Conference 2013 (Marseille, France 28/10-1/11 2013)
- EUDAT Conference (Rome, 28-30/10/2013)
- Lu.Be.c. 2012 - 2013 (Lucca, Italy 18-20/10/2012; 17-19/10/2013)
- Internet Festival 2013 - 2014 (Pisa, 10-13/10/2013, 9-12/10/2014)
- TPDL 2013 (La Valletta, Malta 22-23/09/2013)
- APO-CALYPSE (Clarens, Switzerland 16/11-22/12/2012)
- Athena Project (funded by the European Union under the EuroMed Heritage IV Program)

Links and Documents

- <http://www.digitalmeetsculture.net>
- <http://www.promoter.it>

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Riches Project First International Conference – Pisa, 4-5 December 2014 | Cultural Heritage: Recalibrating Relationships



From pisaconference2014.riches-project.eu - November 3, 11:12 AM
"On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, the International Conference Cultural Heritage: Recalibrating Relationships is being held, presenting to the public the initial results of the RICHES project.

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST – Tuscany System Foundation).

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage. This will be Cultural Heritage: Recalibrating Relationships conference's overall topic.

Attendance to the conference is free. Registration deadline: 2 December 2014."

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Audiences in arts, culture and heritage: solutions to our problems

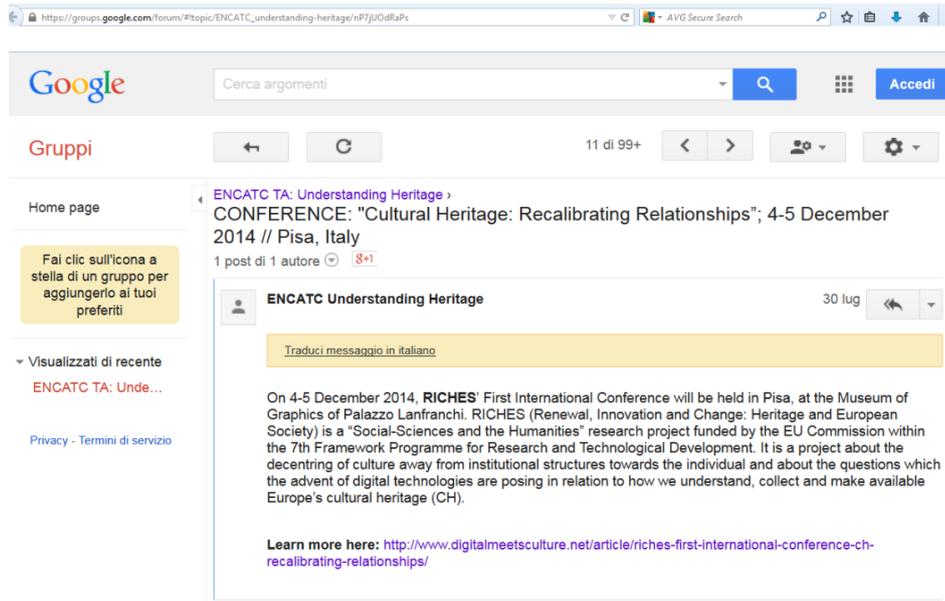


From www.theguardian.com - October 14, 2:56 PM
"Cultural organisations should think of audiences as partners, listen to users and non-users alike, and learn from Ikea"

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München - Deutsches Museum arbeitet mit Google zusammen





https://groups.google.com/forum/#!topic/ENCATC_understanding-heritage/nP7JUGdRaPs

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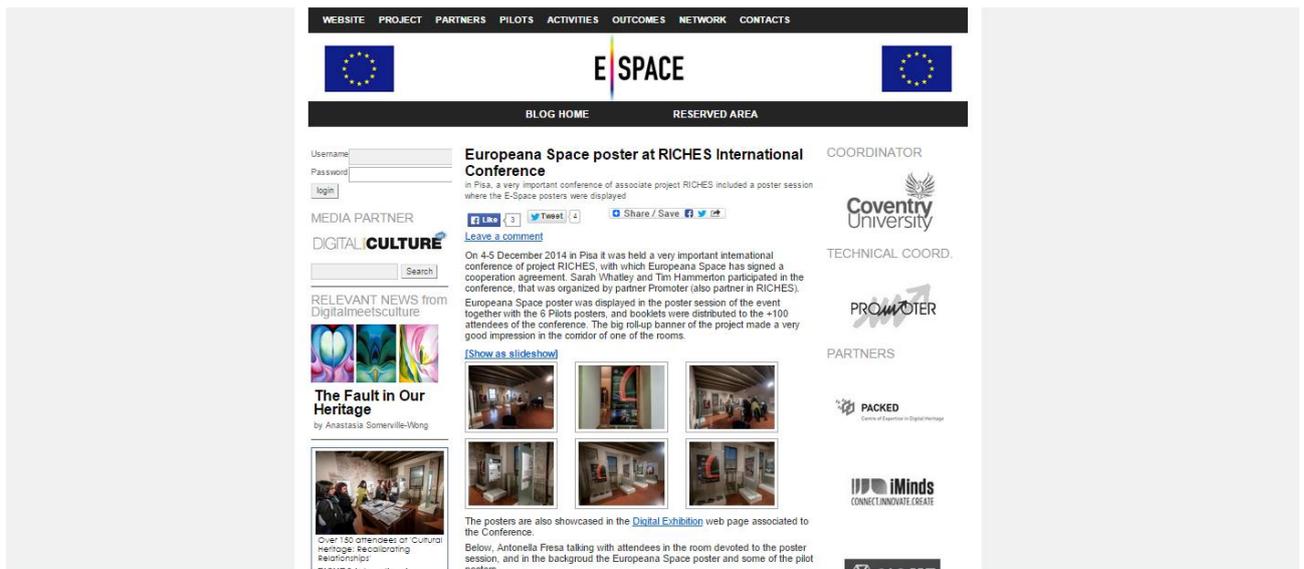
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Traduci messaggio in italiano

On 4-5 December 2014, **RICHES'** First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. RICHES (Renewal, Innovation and Change: Heritage and European Society) is a "Social-Sciences and the Humanities" research project funded by the EU Commission within the 7th Framework Programme for Research and Technological Development. It is a project about the decentring of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage (CH).

Learn more here: <http://www.digitalmeetsculture.net/article/riches-first-international-conference-ch-recalibrating-relationships/>

www.digitalmeetsculture.net/article/europeana-space-poster-at-riches-international-conference/



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Europeana Space poster at RICHES International Conference

in Pisa, a very important conference of associate project RICHES included a poster session where the E-Space posters were displayed.

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RELEVANT NEWS from Digitalmeetsculture

The Fault in Our Heritage
by Anastasia Somerville-Wong

On 4-5 December 2014 in Pisa it was held a very important international conference of project RICHES, with which Europeana Space has signed a cooperation agreement. Sarah Whalley and Tim Hammetton participated in the conference, that was organized by partner Promoter (also partner in RICHES). Europeana Space poster was displayed in the poster session of the event together with the 9 Pilots posters, and booklets were distributed to the +100 attendees of the conference. The big roll-up banner of the project made a very good impression in the corridor of one of the rooms.

[Show as slideshow]

The posters are also showcased in the [Digital Exhibition](#) web page associated to the Conference.

Below, Antonella Fresa talking with attendees in the room devoted to the poster session, and in the background the Europeana Space poster and some of the pilot posters.



first.aster.it/_aster_/viewNews?ID=32493

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NEWS Condividi

RICHES, Conferenza Internazionale Cultural Heritage: Recalibrating Relationships - Pisa, 4-5 dicembre 2014

News n.: 32493

Fonte: APRE del 29/10/2014

Tipo informazione: EVENTO

Il consorzio internazionale RICHES organizza a Pisa, il 4 e 5 dicembre 2014, la conferenza dal titolo Cultural Heritage: Recalibrating Relationships.

L'evento, che si terrà presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana.

La registrazione è aperta **fino al 2 dicembre**.

È inoltre possibile partecipare alla Poster session, previa iscrizione alla Call, **entro il 14 novembre**.

Scadenze	04/12/2014 : Prima giornata
Link	Maggiori informazioni Registrazione
Area di interesse	Territorio nazionale

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FLASH-It
24 ottobre

On occasion of the Italian presidency of the Council of the European Union, the international consortium RICHES (Renewal, Innovation and Change: Heritage and European Society) has chosen Pisa and the atmosphere of the Lungarni as seat for t... Altro...

Glamurs supporting gre...
A global actor in search of a strategy



www.flash-it.eu/blog/item/240-riches-international-conference-cultural-heritage-recalibrating-relationships

The screenshot shows a web page with a blue header and a red sidebar. The main content area is white. The title is "RICHES, International Conference Cultural Heritage: Recalibrating Relationships". The date is "Monday, 27 October 2014 08:37". There is a search bar, a navigation menu, and a "DATABASE USERS" section. The main text describes the conference in Pisa, Italy, on December 4-5, 2014, at the Museum of Graphics of Palazzo Lanfranchi. It mentions the RICHES consortium and the conference's theme: "Bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world".

www.fondazione sistematoscana.it/news/riches-conferenza-internazionale-cultural-heritage-recalibrating-relationships-pisa-4-5-dicembr

The screenshot shows a news article on the website of Fondazione Sistema Toscana. The header includes navigation links: "LA FONDAZIONE", "ASSEMBLEA DI PARTECIPAZIONE", "PROGETTI", "GARE E CAPITOLATI", "NEWS". The article title is "RICHES, CONFERENZA INTERNAZIONALE CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS - PISA, 4-5 DICEMBRE 2014". The text describes the conference as a significant event for the Italian presidency of the Council of the European Union. A sidebar on the right lists statistics: 28,000 audiovisuals in Mediateca, > 300,000 public events in 2013, > 22,000 media visitors per day, > 120 projects in 2013, 7.8 million euros in activity in 2013, and 1st place in tourism portals in the world. A "NEWS" banner is visible at the top of the article content.



www.frh-europe.org/conference-cultural-heritage-recalibrating-relationships-4-5-december-2014/

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Posted on 4 August, 2014 by BHorafade

CONFERENCE – “Cultural Heritage: Recalibrating Relationships” 4-5 December 2014

On 4-5 December 2014, RICHES First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. RICHES (Renewal, Innovation and Change: Heritage and European Society) is a “Social-Sciences and the Humanities” research project funded by the EU Commission within the 7th

www.gonews.it/2014/12/09/terminata-la-mostra-cultural-heritage-al-museo-della-grafica/

Terminata la mostra ' Cultural Heritage' al museo della grafica

09 dicembre 2014 18:42 Cultura Pisa

Terminata la mostra al Museo della Grafica

Si è conclusa con successo la conferenza internazionale Cultural Heritage: Recalibrating Relationships, alla quale sono intervenuti oltre 150 partecipanti provenienti da tutta Europa, dalla Cina e dall'Australia. L'evento, promosso dal Consorzio Europeo del progetto RICHES (Renewal, Innovation and Change: Heritage and European Society), è stato organizzato a Pisa da Promoter Srl (rappresentante italiano del consorzio) nella prestigiosa sede del Museo della Grafica di Palazzo Lanfranchi, che si affaccia sulla riva sinistra del fiume Arno. La conferenza si è aperta nel pomeriggio del 4 dicembre 2014: Antonella Fresa (Promoter Srl) Dario Danti (Assessore alla Cultura per il Comune di Pisa), Alessandro Tosi (Direttore Scientifico del Museo della Grafica) e Mauro Facio (Ministro Italiano dello Sviluppo Economico e coordinatore del progetto europeo CIVIC EPISTEMOLOGIES per la partecipazione dei cittadini alla ricerca nel campo dei beni culturali) hanno rivolto i loro messaggi di saluto al pubblico. Sono intervenuti poi i rappresentanti di due progetti associati: Francesca Lanz del Politecnico di Milano, con una presentazione sulle attività del progetto MeLa (European Museums in an age of migrations) che analizza il ruolo dei Musei d'Europa come possibili luoghi d'incontro culturale e sociale; José María Martín Cívantos dell'Università di Granada con una presentazione di MEMOLA (Mediterranean Mountainous Landscapes) che studia i paesaggi montuosi del Mediterraneo per contribuire ad uno sviluppo sostenibile del territorio e delle sue risorse idrogeologiche e

Altri articoli di Pisa Cascinia

- 25-12-2014 18:22 Cascinia | Cento anni per l'ago Poenari: la visita del sindaco per gli aguzzi
- 25-12-2014 18:04 Cascinia | Babbo Natale arriva in carrozza alla scuola "Girardonni"
- 25-12-2014 17:42 Pisa | Terminata l'autoristrada in via dell'Abetone. Realizzati 3 mila 500 metri quadrati di nuova superficie asfaltata
- 25-12-2014 17:11 Pisa | Promossa l'Iniziativa "Mozzateci per scongiurare disastri"
- 25-12-2014 16:24 Toscana | Investigazione, previsto l'arresto in Italia di massimo 17.500 lavoratori. Ecco come compilare le domande

Gallerie recenti

- 25-12-2014 18:07 Empoli | Nella ricerca della mia il gruppo della "Da Vinci". A Santa Maria sono stati trovati i "Micheleangeli"
- 25-12-2014 17:35 Empoli | Ancora un incidente in via XX Settembre: scontro tra due auto con feriti in via Ammendola
- 25-12-2014 16:35

Capodanno a La Rocca a Castelfalfi

Tweet di Radio Lady

Radio Lady @RadioLadyEmpoli
Appuntamento al Teatro Aurora di Fidenza con lo spettacolo "Roman Numi sumi" [ovw/ly/10ZAP-#radioLadyEmpoli](#) #Empoli

Domagnia Ho... meno + Teatro Aurora

Rumori fuori scena di Michael Yam

Twitta a @RadioLadyEmpoli

Leonardo



www.gonews.it/2014/12/09/terminata-la-mostra-cultural-heritage-al-museo-della-grafica/

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Terminata la mostra ' Cultural Heritage' al museo della grafica

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Terminata la mostra al Museo della Grafica

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La conferenza si è aperta nel pomeriggio del 4 dicembre 2014: Antonella Fresa (Promoter Srl) Dario Danti (Assessore alla Cultura per il Comune di Pisa), Alessandro Tosi (Direttore Scientifico del Museo della Grafica) e Mauro Fazio (Ministero Italiano dello Sviluppo Economico e coordinatore del progetto europeo CIVIC EPISTEMOLOGIES per la partecipazione dei cittadini alla ricerca nel campo dei beni culturali) hanno rivolto i loro messaggi di saluto al pubblico.

Sono intervenuti poi i rappresentanti di due progetti associati: Francesca Lanz del Politecnico di Milano, con una presentazione sulle attività del progetto MeLa (European Museums in an age of migrations)

Fai un regalo ai bambini del Meyer! Il natale è nelle tue mani.

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Altri articoli di Pisa Cascina

- 12-12-2014 10:51 Pisa | Viale Annunziata, per Nerini (Noi adesso) urgono interventi: "Almeno la segnaletica"
- 12-12-2014 10:43 Viopio (per i cittadini) polemizza sui fondi destinati all'associazione Urbino Tocco
- 12-12-2014 10:39 Pisa | Cobas sul convegno annullato sul Jobs act dopo l'annuncio delle contestazioni
- 12-12-2014 10:36 Viareggio | Riallestamenti in A/12 per auto verso Pisa per lo sciopero generale
- 12-12-2014 10:36 Pisa | La biblioteca di San Michele va a gonfie vele: dati in crescita negli ultimi 2 anni

Gallerie recenti

- 12-12-2014 10:34 Toscana | Miglio in corteo a Firenze, Pisa e Siena per lo sciopero di Cgil e Uil
- 11-12-2014 19:47

gnews.tv Photogallery RADIO live

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[Firenze] Centri per l'impiego e migranti, in 22mila usufrucono del servizio orientamento

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Twitta a @RadioLadyEmpoli

www.gonews.it/2014/10/23/la-conferenza-internazionale-cultural-heritage-arriva-in-citta/

La conferenza internazionale Cultural Heritage arriva in città

23 ottobre 2014 19:41 | Attualità | Pisa



Scelta Pisa come sede della Conferenza Internazionale Cultural Heritage: Recalibrating Relationships. In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships.

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Altri articoli di Pisa Cascina

- 31-10-2014 07:28 Ponsacco | I ladri prendono di mira l'edicola 'La Rosa': secondo colpo in un anno. Spariti 1000 euro
- 31-10-2014 07:18 Pietrasanta | Morte di Franco Panariello, c'è anche una pisana a processo
- 30-10-2014 21:14 Pisa | Il prof. Massimo Seccia va in pensione: il saluto di allievi e colleghi
- 30-10-2014 20:33 Pisa | Aeroporto, il sindaco Filippeschi: "Rossi verrà in"



www.gonews.it/2014/10/24/a-palazzo-lanfranchi-la-conferenza-internazionale-cultural-heritage-recalibrating-relationships/

The screenshot shows the gonews.it website interface. At the top, there are several banners: 'CONSEGNA A CASA...tutti i Giorni!', '#gonews.it' with 'Pisa Cascina' and the date 'venerdì 31 ottobre 2014 - 10:02', and a 'T & R OUTLET' advertisement for a clothing store. Below these is a navigation menu with regional links like 'TOSCANA HOME', 'EMPOLESE VALDELSA', etc., and a 'PISA CASCINA' link. A main banner reads 'TI AIUTIAMO A FARE I CONTI PER RISPARIARE SOLDI ED ENERGIA IN CASA'. The article title is 'A palazzo Lanfranchi la conferenza internazionale Cultural Heritage: Recalibrating Relationships', dated '24 ottobre 2014 12:20' from 'Pisa'. The text describes the event as the Italian semester of the RICHES consortium's presidency, held at Palazzo Lanfranchi. Social media sharing options for Facebook, Twitter, and Google+ are visible. A sidebar on the right features 'gonews.tv' and 'RADIO live' sections with video and photo thumbnails, and an advertisement for 'Eurocar S.r.l.'.

www.heritageportal.eu/Browse-Topics/HERITAGE-IDENTITY/RICHES-Cultural-Heritage-Recalibrating-Relationships.16432.shortcut.html

The screenshot shows the Heritage Portal website interface. At the top, there is a search bar and a 'VIEW MOBILE SITE' link. The main header features the 'HERITAGE PORTAL' logo with the tagline 'RESEARCH, CONNECT, DISCOVER' and a 'CULTURAL HERITAGE A CHALLENGE FOR EUROPE' banner with 'REGISTER' and 'SIGN IN' buttons. The navigation menu includes 'HOME', 'CONTRIBUTE', 'BROWSE TOPICS', 'NEWS & EVENTS', 'ABOUT US', 'RESOURCES', and 'HELP'. The article title is 'RICHES CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS'. The text describes the event as the Italian semester of the RICHES consortium's presidency, held at Palazzo Lanfranchi. A large image shows a view of Pisa with a bridge over the Arno river. A sidebar on the right titled 'SEE WHO'S INVOLVED' lists several contributors with their names and 'View Profile' links. Below that is a 'BROWSE TOPICS' section with categories like 'BIOLOGICAL SCIENCES', 'MATERIALS', and 'ARCHAEOLOGY'.



www.i2cat.net/en/projects/riches



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sciences. Its interdisciplinary team will research the context of change in which European CH is transmitted, its implications for future CH practices, and the frameworks - cultural, legal, financial, educational and technical - to be put in place for the benefit of all audiences and communities in the digital age.

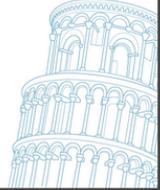
Particular aim of the project is making CH lively, living and most of all, lived by the EU citizens focusing on the following issues and objectives:

- Identify trends, opportunities and threats for cultural institutions; gather and explore best practices with users; highlight strengths and weaknesses.
- Shorten the distances between people - especially younger generations - and CH, to put CH at the heart of the EU governments' development policy priorities, particularly in the current economic circumstances thus exploring co-creation processes and involvement of the media as instruments to help bridge the gap between CH and young people and those who are not, or do not feel, fully represented in and by traditional CH institutions and practices.
- Explore how transferring traditional skills to new social and productive contexts can enable new opportunities for exploitation.
- Investigate how curators of memory institutions need to transform their skills to manage digital heritage, to create digital libraries, to devise digital exhibitions, to interact digitally with users and visitors.
- Produce evidence-based policy recommendations and practical resources for stakeholders and decision-makers (policy makers, programme owners, CH managers, public administrators and private entrepreneurs).

Nona Campredon



RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES INTERNATIONAL CONFERENCE
PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

www.isprambiente.gov.it/it/news/cultural-heritage-recalibrating-relationships

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Cultural Heritage: Recalibrating Relationships

Riches Project First International Conference

Cultural Heritage: Recalibrating Relationships Riches Project First International Conference è un evento inserito nel programma ufficiale del semestre di Presidenza italiano dell'UE e rappresenta un'occasione strategica per proporre un piano di lavoro condiviso a livello europeo sul tema della valorizzazione del patrimonio digitale, nel quale si riconosce la trasversalità della cultura e si vuole favorire la collaborazione tra i vari settori di concerto con le istituzioni europee.

La Biblioteca ISPRA in collaborazione con la Sezione di Storia delle Geoscienze della SGI, crede fortemente nel valore del patrimonio culturale digitale da salvaguardare, diffondere e condividere attraverso i canali moderni offerti dalla rete tra cui i social network che rappresentano la nuova frontiera divulgativa.

Il Gruppo di lavoro presenta un poster dal titolo [The digitalization of geological cultural heritage as a key tool for the preservation and dissemination](#) a seguito di un intenso anno di lavoro di digitalizzazione e divulgazione sul web dei risultati ottenuti e si propone nuove prospettive future a partire dalla cartografia storica: GIS, Story telling e story map.

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04 dicembre 2014 15:00 al
05 dicembre 2014 17:30

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CONFERENZA CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

Ricalibrare le relazioni: nuovi modi d'interagire con la cultura per un'Europa che sta cambiando

In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships.

Riavvicinare la cultura ai cittadini ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali. L'evento, che si terrà il 4 e 5 dicembre presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio del Ministero Italiano dello Sviluppo Economico, della Regione Toscana, del Comune di Pisa, dell'Università di Pisa e di Fondazione Sistema Toscana.

Obiettivo principale del progetto è riavvicinare la cultura ai cittadini, ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali. Tale processo di riavvicinamento potrà contribuire a sbloccare il potenziale creativo, sociale ed economico racchiuso nel patrimonio culturale europeo, generando vantaggi per l'intera comunità.

Esperti di rilievo internazionale, europei ed extra-europei, intervengono alla conferenza suggerendo nuovi modi di definire valore e significato della cultura nella nostra società contemporanea e riflettendo sull'importanza dei processi inclusivi e partecipatori cui le istituzioni culturali all'avanguardia stanno aderendo con interesse e successo.

Durante i due giorni del convegno, i partecipanti potranno visitare la mostra dedicata al disegnatore italiano Tullio Pericoli nella stessa sede della conferenza, presso il Museo della Grafica. La visita si concluderà con un cocktail di benvenuto.

247.libero.it/rfocus/20527434/1/conferenza-internazionale-a-pisa/

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Cosenza, ecco i cinque finalisti del Premio Sila '49
...Settis è uno dei più illustri studiosi di fama internazionale e ...a Los Angeles il Getty Research Institute (1994-99) e a Pisa la ...Sila ha prodotto eventi significativi come la storica conferenza di ...
Stilla.it - 26-10-2014

Una conferenza internazionale per riavvicinare cultura e cittadini
Il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage ...del Consiglio dell'Unione Europea ha scelto Pisa come ...dell'Unione Europea ha scelto Pisa come sede della conferenza ...
PaginaQ - 24-10-2014

Sabato a Montepulciano conferenza sulla cultura cinese
... nuova direttrice dell'Istituto Confucio di Pisa, al seminario "... nella scorsa primavera, il convegno internazionale sul vino tra ... La conferenza-seminario "Forma sinarum" sarà tenuta da Danilo Sosola...
SienaFree - 24-10-2014

23-24 ottobre 2014, in breve da Pandora, il pianeta della politica regionale

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European Museums in an age of migrations Tuesday 25 November 2014

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Cultural Heritage: Recalibrating Relationships

4-5 December 2014

Pisa, Italy | Museum of Graphics, Palazzo Lanfranchi

On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, the International Conference Cultural Heritage: Recalibrating Relationships is being held, presenting to the public the initial results of the RICHES project.

The event is organised by RICHES partner Promoter Srl with the support of Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST – Tuscany System Foundation).

RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage. This will be Cultural Heritage: Recalibrating Relationships conference's overall topic.

Attendance to the conference is free. Registration deadline is set on 2 December 2014.

[link to the Conference](#)

2014, DECEMBER 2014, ITALY, PISA 2 NOVEMBER 2014

Pisa: CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

0 Views by [Ben Stevens](#)

Laurea On Line
I Figli ti Impegnano? Studia Online da Casa. Rivolgiti ad eCampus ora!

December 04, 2014 at Museo della Grafica – Palazzo Lanfranchi Pisa in Pisa.

The conference is organised by Promoter Srl, RICHES' Italian Partner as well as Communication & Dissemination Manager of the project.

RICHES main objective is to challenge the "democratic deficit" that in Europe still exists between producers/curators of CH and consumers/users of CH and to explore ways of breaking down distinctions between the "making" and "using" of heritage.

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The topic of Pisa's International Conference is perfectly inserted in this framework; the conference title, "Cultural Heritage: recalibrating relationships", talks exactly about that: about decentering culture and cultural heritage away from institutional structures towards the individual, so recalibrating the relationship between CH keepers and CH users.

For more information visit <http://www.riches-project.eu/pisaconference2014.html>

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4 dicembre (15.00 – 19.00) e 5 Dicembre 2014 (09.00 – 17.30)

**CONFERENZA INTERNAZIONALE DI CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS**

Il Museo della Grafica di Palazzo Lanfranchi,
Pisa

Interverranno inoltre rappresentanti del consorzio di progetto (**Università di Coventry**, Coordinatore, Gran Bretagna; **Promoter Srl**, Italia; **Municipalità di Rostock**, Germania; **Museo nazionale di etnologia**, Olanda; **Società WAAG**, Olanda; Università di Exeter, Gran Bretagna; **Fondazione i2CAT**, Spagna; **Università della Danimarca meridionale**, Danimarca; **Fondazione per il patrimonio culturale prussiano**, Germania)

Pisa, 4 Dicembre (15.00 - 17.00)

15.00 – 17.00 Presentations of the project's outcomes: [co-creation sessions](#). Moderated by Dick van Dijk of Waag Society:

15.00 – 15.15 Janine Prins, Waag Society - "The power of diversity"

15.15 – 15.30 Douwe-Sjoerd Boschman - "The co-creative process"

15.30 – 15.45 Co-creation sessions: video presentation

15.45 – 16.05 Ilias Zian (National Museum of World Cultures, Leiden) and Emma Waslander (Stedelijk Museum, Amsterdam) - "In search of identity"

16.05 – 16.25 Hodan Warsame and Tirza Balk, collective Redmond Amsterdam - "Decolonising the Museum"

16.25 – 16.40 Laura van Broekhoven, Stichting Rijksmuseum voor Volkenkunde, Leiden - "Impact at the Museum"

16.40 – 17.00 Discussion

17.00 – 17.30 Conclusions

Per informazioni:

info@riches-project.eu

pierotti@promoter.it

www.paginaq.it/2014/10/24/conferenza-internazionale-per-riavvicinare-cultura-cittadini/

Una conferenza internazionale per riavvicinare cultura e cittadini



Pisa - Cultura, Pisa - Una conferenza internazionale per riavvicinare cultura e cittadini

Il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society), in occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea ha scelto Pisa come sede della conferenza **Cultural Heritage: Recalibrating Relationships**

L'evento, che si terrà il 4 e 5 Dicembre 2014 presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio del Ministero Italiano dello Sviluppo Economico, della Regione Toscana, dei Comuni di Pisa, dell'Università di Pisa e della Fondazione Sistema Toscana.

L'obiettivo principale del progetto RICHES, finanziato dalla Commissione Europea nell'ambito del 7° Programma Quadro, è **riavvicinare la cultura ai cittadini**, ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali e che mira a cambiare abitudini il generale creativo, sociale ed economico racchiuso nel patrimonio culturale europeo, generando vantaggi per l'intera comunità.

Alla conferenza interverranno esperti di rilievo internazionale, europei ed extra-europei, che suggeriranno modi di definire il valore e il significato della cultura nella nostra società, riflettendo sull'importanza dei processi inclusivi e partecipatori tra le istituzioni culturali: stanno aderendo con interesse e successo.

Affaire Staflette, Aiello: "La relazione è protocollata, ma incompleta"

31 ottobre 2014 • Pisa, Cronaca

La relazione c'è ma non c'è. È protocollata ma "incompleta", non accessibile ai consiglieri e non si sa quando verrà resa disponibile. Questo in sintesi...

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Foscahanda, Serfogli: "Confidiamo di arrivare a un accordo il..."

31 ottobre 2014 • Pisa, Scuola-Università



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"Ricordi dai nostri album di famiglia", All Our Yesterdays once again in Pisa





13
DEC 2014



0

in Digital art

From 11th April to 2nd June 2014, the Museum of Graphics in Pisa at Palazzo Lanfranchi hosted a great exhibition of early photography, entitled *All Our Yesterdays (1839-1939) Life through the lens of Europe's first photographers*, organized by company Promoter and realized by the EU-funded project Europeana Photography.



The room in Palazzo Lanfranchi ready for the RICHES Conference, with the photos of the exhibition on the walls. During the *All Our Yesterdays* exhibition, all the visitors were invited to bring their own vintage family photos, to be digitized and included in a virtual collection.

The citizens' feedback was enthusiastic and about 1.000 photos were provided for digitization. The digital images are preserved in the Promoter's Digital Gallery to be re-used for cultural and dissemination purposes.

The photographic association Imago curated a selection of 80 of them, again displayed in the rooms of Palazzo Lanfranchi, on 6-14 December 2014. This is a truly crowdsourced exhibition, born thanks to the citizen of Pisa and near towns, who provided their vintage photos to be brought back to life through the digital technologies.

The opening of the exhibition was organized during the International Conference of RICHES project, hosted in the same venue on 4-5 December. A dedicated desk was also at disposal for the visitors to explore and enjoy the virtual exhibition of All Our Yesterdays (available at www.earlyphotography.eu and in AppStore).

Next to traditional shots of individual and group portraits, in this selection we can discover other recurring themes:

Categories

- American Museum of natural history
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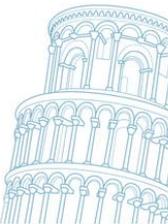
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CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

RICHES PROJECT INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



CIVIC EPISTEMOLOGIES @ RICHES PROJECT INTERNATIONAL CONFERENCE , PISA 4-5 DECEMBER 2014

Posted on August 28, 2014 by Manuele Buono

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On 4-5 December 2014, RICHES' First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. The conference, patronised by the Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (Tuscany System Foundation), is organised by Promoter Srl, RICHES' Italian Partner as well as Communication & Dissemination Manager of the project.

RICHES (Renewal, Innovation and Change: Heritage and European Society) is a "Social-Sciences and the Humanities" research project funded by the EU Commission within the 7th Framework Programme for Research and Technological Development. It is a project about change: about the decentring of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage (CH).

The project's main objective is therefore reducing the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users: such recalibration process will maximise



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RICHES First International Conference "Cultural Heritage: Recalibrating Relationships"

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04.12.2014 - 05.12.2014 | Pisa, Italy

RICHES First International Conference "Cultural Heritage: Recalibrating Relationships"

On 4-5 December 2014, RICHES' First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. The conference will focus on the topic "Cultural Heritage: Recalibrating Relationships".

RICHES (Renewal, Innovation and Change: Heritage and European Society) is a "Social-Sciences and the Humanities" research project funded by the EU Commission within the 7th Framework Programme for Research and Technological Development. It is a project about change: about the decentring of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage (CH).

The project's main objective is therefore reducing the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users: such recalibration process will maximise cultural creativity and ensure that the whole European community can benefit from the social and business potential of Cultural Heritage.

The topic of Pisa's International Conference "CH: Recalibrating Relationships", as stated by the title, is perfectly inserted in this framework. During the two-day event, the 10 project's partners (Coventry University from UK, Hansastadt Rostock from Germany, Stichting Rijksmuseum voor Volkenkunde from The Netherlands, WAAG Society from The Netherlands, the University of Exeter from UK, Promoter Srl from Italy, Fundació i2CAT from Spain, Syddansk Universitet from Denmark, Stiftung Preussischer Kulturbesitz from Germany, Türkiye Cumhuriyeti Kültür ve Turizm Bakanlığı from Turkey) will present the project's outcomes and illustrate the progress and advances made by the research. Well-known experts, from Europe and outside Europe, will intervene as speakers.

For more information visit www.riches-project.eu

↓ Conference programme (pdf)

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www.pisaunicaterra.it/index.php?option=com_eventlist&i=3374&alias=riches_conferenza_internazionale_cultural_heritage_recalibrating_relationships&lang=

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Eventi

TITOLO: RICHES, Conferenza Internazionale Cultural Heritage: Recalibrating Relationships

QUANDO: 04/12/2014 - 05/12/2014

CATEGORIA: Arte e cultura

DOVE: Pisa

DESCRIZIONE

Ricalibrare le relazioni: nuovi modi d'interagire con la cultura per un'Europa che sta cambiando

In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships.

L'evento, che si terrà il 4 e 5 dicembre presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio del Ministero Italiano dello Sviluppo Economico, della Regione Toscana, del Comune di Pisa, dell'Università di Pisa e di Fondazione Sistema Toscana.

Obiettivo principale del progetto è ravvicinare la cultura ai cittadini, ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali. Tale processo di ravvicinamento potrà contribuire a sbloccare il potenziale creativo, sociale ed economico racchiuso nel

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Pisa scelta come sede per la Conferenza Internazionale Cultural Heritage
Il 4 e 5 dicembre al Museo della Grafica. Germania, Cina, Spagna: esperti da tutto il mondo, presente anche Bill Thompson della BBC

Pisa - 07/11/2014



Scelta Pisa come sede della Conferenza Internazionale Cultural Heritage: Facilitating Relationships in occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Langarini come sede dell'importante conferenza Cultural Heritage Facilitating Relationships.

L'evento, che si terrà il 4 e 5 dicembre presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana. RICHES è un progetto di ricerca finanziato dalla Commissione Europea nell'ambito del 7° Programma Quadro.

Obiettivo principale del progetto è riavvicinare la cultura ai cittadini, ricambiando il rapporto tra pubblico e professionisti dei Beni Culturali. Tale processo di riavvicinamento potrà contribuire a sbloccare il potenziale creativo, sociale ed economico racchiuso nel patrimonio culturale europeo, generando vantaggi per l'intera comunità. Esperti di rilievo internazionale, europei ed extra-europei, interverranno alla conferenza suggerendo nuovi modi di definire valore e significato della cultura nella nostra società contemporanea e riflettendo sull'importanza dei processi inclusivi e partecipatori cui le istituzioni culturali all'avanguardia stanno aderendo con interesse e successo.

- Nell Forbes dell'Università di Coventry (UK), Storico - Definire il "valore" della Cultura
- Xiao Chun Situ del Beijing Youth Daily (BC), Artista e Reporter - L'Arte Digitale e i Beni Culturali Digitali in Cina
- Bill Thompson della BBC (UK), Esperto di Tecnologia e Comunicazione - Il patrimonio culturale degli archivi radiofonici: oltre ad informare, insegnare, intrattenere come può la BBC coinvolgere il suo pubblico?
- Nic Leonhardt dell'Università di Monaco (DE), Esperta di Beni Culturali Digitali e Arti Sceniche - La tangibilità dell'effimero: Arti Umanistiche Digitali e Cultura e Teatrale; i - valori locali, commissioni globali e storie di relazioni

Interverranno inoltre rappresentanti del consorzio di progetto (Università di Coventry, Coordinatore, Gran Bretagna; Promoter Srl, Italia; Municipalità di Rortock, Germania; Museo nazionale di etnologia, Olanda; Società Waag, Olanda; Università di Essex, Gran Bretagna; Fondazione iCAT, Spagna; Università della Danimarca meridionale, Danimarca; Fondazione per il patrimonio culturale germanico, Germania; Ministero turco per la cultura ed il turismo, Turchia) per presentare i primi risultati della ricerca e introdurre future prospettive di indagine.

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Pisa ospita Cultural Heritage
A Palazzo Lanfranchi un appuntamento internazionale

Pisa - dal 04/12/2014 al 05/12/2014



Si sta avvicinando un appuntamento importante per la nostra città: la Conferenza Internazionale Cultural Heritage: Recalibrating Relationships, promossa dal Consorzio Europeo del progetto RICHES (Renewal, Innovation and Change: Heritage and European Society), si sta avvicinando.

L'evento, che si terrà il 4-5 Dicembre 2014 a Pisa, presso il Museo della Grafica di Palazzo Lanfranchi, si aprirà con i messaggi di benvenuto di Marco Filippeschi, Sindaco di Pisa, di Dario Dani, Assessore alla Cultura per il Comune di Pisa, di Alessandro Tosi, Direttore Scientifico del Museo della Grafica e di Mauro Fazio, del Ministero Italiano dello Sviluppo Economico, e porterà nella nostra città esperti di rilievo internazionale, provenienti dall'Europa e dall'Asia: Neil Forbes dell'Università di Coventry, Xiao Chun Situ del Beijing Youth Daily dalla Cina, Bill Thompson della BBC, Nic Leonhardt dell'Università di Monaco, Esperta di Beni Culturali Digitali e Arti Sceniche.

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«Investire in cultura produce ricchezza e crea sinergie»

L'assessore Danti a Palazzo Lanfranchi ha inaugurato la conferenza internazionale "Cultural Heritage"

Pisa - 04/12/2014

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Iniziata a Museo della Grafica di Palazzo Lanfranchi i lavori della Conferenza Internazionale "Cultural Heritage: recalibrating relationships", per la prima volta ospitata a Pisa, promossa dal Consorzio Europeo del progetto RICHES (Renewal, Innovation and Change: Heritage and European Society). L'Assessore alla cultura del Comune di Pisa Dario Danti ha portato il saluto del Sindaco e dell'Amministrazione Comunale e ha espresso orgoglio e soddisfazione per l'opportunità che la nostra città ha di ospitare un evento così importante: «Investire in cultura è importante per un duplice motivo: perché è un tipo di investimento che produce ricchezza e perché crea l'opportunità di realizzare sinergie tra gli enti e tra i cittadini. Palazzo Lanfranchi è nato proprio grazie all'impegno concreto dell'Amministrazione comunale e dell'Università. Pisa inoltre vanta molti progetti, realizzati o in corso di realizzazione, che sono possibili grazie a finanziamenti europei. L'auspicio dunque è che il confronto tra gli enti, a livello internazionale, possa incrementare e ricalibrare le relazioni per creare cultura e ricchezza».

Alessandro Tosi, Direttore Scientifico del Museo della Grafica sottolineando l'importanza della sinergia tra persone e collezioni ha ricordato che proprio in questi giorni sono in corso due mostre al Lanfranchi: quella delle incisioni di **Tullio Pericoli** e **All our Yesterday. Ricordi dai nostri album di famiglia** e che queste mostre sono un esempio eccellente dei risultati che si possono raggiungere facendo incontrare l'arte e le persone in modo attivo.

Mauro Fazio, del Ministero dello Sviluppo Economico, che ha definito Palazzo Lanfranchi uno dei palazzi più belli di Pisa, ha sottolineato l'importanza di questo evento e l'importanza di definire i ruoli degli stati e delle comunità che, cooperando, possono promuovere eccellenze del territorio.

L'evento, che si concluderà domani, **venerdì 5 dicembre**, vedrà numerosi interventi di esperti internazionali che si confronteranno sul rinnovamento delle Istituzioni culturali e la coesione sociale e territoriale: lo scopo principale della conferenza è quella di analizzare il tema di riavvicinare la cultura ai cittadini con l'intento di ricalibrare il rapporto tra pubblico e professionisti dei Beni Culturali.

Ci saranno interventi di esperti di rilievo internazionale, provenienti dall'Europa e dall'Asia: Neil Forbes dell'Università di Coventry (Gran Bretagna), Storico, Xiao Chun Situ del Beijing Youth Daily (Cina), Artista e Reporter; Bill Thompson della BBC (Gran Bretagna), Esperto di Tecnologia e Comunicazione; Nic Leonhardt dell'Università di Monaco (Germania), Esperta di Beni Culturali Digitali e Arti Sceniche.

L'evento è organizzato da Promoter Srl, rappresentante italiano del consorzio europeo RICHES, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana.

Tiziana Paladini

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A Pisa la Conferenza Internazionale Cultural Heritage

Appuntamento il 4 e 5 dicembre al Museo della Grafica

Pisa - 20/11/2014

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Si sta avvicinando un appuntamento importante per la nostra città: la Conferenza Internazionale Cultural Heritage: Recalibrating Relationships, promossa dal Consorzio Europeo del progetto RICHES (Renewal, Innovation and Change: Heritage and European Society).

L'evento, che si terrà in data 4-5 Dicembre 2014 a Pisa, presso il Museo della Grafica di Palazzo Lanfranchi, si aprirà con gli interventi del sindaco di Pisa **Marco Filippeschi**, dell'Assessore alla Cultura per il Comune di Pisa **Dario Danti**, di **Alessandro Tosi**, Direttore Scientifico del Museo della Grafica e di **Mauro Fazio del Ministero dello sviluppo economico**

Tra gli argomenti che verranno affrontati il rinnovamento delle Istituzioni culturali e la coesione sociale e territoriale: la conferenza è incentrata sul tema di riavvicinare la cultura ai cittadini con l'intento di ricalibrare il rapporto tra pubblico e professionisti dei Beni Culturali. Il programma è molto ricco e prevede nella sessione pomeridiana del 5 dicembre uno spazio dedicato alle attività di co-creazione promosse da istituzioni culturali europee all'avanguardia. Esperti della Waag Society di Amsterdam e del Museo Nazionale di Etologia di Leiden (Olanda) mostreranno al pubblico possa partecipare, insieme ai professionisti del settore culturale, ai processi di creazione di contenuti culturali innovativi.

Ci saranno interventi di esperti di rilievo internazionale, provenienti dall'Europa e dall'Asia: Neil Forbes dell'Università di Coventry (Gran Bretagna), Storico, Xiao Chun Situ del Beijing Youth Daily (Cina), Artista e Reporter; Bill Thompson della BBC (Gran Bretagna), Esperto di Tecnologia e Comunicazione; Nic Leonhardt dell'Università di Monaco (Germania), Esperta di Beni Culturali Digitali e Arti Sceniche.

L'evento è organizzato da Promoter Srl, rappresentante italiano del consorzio europeo RICHES, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana.

Per maggiori informazioni, si può visitare il sito dell'iniziativa <http://pisaconference2014.riches-project.eu/>, che contiene anche una cartella stampa in lingua italiana, all'interno della quale potrete trovare belle immagini di Pisa scattate dal fotografo Rudy Pessina

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3,4 ★ 3,4 su 5 stelle · 16 recensioni

Francesco Stea Pagliai — Sarebbe già pessimo come giornale; per essere "comunicazione istituzionale" è ancora peggio, è la Pravda della Giunta con tanto di ogni mediatca per gli oppositori e nessun senso delle istituzioni, anzi della dignità.
22 agosto 2014 · 6

Peppe Deika — notizie false pilotate dal comune
21 agosto 2014 · 5

Sandra Puntoni — Buongiorno. Ieri sera ho partecipato a Calci di Stelle a Marina di Pisa. Visto che e' la prima volta che viene organizz...
2 agosto 2014 · 1

"Immaginetta" a Putignano

«Ripristinare la legalità nei terreni agricoli trasformati in strutture abitative»
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Pisa 4 dicembre 2014 - Il comunicato dell'Amministrazione Comunale - Il Comune di Pisa sta affrontando da tempo la questione relativa all'acquisto di terreni agricoli per la...

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4 dicembre

A Palazzo Lanfranchi la conferenza internazionale Cultural Heritage

Cultural Heritage a Palazzo Lanfranchi
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Iniziata al Museo della Grafica di Palazzo Lanfranchi i lavori della Conferenza Internazionale Cultural Heritage: recalibrating relationships, per la prima volta ospitata a Pisa, promossa dal Consorzio Europeo del progetto RICHES (Renewal...

Mi piace · Commenta · Condividi

Piace a Fabrizio Quochi, Francesca Ughi e Rita Aliano.

eventi.pisaonline.it/?pagina=eventi&IDR1C=1391

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PISA EVENTI



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AZIENDE

ABITALIA TOWER PLAZA - Hotel 5 stelle Pisa
GRAND HOTEL GOLF - Hotel 4 stelle Tirrenia
HOTEL ARISTON - Hotel 3 stelle Pisa
HOTEL LA TORRE - Hotel 3 stelle PISA
HOTEL MODERNO - Hotel 2 stelle Pisa
HOTEL NOVECENTO - Hotel 3 stelle Pisa
HOTEL ROMA - Hotel 3 stelle Pisa

Hotel Novocento Pisa
Hotel in Pisa historical center near to the Leaning Tower. Book directly to the Hotel!
www.hotelnovocento.pisa.it

Hotel Roma
3 stars Hotel near the Leaning Tower of Pisa (few steps)! Direct booking!
www.hotelsroma.pisa.it

Residence Isolverde
Residence in Pisa (Cisanello), not far away from the city historical center.
www.isolverde.com

Royal Victoria Hotel
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www.royalvictoria.it

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PONTE DELL'IMMACOLATA A PISA
Offerta speciale Residenza Isola Verde

OFFERTA SPECIALE VALIDA SOLO FINO AL 21 DICEMBRE!
Antica Trattoria da Bruno



IN TRENTORNI
FOTO
EVENTI

EVENTI PISA
(iscritti alla newsletter)



CONFERENZA CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

Ricalibrare le relazioni: nuovi modi d'integrare con la cultura per un'Europa che sta cambiando

In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e il patrimonio dei suoi Luoghi come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships.

Rivitalizzare la cultura e il patrimonio riciclando il rapporto tra pubblico e professionisti dei Beni Culturali

L'evento, che si terrà il 4 e 5 dicembre presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promotor Srl, rappresentante italiano del consorzio, con il patrocinio del Ministero Italiano dello Sviluppo Economico, della Regione Toscana, del Comune di Pisa, dell'università di Pisa e di Fondazione Sistema Toscana.

Obiettivo principale del progetto è rivitalizzare la cultura e il patrimonio riciclando il rapporto tra pubblico e professionisti dei Beni Culturali. Tale processo di avvicinamento potrà contribuire a sbloccare il potenziale creativo, sociale ed economico racchiuso nel patrimonio culturale europeo, generando vantaggi per l'intera comunità.

Sperti di livello internazionale, europei ed extra-europei, l'interamento alla conferenza suggerono nuovi modi di definire valore e significato della cultura nella nostra società contemporanea e riflettono sull'importanza dei processi inclusivi e partecipativi cui le istituzioni culturali attraverso stanno aderendo con interesse e successo.

Durante i due giorni del convegno, i partecipanti potranno visitare la mostra dedicata al disegnatore italiano Tullio Pericoli nella stessa sede della conferenza, presso il Museo della Grafica. La visita si concluderà con un cocktail di benvenuto.

Coffee break e pranzo a buffet verranno offerti a tutti i partecipanti.

La partecipazione alla conferenza è gratuita. Si prega di registrarsi entro il 2 dicembre cliccando su questo link.

fonte portale del turismo pisae

Conferenza Cultural Heritage: Recalibrating Relationships Pisa

(From Thursday, December 04, 2014. To Friday, December 05, 2014)
-10



The screenshot shows a Facebook page for 'Playmarche'. The top navigation bar includes 'Recenti' and 'Fondazione:'. Below this, there are sections for 'Sponsorizzata' (featuring a 'Linea Mania' advertisement) and 'Mi piace questa Pagina' (with 84,956 likes). The main content area displays three posts:

- Pierluigi Feliciati** (30 ottobre alle ore 17.53): "Daniele è un amico e un esempio per tutti noi: «Non chi comincia ma quel che persevera» (Leonardo da Vinci)". 3 likes.
- Massimo Riccetti** (15 ottobre alle ore 17.39): "https://www.facebook.com/events/1471903818408773/?ref_newsfeed_story_type=regular". 2 likes.
- Pierluigi Feliciati** (23 settembre alle ore 8.53): "Interessante articolo, citato da Manfred Thaller nel suo keynote spe... Altro...".

Below the posts is a 'REVISIONI' section. A featured article is also visible:

- Playmarche ha condiviso un link.** (30 ottobre): "Riches Project First International Conference – Pisa, 4-5 December 2014 | Cultural Heritage:..." with a link to www.forbes.com. The article text reads: "This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement n° 612789."

<https://www.facebook.com/playmarche>

This screenshot shows the Facebook page for 'Playmarche' with a different set of content:

- Navigation:** Search bar, profile picture, 'Claudia', 'Home', '20+', 'Trova amici', and notification icons.
- Left Sidebar:** Includes 'Spin-off dell'Università di Macerata', a website link (<http://www.playmarche.it/>), 'Impressum', and 'Proponi modifiche'. Below this is a 'FOTO' gallery with images of a robot, a 'Day' sign, and a 'tipicità' logo.
- Main Content:**
 - Post:** "Forget Indiana Jones: Here Comes The Robot Archeologist" from www.forbes.com. Text: "Nine years ago, in 2005, Juan A. Barceló of the Universitat Autònoma de Barcelona, published a paper called 'A Science Fiction Tale? A robot called 'Archeologist': In it, he imagined the automatic archeologist, as a 'roboto-ROV (Remotely Operated vehicle), able to move in the field, take samples, a...". 1 like.
 - Share:** "Playmarche ha condiviso un link." (1 novembre): "ci saremo, con il nostro poster!".
 - Link:** "RICHES International Conference 4-5 December 2014" with link www.eventbrite.co.uk. Text: "On 4-5 December 2014, in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, it is being held the International Conference Cultural Heritage: Recalibrating Relationships, presenting to the public...".
- Right Sidebar:** Similar to the first screenshot, with 'Recenti', 'Fondazione:', 'Sponsorizzata' (Linea Mania), and 'Mi piace questa Pagina' (84,956 likes).



Friday, 31 October 2014

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RICHES International Conference

Pisa, 4-5 December 2014

0 0

[Leave a comment](#)

PREFORMA project will participate to the [digital poster exhibition](#) at the [International Conference](#) organised by the [RICHES](#) project on December 4th and 5th in Pisa, at the Museum of Graphics of Palazzo Lanfranchi.

The event, patronised by the Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana, is organised by Promoter Srl, partner also of PREFORMA.

COORDINATOR



TECHNICAL COORD.



PARTNERS



MEDIA PARTNER



RELEVANT NEWS from Digitalmeetsculture



Karlsruhe, 14 November 2014
Symposium on Digital Society and Cultural Memory



www.digitalmeetsculture.net/article/preforma-at-the-riches-international-conference/

Tuesday, 23 December 2014

WEBSITE PROJECT PARTNERS TENDER ACTIVITIES OPEN SOURCE PORTAL COMMUNITY DOWNLOAD CONTACTS

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PREFORMA at the RICHES International Conference

Pisa, 4-5 December 2014

0 0

[Leave a comment](#)

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DIGITAL CULTURE

RELEVANT NEWS from Digitalmeetsculture

Open Preservation Foundation
Call for Participation
OPF Digital Preservation Community Survey

By Franklin BOURDAIN

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RICHES International Conference concluded successfully!
 Over 150 attendees at 'Cultural Heritage: Recalibrating Relationships'

18 11

[Leave a comment](#)

The first international conference of the [RICHES project](#) took place in Pisa on 4-5 December 2014, preceded by the plenary meeting of the consortium. The whole event was organised by Italian partner Promoter Srl in the aristocratic venue of Palazzo Lanfranchi, a patrician palace on the riverbanks of Arno river, that hosts the collection of the Museum of Graphics of the city.



The conference opened in the afternoon of 4th December, when the attendees, after the registration and a nice welcome coffee, took seat in the large room of the second floor, fully dedicated to the conference. Welcome speeches of Antonella Fresa from Promoter, Dario Danti Chancellor of Culture in representation of Pisa municipality, Alessandro Tosi scientific director of the Museum of Graphics and Mauro Fazio from the Italian Ministry of Economic Development introduced the day. Then there were speeches by two associate

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RELEVANT NEWS from Digitalmeetsculture

The Fault in Our Heritage
 by Anastasia Somerville-Wong

 the photos digitized from the visitors during the exhibition of last April-June 2014 are on show.
 "Ricordi dai nostri album di famiglia", All Our Yesterdays once again in Pisa

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AICI at the RICHES International Conference
 Great participation by the AICI associates in 'Cultural Heritage: Recalibrating Relationships'

3 3

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How can cultural institutions renew and remake themselves? How can they foster the shift from traditional hierarchies of Cultural Heritage (CH) to more fluid, decentred practices?



The ISIA Roma poster

Both the RICHES European Consortium and the Association of Italian Cultural Institutions (AICI) are actively engaged in answering this question, central theme of the International Conference "Cultural Heritage: Recalibrating Relationships" held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi, on 4-5 December 2014.

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RELEVANT NEWS from Digitalmeetsculture

The Fault in Our Heritage
 by Anastasia Somerville-Wong

 the photos digitized from the visitors during the exhibition of last April-June 2014 are on show.
 "Ricordi dai nostri album di famiglia", All Our Yesterdays once again in Pisa

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www.san.beniculturali.it/web/san/dettaglio-notizia-san?p_p_id=56_INSTANCE_X7Qi&articleId=3947249&p_p_lifecycle=1&p_p_state=normal&groupId=10704&viewMode=normal

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Cultural Heritage: Recalibrating relationships

Il 4 e 5 dicembre 2014 a Pisa, presso il Museo della Grafica di Palazzo Lanfranchi, si terrà la Prima Conferenza Internazionale del Progetto RICHES. RICHES (Renewal, Innovation and Change: Heritage and European Society) è un progetto di ricerca nel settore "Social-Sciences and the Humanities" promosso dalla Commissione Europea all'interno del Settimo Programma per lo Sviluppo Tecnologico e della Ricerca.

È un progetto di ricerca che parla di cambiamento: il cambiamento che le tecnologie digitali stanno portando nella nostra società, togliendo alle strutture istituzionali il controllo esclusivo del patrimonio culturale europeo e avvicinando la cultura all'individuo, offrendo ai cittadini la grande opportunità di usare questo patrimonio come strumento di sviluppo economico e sociale.

Il progetto si pone l'obiettivo di ridurre la distanza tra le persone e la cultura: ricalibrare il rapporto fra il patrimonio e gli utenti del patrimonio. Tale processo di ricalibratura consentirà di massimizzare la creatività culturale e di garantire che tutta la comunità europea potrà trarre vantaggio dal potenziale sociale e commerciale dei Beni Culturali.

La Conferenza di Pisa sarà concentrata sul tema "Recalibrating Relationships". Durante i due giorni, i dieci partner del progetto illustreranno i progressi del progetto: Coventry University (Regno Unito), Hansstadt Rostock (Germania), Stichting Rijksmuseum voor Volkenkunde (Olanda), WAAG Society (Olanda), University of Exeter (Regno Unito), Promoter Srl (Italia), Fundacio Privada IZCAT (Spagna), Syddansk Universitet (Danimarca), Stiftung Preussischer Kulturbesitz (Germania), Türkiye Cumhuriyeti Kültür ve Turizm Bakanlığı (Turchia).

I partecipanti saranno coinvolti in attività socio-culturali tra cui la visita alla mostra dedicata all'artista Tullio Pericoli aperta nella stessa location della Conferenza. La Conferenza è patrocinata dal Comune di Pisa e organizzata dalla società Promoter Srl, partner del Progetto RICHES e delle sue attività di comunicazione.

Ulteriori informazioni su <http://www.riches-project.eu>

Fonte
Istituto centrale per gli archivi - icar

www.scoopsquare.com/post/it/2014/10/24/00/4006155-pisa-scelta-come-sede-della-conferenza-internazionale-cultural-heritage.html

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Pisa scelta come sede della Conferenza Internazionale Cultural Heritage

Pisa News 24 ottobre 00:12 Notizie da: Pisa, PI, Italia

Imparare L'inglese Online

30 Classi di Conversazione Inglese, Ultimi Giorni a 1€- Iscriviti



24
ottobre
2014
00:12

TOYOTA RAV4, DA 20 ANNI IL SUV 4x4 PREFERITO DAGLI ITALIANI.



SCOPRI DI PIÙ >

PISA - La nostra città è stata scelta come sede della Conferenza Internazionale Cultural Heritage: Recalibrating Relationships. In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES

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RICHIEDI

CampioniOmaggio.it



www.tagcloudproject.eu/?page_id=505 AVG Secure Search



Technologies lead to Adaptability & lifelong enGagement with culture throughout the CLOUD

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EVENTS

ESoCE-Net Forum (eCultValue), on 01 December 2014
in 5 days and 09:35 hours.
Duration: No duration!
[More information »](#)

Lisbon Workshop: Encouraging open data usage by commercial developers, on 03 December 2014
in 7 days and 09:35 hours.
Duration: 1 day and 00:00 hours.
[More information »](#)

Cultural Heritage: Recalibrating Relationships, on 04 December 2014
in 8 days and 09:35 hours.
Duration: All-day event!
[More information »](#)

eCult Winter Stage, on 08 December 2014
in 12 days and 09:35 hours.
Duration: 1 day and 00:00 hours.
[More information »](#)

DSAI 2015, on 10 January 2015

www.toscana-notizie.it/-/a-200-giorni-dall-expo-la-toscana-presenta-le-migliori-idee-innovative-e-buone-pratiche-scarica-il-podcas

opportunità (come previsto dalla legge regionale 16/2009) che per quest'anno sono stati finanziati con 75.000,00 euro dalla Regione stessa. L'iniziativa organizzata a Zap, oltre alla firma dell'Accordo di Genere, prevede anche l'inaugurazione dell'installazione "La diversità è uguale per tutti" (otto totem che illustrano in modo artistico i progetti attuati), che resterà esposta fino a venerdì 7 novembre. In programma - a partire dalle 16.00 - anche la presentazione di un video dedicato ai 7 progetti realizzati nel corso del 2013 nell'ambito della campagna "Puntiamo sul Pari 3".

La conferenza internazionale Cultural Heritage arriva a Pisa - In occasione del semestre italiano di presidenza del Consiglio dell'Unione Europea, il consorzio internazionale RICHES (Renewal, Innovation and Change: Heritage and European Society) ha scelto Pisa e l'atmosfera dei suoi Lungarni come sede dell'importante conferenza Cultural Heritage: Recalibrating Relationships. L'evento, che si terrà il 4 e 5 Dicembre 2014 presso il Museo della Grafica di Palazzo Lanfranchi, è organizzato da Promoter Srl, rappresentante italiano del consorzio, con il patrocinio di: Ministero Italiano dello Sviluppo Economico, Regione Toscana, Comune di Pisa, Università di Pisa e Fondazione Sistema Toscana. Riches è un progetto di ricerca finanziato dalla Commissione Europea nell'ambito del 7° Programma Quadro. Obiettivo principale del progetto è riavvicinare la cultura ai cittadini, ricalibrando il rapporto tra pubblico e professionisti dei Beni Culturali.

A Prato week end con "La Cantucciata" - Quarta edizione per la manifestazione cicloturistica "La Cantucciata" inserita col patrocinio della Provincia nel cartellone di promozione turistico-sportiva "0574temPOdisport". La manifestazione, che si svolge domenica 26 ottobre, è aperta a tutti i tesserati di ciclismo 2014-2015 con un mezzo idoneo al percorso. Il ritrovo è fissato in piazza delle Carceri alle 8, la partenza sarà alle 9, la quota di iscrizione è di 4 euro. Oltre alla manifestazione cicloturistica, la Cantucciata prevede una corsa non competitiva di 10 chilometri e una passeggiata cittadina di 2,5 chilometri, destinate alla raccolta fondi per la lega italiana contro i tumori "Lilt for Life". La partenza anche in questo caso è da piazza delle Carceri alle 9, l'iscrizione costa 5 euro e saranno disponibili anche iscrizioni a 2 euro senza pacco gara. Al termine della manifestazione rinfresco 'dolce', con torte e crostate, per tutti.

www.travelpisa.it/index.php?option=com_content&view=article&id=1341&catid=56%3Aeventi-a-pisa&Itemid=72&lang=it

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Partenza: Novembre 28 2014
Mostra solo hotel disponibili
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SCRITTO DA ADMINISTRATOR MERCOLEDÌ 19 NOVEMBRE 2014 18:00

CONFERENZA CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

AdChoccs (p) Travel Pisa Saare Eventi Pisa Cinema

Pisa da visitare - Eventi a Pisa

Fonte: Pisonline.it

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Pisa Tower's Garden From €53.00
Pisa bed&breakfast From €110.00
Pisa Maison des Miracles From €42.00

Twitter, Inc. (US) https://twitter.com/rondyne/media

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Sharon Braithwaite @rondyne
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- #BekukanPSSI
- Phil Hughes
- Selamat Hari Guru
- Filipina 4-0 Indonesia
- Past Tense Premiere Night
- Philippina

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Sharon Braithwaite @rondyne · 20 nov
Check out the programme of "Cultural Heritage: Recalibrating Relationships" pisaconference2014.riches-project.eu/programme/ #Pisa #richesEU

<http://pisaconference2014.riches-project.eu/>

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

**CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES INTERNATIONAL CONFERENCE**

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



www.da.unibo.it/eventi/cultural-heritage-recalibrating-relationships

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RICHES International Conference

Cultural Heritage: Recalibrating Relationships

DAL 04/12/2014 AL 05/12/2014

Dove Pisa, Museum of Graphics of Palazzo Lanfranchi

[Aggiungi l'evento al calendario](#)

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES INTERNATIONAL CONFERENCE
PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

Bringing Cultural Heritage and People Together in a Changing Europe and Finding New Ways of Engaging with Heritage in a Digital World.

The event is organised by RICHES partner Promoter Srl with the support of: Italian Ministry of Economic Development, Tuscany Region, Municipality of Pisa, University of Pisa and Fondazione Sistema Toscana (FST – Tuscany System Foundation).

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Attendance to the conference is free. Registration deadline: 2 December 2014.

socialsciences.exeter.ac.uk/law/research/projects/details/index.php?id=428

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£208,408

Dates
1 February 2014 - 31 July 2016

Project webpage(s)
[RICHES \(Renewal, Innovation and Change: Heritage and European Society\)](#)

About the project

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

CULTURAL HERITAGE:
RECALIBRATING RELATIONSHIPS
RICHES INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI

[Visit the conference site.](#)



waag.org/en/event/riches-conference

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RICHES Conference



© RICHES 2014

On 4–5 December 2014, RICHES' First International Conference will be held in Pisa, at the Museum of Graphics of Palazzo Lanfranchi. The conference will be organised by Promoter Srl.

RICHES is a project about change: about the decentring of culture away from institutional structures towards the individual and about the questions which the advent of digital technologies is posing in relation to how we understand, collect and make available Europe's cultural heritage (CH).

Calendar

Sat 01 November 2014

Museum night 2014: Brainwaves

Time: 19.00

The annual Museum night Amsterdam is coming and for the twelfth time in row Waag Society is...

Tue 04 November 2014

Cross Media Café

Time: 14.00 to 17.15

Frank Kresin (Research Director Waag Society) will be a guest at the Cross Media Café of iMNovator...

Tue 28 October 2014

Tuesdays open day Open Wetlab

Time: 16.00 to 21.30

Every Tuesday our Open Wetlab at the Waag is open for visitors.

Thu 06 November 2014

Open Data Estafette Smart Cities

Time: 14.45 to 15.45

Marleen Stikker spreekt over de rol van burgers en het belang van open eerlijke technologie voor...