



**RICHERS**

RENEWAL, INNOVATION AND CHANGE:  
HERITAGE AND EUROPEAN SOCIETY



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# Networking Session and Policy Briefing – Brussels October 2015

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**Report produced by the RICHERS Project**

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### 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This deliverable contains original unpublished work except where clearly indicated otherwise.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.

# 1 INTRODUCTION

2015 is an exceptionally significant year for cultural heritage in Europe. On 8 September 2015 a European Parliament Resolution, 'Towards an integrated approach to cultural heritage for Europe'<sup>1</sup> was passed with 613 votes in favour, and only 70 against and 19 abstentions (the Resolution). This Resolution sees not only the culmination of a great deal of important work within the European heritage policy sector including a communication of July 2014 from the Commission on an integrated approach to cultural heritage in Europe,<sup>2</sup> but it also lays the foundation for a strategic approach to heritage within Europe for the future.

The significant innovations contained in the Resolution include calls for:

- an integrated approach to be taken to the enhancement and promotion of cultural heritage in Europe taking into account the cultural, economic, social, historical, educational, environmental and scientific components;
- a single heritage portal in Europe to be developed that would give easy access to a range of information and opportunities within the cultural heritage sector;
- a heritage impact assessment to be developed for European legislative proposals;
- a clear place to be given for heritage within the Commission's investment plan for Europe.

The Resolution also contained the recommendation that 2018 should be dedicated as the European Year of Cultural Heritage.

It is against this background, and in the light of significant research outcomes published by the RICHES project that resonate strongly with the recommendations contained within the Resolution, that RICHES held a networking session and hosted its first Policy Briefing in Brussels on 19 October 2015.

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<sup>1</sup> (2014/2149(INI)). Available at <http://www.europarl.europa.eu/sides/getDoc.do?type=REPORT&reference=A8-2015-0207&language=EN>

<sup>2</sup> Communication From The Commission To The European Parliament, The Council, The European Economic And Social Committee And The Committee Of The Regions Towards an integrated approach to cultural heritage for Europe Brussels, 22.7.2014 COM (2014) 477 final. Available at <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2014:477:FIN>

## 2 NETWORKING SESSION

The programme for the networking session can be found in **Appendix 1**. The purpose of this session was to bring together European-funded heritage projects in order to:

- reflect on the impact that European funded cultural heritage projects are delivering;
- identify opportunities to improve the effectiveness of their results;
- share knowledge about targeted communities;
- discover similarities in approaches, gaps and omissions;
- identify synergies and the potential for collaboration among projects.

That the event tapped into an as yet unmet need was clear from the numbers of delegates who joined the networking session. The representatives of thirteen projects gave a brief introduction to their work. The projects included Civic Epistemologies; CRE8TV; CulturalBase; ERIH; Cultural heritage Counts for Europe; GRAVITATE; HERA; HEROMAT; MAPSI; MEMOLA; NANO-CATHEDRAL; NANOMATCH; and NANORESTART. A full list of the projects and their areas of research can be found in **Appendix 2**.

It was noted that there is fragmentation between cultural heritage institutions and that the stakeholder community is not aligned. A key question is how to work towards achieving a greater degree of coherence. There are moves within the funding environment of Horizon 2020 to draw together the various aspects of cultural heritage that were previously spread between different topics within FP7 and which included preservation, digitisation and access.

Some success had been achieved with establishing clusters that combined science and cultural heritage, notably in Serbia. There was a desire to learn from this best practice and to ensure that it was continued and shared with others. The clusters thrive best if there are organisations and people willing to work together over the longer term, rather than being tied to a particular project. There was appetite among the representatives to understand what made clusters work and to ascertain whether it might be feasible to establish clusters around cultural heritage more widely in the sector.

Aligned with the discussion of clusters, the importance of interdisciplinary work within the cultural heritage sector was stressed while noting that distinct disciplines and specialisations form the basis of interdisciplinarity. The importance of the role of research funding organisations in creating networking opportunities was noted, as was the significant success that the Arts and Humanities Research Council in the UK had had in this regard.

It was noted that there was an absence of a focus on tourism and the place and importance of tourism within the heritage sector. It was suggested that this would be a fruitful avenue for research in the future.

The significance of a shared terminology was highlighted during the discussion of the meaning of 'digital', and the definition of 'cultural heritage'. RICHES has produced a Taxonomy which contains definitions and descriptions of a number of commonly-used terms within the cultural heritage sector. It was noted that this was a co-created, on-line resource that belonged to the cultural heritage community and was available for further refinement of the terms used by the community. In this light, the RICHES Taxonomy can have an impact and contribute to reduce the 'fragmentation' in the cultural heritage sector.

As one of the key aims of the networking session was to promote cooperation between and among projects, a summary of ideas emerging from a questionnaire that was distributed before the networking session was offered:

- Showcasing of projects in the meetings/events/websites of other projects
- Clustering of projects via discussion groups, seminars, co-ordinator group meetings
- Setting up of a shared repository
- Having common tracks at external events
- Shared deliverables - requiring a much more flexible approach to project delivery
- Co-production of documents such as policy briefs
- Collaboration over recommendations on strategy formation, supporting other projects at public events
- Greater integration at EU level over research strategy
- Linking with structural development funds/initiatives
- Establishing a project-based searchable database
- Establishing vehicle for dissemination/publication - position papers for expert level and also something highly accessible for non-specialist audiences
- Putting on of training workshops
- Inventory of tools - open to all

It was noted that one of the European-funded projects, CulturalBase, has the mission to develop a roadmap/agenda of and within the cultural heritage sector. Representations of projects were invited to take part. RICHES online tools, including the *digitalmeetsculture* online magazine<sup>3</sup>, were offered as a means to foster cooperation between projects, and it was announced that RICHES will hold a workshop called "*Community-Led Redesign of Cultural Heritage*" at the final conference of Civic Epistemologies, "*Digital Heritage and Innovation, Engagement and Identity*", which takes place in Berlin on 12-13 November 2015<sup>4</sup>.

As for European policy strategies, it was revealed that a new initiative 'Seal of Excellence' had been developed through which regional and national authorities can have access to and use the results of the evaluations of unfunded Horizon 2020 projects. National authorities may then choose to fund these on the national level.

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<sup>3</sup> <http://www.digitalmeetsculture.net>

<sup>4</sup> For further information see <http://www.civic-epistemologies.eu/activities/final-conference-in-berlin/>

It was also noted that the environment, the participatory nature of cultural heritage, the participation of citizens in cultural heritage, and the social impacts of cultural heritage are the policies that the EC will focus on in the coming years.

### 3 RICHES POLICY SEMINAR

The RICHES policy seminar, 'New Horizons for Cultural Heritage – Recalibrating relationships: bringing cultural heritage and people together in a changing Europe' took place in the afternoon of 16 October in Brussels. The Agenda can be found in **Appendix 3**.

The purpose of the policy seminar was to highlight how the research emanating from RICHES could provide key insights for European policy makers and contribute to evidence based policy making with a particular focus on a taxonomy of terms for the cultural heritage sector; co-creation within the cultural heritage sector; and new ways of thinking about copyright for the cultural heritage sector, each of which is the subject of a RICHES policy paper available in **Appendix 4**.

Key policy updates were given by Maria Da Graca Carvalho (Senior Adviser in charge of cultural heritage in the Cabinet of Commissioner Carlos Moedas, DG RTD), Federico Milani (Deputy Head of Unit, DG CONNECT, Unit "Creativity"), with a written contribution from Silvia Costa, MEP (President of the Culture Committee of the European Parliament), available in **Appendix 5**.

The recent report 'Cultural Heritage Counts for Europe'<sup>5</sup> was quoted. This report highlights the value of cultural heritage to Europe. Highlight figures include the creation of up to 26.7 indirect jobs for each direct job in the cultural heritage sector; the number of people directly employed in Europe being estimated at 300,000, with indirectly-created jobs numbering 7.8 million person-years; and that cultural heritage contribute a crucial component of European innovation, competitiveness and welfare.

In Federico Milani's talk, 'ICT R&I and Digital Cultural heritage: EU actions', he noted the extensive and proactive EU digital cultural heritage activities that were ongoing within the policy sector. These include initiatives aimed at modernising copyright law; digitisation and online accessibility; and the re-use of cultural resources. Milani also noted the extent of the funding available for the cultural heritage sector through initiatives such as Horizon 2020 and European structural investment funds (copies of the PPT slides are available in **Appendix 6**).

Three members of the RICHES team delivered presentations on the key themes underpinning the policy seminar: the Taxonomy, Co-creation and IPR within the cultural heritage sector. Copies of the slides are available in **Appendix 7**.

An animated roundtable discussion held under Chatham House rules ensued, chaired by Professor Gábor Sonkoly, Vice-Dean of International Affairs, Faculty of Humanities Eötvös Loránd University of Budapest. The panelists were: Nathalie Doury, Parisienne de Photographie; Paul Klimpel, lawyer and expert on IPR for digital cultural heritage; Philippe Keraudren, Deputy Head of Unit, DG RTD, Unit "Reflective Societies"; Victoria Walsh, Professor at the Royal College of Art, London, Head of Programme, Curating Contemporary Art.

#### 3.1 TAXONOMY FOR THE CULTURAL HERITAGE SECTOR

**Question:** It was noted that cultural heritage belongs to a range of academic and professional fields many of which used different vocabularies in the sector. Was the RICHES Taxonomy intended for academia, or

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<sup>5</sup> Available at [http://www.encatc.org/culturalheritagecountsforeurope/wp-content/uploads/2015/06/CHCfE\\_FULL-REPORT\\_v2.pdf](http://www.encatc.org/culturalheritagecountsforeurope/wp-content/uploads/2015/06/CHCfE_FULL-REPORT_v2.pdf)

should it also be relevant to practice and to policymaking? If the latter is the case, how could the gaps be bridged between these sectors and stakeholders?

**Responses:** It was agreed that a Taxonomy is only a first step towards a common approach to a shared European cultural heritage. The Taxonomy should constantly evolve to reflect state of the art ideas and the underpinning terminology rather than be a static collection of descriptions. It is therefore a process and is open to all to contribute to its further development. It was recommended that its translation into other European languages be considered.

### 3.2 IPR STRATEGY FOR THE CULTURAL HERITAGE SECTOR

**Question:** It was noted that cultural heritage should not be regarded as the property of a limited number of rights holders, but rather that it should be seen as an asset belonging to the community. One question is how cultural heritage could be made available for the dynamic use of the community in building a sense of identity and belonging.

**Responses:** There was a fruitful debate among the panelists about how access to cultural heritage could be optimised within the current European copyright laws, often regarded as an anathema to the accessibility and re-use of cultural heritage. Cultural institutions can often infringe the laws because of their opaque edges. A strategy which was rooted in the human right to culture and to cultural rights and which used copyright as a tool to attain those rights could give a strategic direction to thinking that could help to overcome the current impasse.

### 3.3 CO-CREATION IN THE CULTURAL HERITAGE SECTOR

**Question:** If co-creation is to reach its full potential within the cultural heritage sector equality as between participants is essential. As it is most often the case that participants in co-creation sessions are not equal, socially, financially, educationally or on other grounds, how can a European Social Policy establish principles for equality in co-creation?

**Responses:** The panelists agreed that co-creation does not *per se* democratise decision-making. Political influences within the participating groups as well as a tendency to “dictatorship of the bottom” should be avoided. Ideally, the process of co-creation should facilitate the creation of communities which continue to exist even after the fulfillment of the original co-creation tasks. Sustainability should be part of the design of any co-creation project to make sure that it continues beyond the life of the project.

The policy seminar concluded with a speech by Jens Nymand Christensen, Deputy Director-General DG EAC, entitled ‘Is there a future for heritage in the European Union?’ The important but precarious place of cultural heritage within Europe was emphasised, as was the need for Europe to take action to safeguard our cultural heritage. The value of heritage and its economic and social connection with the daily lives of the people of Europe was emphasised. It was noted that there was a policy gap around the place of cultural heritage in Europe, and the importance of projects such as RICHES for providing evidence to help plug that gap was emphasised. The full text of the speech can be found in **Appendix 8**.



## 4 CONCLUSION

All delegates considered the day to have been of exceptional value in laying the foundations for future cooperation and for sharing the first research findings from the RICHES project.

In the words Dr Zoltán Krasnai:

*'... I found the seminar very successful from several points of view: it gave the opportunity for networking among many projects and organisations from much different backgrounds; we had high quality policy updates from DG EAC and the cabinet of Commissioner Moedas; we had concise, very well-structured presentations of the policy recommendations of RICHES and the work of RICHES in general; we had a vivid round-table discussion among enthusiastic professionals with different backgrounds in CH management, research, promotion and policy making. Also, the seminar showed the complexity of research and policy domains covered by cultural heritage and the fragmentation of CH stakeholder communities. Any European policy efforts to move forward a more integrated approach toward cultural heritage has to deal with and overcome this stakeholder fragmentation. ....'*

RICHES will organise a final conference in Amsterdam in April 2016 and a second Networking Session and Policy Briefing in May 2016.

## APPENDIX 1. PROGRAMME OF THE NETWORKING SESSION



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



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# NETWORKING SESSION OF EC PROJECTS

Organised by RICHES

**BRUSSELS**, 19 OCTOBER 2015

08:45 Registration and welcome coffee

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Dr. Zoltán Krasznai, European Commission; Prof. Neil Forbes, RICHES Project Coordinator, Coventry University

09:00 Introduction to the scope of the networking session and confirmation of the agenda

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### PARTICIPANTS' INTRODUCTION

Chaired by: Prof. Neil Forbes, Coventry University

	Civic Epistemologies		GRAVITATE
09:30	Development of a Roadmap for Citizen Researchers in the Digital Culture	09:55	Geometric Reconstruction And novel semantic reunification of cultural heritage objects
	Cre8TV		HERA
09:35	Creativity for Innovation & Growth in Europe	10:00	Humanities in the European Research Area
	CulturalBase		HEROMAT
09:40	Social Platform on Cultural Heritage and European Identities	10:05	Protection of Cultural Heritage objects with multifunctional advanced materials
	ERIH		MAPSI
09:45	European Route of Industrial Heritage	10:10	Managing Art Projects with Societal Impact
	Europa Nostra		
09:50	Europa Nostra		

- |   |  |
|---|--|
| MEMOLA  | NanomatCH  |
| 10:15 <b>M</b> editerranean <b>M</b> ountainous<br><b>L</b> andscapes: an historical approach to<br>cultural heritage based on traditional<br>agrosystems | 10:25 <b>N</b> ano-systems for the conservation of<br>immoveable and moveable polymaterial<br>Cultural Heritage in a changing<br>environment |
| Nano-Cathedral  | NANORESTART  |
| 10:20 <b>N</b> anomaterials for conservation<br>of European architectural heritage<br>developed by research on characteristic<br>lithotypes               | 10:30 <b>N</b> ANOMaterials for the <b>R</b> ESToration of<br>works of <b>A</b> RT   |

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10:35 Coffee Break

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#### **DISCUSSION**

Chaired by: Dr. Zoltán Krasznai

- 11:00 All the participants engage in a collective debate and open discussion, carried out confidentially under Chatham House Rules, on the following topics:
- Future research agenda: looking for a common vision related to a few, key strategic points
  - Current projects' outcomes: sharing, re-use and exploitation of results
  - Communication structures: how do projects talk to each other, what are common and what are complementary elements that can be communicated jointly, can coordinated messages be conveyed to policy-makers to improve effectiveness, how might communication to society be enhanced (including enterprises, schools, citizens in general)?
- 

Prof. Neil Forbes, Dr. Zoltán Krasznai

- 12:00 Closing Remarks: summary of emerging mutual interests and actions for future collaboration

[www.riches-project.eu](http://www.riches-project.eu)  
[www.digitalmeetsculture.net/riches](http://www.digitalmeetsculture.net/riches)

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## APPENDIX 2. PROJECTS PARTICIPATING IN THE NETWORKING SESSION

### Civic Epistemologies – Development of a Roadmap for Citizen Researchers in the Digital Culture

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. The project aims to develop and validate a Roadmap for the use of e-Infrastructures to support the participation of European citizens in research on cultural heritage and digital humanities. Critically, the Roadmap will offer support for improved social cohesion arising from the sharing of knowledge and understanding of Europe's citizens common and individual cultures.



Web: <http://www.civic-epistemologies.eu/>

### Cre8TV – Creativity for Innovation & Growth in Europe

Cre8tv.eu is a research project running from February 2013 to January 2016 and supported by a grant of the 7th Framework Programme of the European Commission (Socio-economic Sciences and Humanities). The Cre8tv.eu is a multi-partner and multi-disciplinary project which will examine and unveil the significance of creativity and cultural and creative industries in Europe (and beyond), and their role in innovation and economic growth in Europe.



Web: <http://www.cre8tv.eu/>

### CulturalBase – Social Platform on Cultural Heritage and European Identities

Cultural Base is a social platform funded by the European Commission's Horizon 2020 Framework Programme 2014-2015 "Europe in a changing world: inclusive, innovative and reflective societies". Cultural Base aims to address the topic of Heritage and European Identities from a double standpoint, namely, an analytical as well as a public policy perspective. It all began with the idea that since the second half of the last century, culture has experienced a profound mutation, through which its position and role in the social dynamics have been transformed. Culture now constitutes an essential basis of today's society in a context of cultural digitization and globalization. The transformation of the entire cultural ecosystem has radically altered - and at the same time, intensified - the relationship between cultural identity, cultural heritage and cultural expression. This transformation has occurred both at the level of the professional cultural sector as well as in society as a whole. As a Social Platform, Cultural Base aims at exploring the new challenges and the new potential of culture, where three pillars - cultural identity, cultural heritage and cultural expression - intertwine combining the knowledge stemming from academic and non-academic worlds. The work of the Cultural Base platform will be conducted along three main axes: 1) Cultural memory, 2) Cultural inclusion, and 3) Cultural creativity.



Web: <http://www.culturalbase.eu/>

### Cultural Heritage Counts for Europe

The project gathered, analysed, consolidated and widely disseminated the existing data on the impact of cultural heritage on the economy, society, culture and the environment in order to produce a mapping of the evidence-based research that has already been carried out at the European, national, regional, local and/or sectoral levels and to present policy recommendations for tapping into the full potential of heritage.

Web: <http://www.encatc.org/culturalheritagecountsforeurope/>

### Cultural Heritage Counts *for* Europe

### ERIH – European Route of Industrial Heritage

ERIH is the European industrial heritage tourism information network. Currently it presents about 1,200 sites in 43 European countries. Among these sites there are more than 80 Anchor Points which build the virtual ERIH main route. On eighteen Regional Routes it is possible to discover the industrial history of these landscapes in detail. All sites relate to thirteen European Theme Routes which show the diversity of European industrial history and their common roots.

Web: <http://www.erih.net/>



### GRAVITATE – Geometric Reconstruction And noVel semantic reunification of cultural heritage objects

The consortium will create software tools for reconstructing fragmented archaeological artefacts. The main case-study is fragments of monumental terracotta statues from Salamis, Cyprus, dating to around 650 – 600 B.C.E., dispersed in museums in Cyprus, the UK, France and Australia. The 3D captured data and related metadata encoded in an ontology will be fused and analysed by integrating surface and 3D matching with semantic and natural language processing techniques. The project started in Jun-15 and runs till May-18. It is led by IT Innovation, has end-user partners British Museum and Cyprus Institute and technical partners CNR, UVA and Technion.

Web: <http://gravitate-project.eu/>



### HERA – Humanities in the European Research Area

HERA is a consortium of 24 European Humanities Research Councils across Europe and the European Commission, with the objective of firmly establishing the humanities in the European Research Area and in the European Commission Framework Programmes. Since 2009 it has funded 37 multi-national projects in areas including cultural heritage, with 35m euro total. 20+ new projects to begin 2016 (21 m euro total).

Web: <http://heranet.info/>





### HEROMAT - Protection of Cultural Heritage objects with multifunctional advanced materials

The FP7 multidisciplinary research cooperation project HEROMAT was directed towards the development of innovative environmental friendly materials with value added functions aimed to the protection of immovable Cultural Heritage assets. It contributed to an effective, long-lasting solutions for the prevention of degradation, keeping the authenticity, functionality and the aesthetic appearance of the cultural assets and having socio-economic benefits. The Pan-European HEROMAT team from Serbia, Slovenia, Italy, UK and Russia, focused on the restoration and consolidation of two case study historical objects located in urban (Bač fortress, Serbia) and rural (Manor in Dornava, Slovenia) environment, both having continental climate. The HEROMAT project investigation involved the chain of activities from the synthesis, establishment of the methodology for characterization and testing of novel protective materials through their pilot production and, finally, to the in situ application and monitoring, giving also their life cycle assessment. The output of HEROMAT is a set of novel materials applicable for the protection of different inorganic mineral substrates providing multiple added functions: consolidation, self-cleaning and anti-microbial effect.

Web: <http://www.heromat.com/>



### MAPSI – Managing Art Projects with Societal Impact

MAPSI is a LLP Erasmus Multilateral Project which refers to a specialization in management of artistic projects with societal impact, and aims to create an international network focusing on educating cultural managers and facilitators to manage and mediate artistic and cultural projects with societal impact. It will integrate the transnational and interdisciplinary fields of art, management and societal impact by developing a novel understanding on the interaction between art and society and increasing the skills and competences of future cultural managers to foster the valuable interface.

Web: <http://www.mapsi.eu/>



### MEMOLA – MEditerranean MOntainous Landscapes: an historical approach to cultural heritage based on traditional agrosystems

The project is 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). Its main objectives are to investigate the logic that rules the process of historical landscapes formation in relation to natural resources within a diachronic framework, and to introduce the historical perspective (4th dimension) as a powerful interpretation key in landscape studies.

Web: <http://www.memolaproject.eu/>



#### Nano-Cathedral – Nanomaterials for conservation of European architectural heritage developed by research on characteristic lithotypes

The objective of Nano-Cathedral is to provide “key tools” for restoration and conservation. Five different cathedrals were selected as they may be considered as representative of both different exposure conditions and different types of stones. A general protocol will be defined for the identification of the petrographic and mineralogical features of the stone materials, the identification of the degradation patterns, the evaluation of the causes and mechanisms of alteration and degradation, including the correlations between the relevant state of decay and the actual microclimatic and air pollution conditions.

Web: <http://www.nanocathedral.eu/>



#### NanomatCH – Nano-systems for the conservation of immoveable and moveable polymaterial Cultural Heritage in a changing environment

NANOMATCH is based on the development of two metal-alkoxide consolidants: calcium based as strengthener for stone and as alkaline supply for wood, and aluminium based as consolidant for glass. The challenge is to produce new, advanced, compatible and sustainable nano-structured materials, tailored to the conservation needs of the different substrates, in particular porous calcareous stones, wood deteriorated by acidic conditions, micro-fractured stained glass. The idea behind NANOMATCH is to refresh the conventional conservation market. These products will be cost-effective and simple to apply. They mark a new generation of restoring and protecting products, compatible with the original materials, applicable to indoor and outdoor Cultural Heritage. This will improve measures for the protection of Europe's valuable heritage.

Web: <http://www.nanomatch-project.eu/>



#### NANORESTART – NANOMaterials for the REStoration of works of ART

The NANORESTART project focuses on the synthesis of novel poly-functional nanomaterials and on the development of highly innovative restoration techniques to address the conservation of a wide variety of materials mainly used by modern and contemporary artists. In NANORESTART, enterprises and academic centers of excellence in the field of synthesis and characterization of nano- and advanced materials have joined forces with complementary conservation institutions and freelance restorers. This multidisciplinary approach will cover the development of different materials in response to real conservation needs, the testing of such materials, the assessment of their environmental impact, and their industrial scalability.

Web: <http://www.nanorestart.eu/>



## APPENDIX 3. PROGRAMME OF THE POLICY SEMINAR



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RICHES FIRST **POLICY SEMINAR**

# NEW HORIZONS FOR CULTURAL HERITAGE

Recalibrating Relationships: Bringing Cultural Heritage and  
People Together in a Changing Europe

**BRUSSELS**, 19 OCTOBER 2015

13:00 Registration and welcome coffee

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### POLITICAL UPDATES

Chaired by: Prof. Neil Forbes, RICHES Project Coordinator, Coventry University

Silvia Costa, MEP, President of the Culture Committee of the European Parliament

14:00 **European Parliament resolution of 8 September 2015. Towards an integrated approach to cultural heritage for Europe**

Maria Da Graca Carvalho, Senior Adviser in charge of cultural heritage in the Cabinet of Commissioner Carlos Moedas, DG RTD

14:15 **Cultural Heritage Research and Innovation and Horizon 2020**

Federico Milani, Deputy Head of Unit, DG CONNECT, Unit "Creativity"

14:30 **ICT research and innovative processes to unlock the potential of digital culture and creative industries**

### CONTRIBUTIONS FROM THE RICHES PROJECT

Chaired by: Dr. Antonella Fresa, RICHES Communication Manager, Promoter Srl

Prof. Neil Forbes, Coventry University

14:45 **Introduction to the project's aim and its research priorities**

Dr. Artur Serra, i2CAT Foundation

15:00 **Towards a common shared Taxonomy**

Dick van Dijk, WAAG Society

15:15 **Co-creation. Bridging the gap between cultural heritage and the young people**

Prof. Charlotte Waelde, The University of Exeter

15:30 **Digital Copyright Framework. The move from analogue to digital and new forms of IPR**



15:45 Coffee Break

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#### ROUND TABLE DISCUSSION

Chaired by: Prof. Gábor Sonkoly, Vice-Dean of International Affairs, Faculty of Humanities, Eötvös Loránd University of Budapest

Panellists: **Nathalie Doury**, Parisienne de Photographie; **Paul Klimpel**, Lawyer and expert on IPR for digital cultural heritage; **Philippe Keraudren**, Deputy Head of Unit, DG RTD, Unit "Reflective Societies"; **Victoria Walsh**, Professor at the Royal College of Art, London, Head of Programme Curating Contemporary Art

16:15 New Horizons For Cultural Heritage

#### CLOSING SESSION

Chaired by: Dr. Antonella Fresa, RICHES Communication Manager, Promoter Srl

Jens Nymand-Christensen, Deputy Director General, DG EAC

17:15 Is there a future for heritage in the European Union?

Prof. Neil Forbes, RICHES Project Coordinator, Coventry University

17:30 Closing remarks

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#### RELEVANT PUBLICATIONS

European Parliament resolution of 8 September 2015 towards an integrated approach to cultural heritage for Europe.

#### RICHES POLICY BRIEFS

- Digital Copyright Framework. The move from analogue to digital and new forms of IPR, June 2015
- Taxonomy of cultural heritage definitions, July 2015
- Co-creation strategies: from incidental to transformative, August 2015

The RICHES Policy Briefs are available at: [www.riches-project.eu/policy-recommendations](http://www.riches-project.eu/policy-recommendations)

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## APPENDIX 4. RICHES POLICY BRIEFS



# EUROPEAN POLICY BRIEF



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

**RENEWAL, INNOVATION & CHANGE: HERITAGE AND  
EUROPEAN SOCIETY (RICHES)**

**RICHES Taxonomy of cultural heritage definitions**

**JULY 2015**

## INTRODUCTION

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 policy brief presents evidence and recommendations emerging from the research undertaken during the first year of RICHES and the establishment of its conceptual framework. The RICHES research programme is located within the broad context of debates and discussion about the value, preservation, promotion and future of Europe's Cultural Heritage (CH).

As CH institutions are rethinking and remaking themselves, shifting from traditional to renewed practices of CH representation and promotion, using new technologies and digital facilities, new meanings associated with terms such as "preservation", "digital library" or "virtual performance" emerge every day. With the absence of a common Taxonomy in Europe, a variety of definitions of these CH-related concepts are shared and used interchangeably, making the task of research and recognition difficult.

The RICHES Taxonomy of terms, concepts and definitions aims to:

- ensure appropriate academic, professional and technical standards for research are met in identifying, analysing and understanding both existing ways and new models for defining CH and CH practices.
- develop a common CH language to serve the interests of the wider CH community including: policy-makers, cultural ministries of member states, regional, national and state authorities, public administrations, European institutions and researchers and professionals generally.

## EVIDENCE AND ANALYSIS

This policy brief aims to consider whether CH communities have a clear understanding and a coherent framework to use when addressing social and cultural issues, including technical, organisational, legal, economic and educational issues and the question of standards and audit/certification. The RICHES Taxonomy addresses the rise of new CH concepts, considering their multiple dimensions and their meanings which have and can vary and shift in unpredictable and unexpected ways. RICHES has acknowledged that there is currently a genuine lack of a clear, shared understanding of what CH is, how it is interpreted, and communicated differently in the digital age, and what questions it should be seeking to answer for the future.

The RICHES Taxonomy has been developed in response to the emergence of new terms and concepts that are used in the context of CH in contemporary European society. Of particular significance in this respect is the way digital environments have impacted upon the management, interpretation, communication, preservation and reception of CH (for instance, terms such as 'digital archiving', 'digital curation' and 'digital preservation' are now commonly used).

CH is experiencing a rebirth partly due to the uptake of new technologies. More than ever, CH is seen as an essential asset of a globalised, digitally-literate society, key to the preservation of our memory, involving the protection of rights (including copyright), and the making of collections in digital / electronic form for sustainable and accessible use over the long-term.

The application of digital technologies to transmit various forms of CH has already demonstrated enormous benefits, including cost reduction, enhanced visibility and social, cultural and educational inclusion. However, this process also gives rise to very real challenges such as: understanding individual and collective identity, belonging and cohesion in a changing European context; the effect of changing technologies on knowledge transfer, skills, production and reproduction, and new trends in the European economy. All need to be recognised, understood and managed by those involved in CH-related work.

To consider these developments, RICHES adopted a multidisciplinary and collaborative research process, with the objective of providing a better understanding of the current situation for the benefit of all stakeholders in the CH community. The analysis has focussed on different scenarios in the context of change in which European CH is transmitted, and on the implications for future CH practices. This proved to be a challenge, as some concepts have a wide-ranging and sometime conflicting usage. It was crucial to ensure that terms were relevant, linked to RICHES research, and connected with the frameworks that will be put in place – whether from a cultural, legal, financial, educational, or technical perspective.

In undertaking this evaluation, consultation took place between academics, researchers, professionals, scientists and students working in the different areas and disciplines of CH worldwide. This methodological approach provided the necessary resources, references and fresh perspectives required, achieving a set of concise, considered and tested definitions for the Taxonomy. The adoption of the definitions of the RICHES Taxonomy by the wider CH community, and most importantly, by policy-makers across Europe, will enable an improved, inclusive and forward-looking implementation of existing policies and practices in the field.

## POLICY IMPLICATIONS AND RECOMMENDATIONS

### Main recommendations emerging from the research

- CH-related terms, concepts and definitions should address diversified strategies and scenarios, as well as take into account the constant evolution of practices and the growth of innovation currently witnessed in the sector.
- Developing a shared CH lexicon requires close and enduring interaction between multiple stakeholders, including CH institutions and research organisations, policy-makers and civil society. These interactions hold the promise of enabling organic, grounded articulations of meanings and understandings, which can respond to and follow the evolution of the tools, phenomena and processes they describe. Whilst meanings and terms are always bound to change and shift, such interactions are important as they constitute the basis for ensuring that novelty and innovation are shared and meet wide stakeholder consensus. To work towards greater synergies, event-based interactions should be encouraged alongside longer-term networks and partnerships.
- It is crucial to work towards a common research culture in the EU, which values multi- and inter-disciplinarity, diversity and inclusiveness in ways that do not undermine the clarity, validity and reliability of terminologies and theoretical and methodological frameworks. For this reason, it is important to create the conditions and hubs for open debate (one positive step in this direction that could be made would be the inclusion of the Taxonomy as a discussion topic in all relevant, forthcoming events). Questions and concerns as well as outcomes and innovative approaches may then be shared in order

to optimise the benefit for research groups, individuals, experts, CH managers, stakeholders and policy-makers worldwide.

- An internationalist approach is essential in order to understand renewal in CH practices, and the need to integrate a full range of perspectives represented by different minorities, groups and cultures. This approach can be consolidated by encouraging CH institutions to adopt inclusive, democratic practices in CH curation, preservation and communication, which value and capitalise upon a variety of voices - those of visitors, users and European citizens more widely.
- Some of the most promising approaches for bridging the gap between institutional and citizen understandings of CH, such as co-creative practices and crowdsourcing, should be encouraged and adopted on a wider scale. It is important, therefore, to develop and consolidate channels and mechanisms for sharing and learning from, and building upon, best practices. Institutions should be encouraged and supported in the evaluation of such practices, and in sharing results within the wider cultural sector to promote institutional goals and European social development.
- Endorsement of the Taxonomy by the European Commission is, therefore, recommended. Such an endorsement could take the form of an appropriately referenced use of the Taxonomy's terms and definitions in official reports and communications, as well as in the Commission's CH-related programmes (such as the European Heritage Days, EU Prize for Cultural Heritage, European Heritage Label, and H2020 research projects).

### **Constraining factors and challenges emerging from the research**

It is acknowledged that policy-makers face constraints and challenges from a number of different directions. The research within RICHES and the methods implemented in developing the RICHES Taxonomy have helped not only in the observation and analysis of tensions manifested by the effect of digital technology in cultural arenas, but also in the detection of emerging trends in the preservation, promotion and diffusion of CH. In that sense, the main challenges today are:

- **The fast pace in which technology evolves:** it is widely recognized that the capability of computing power and information technology doubles every twelve to eighteen months. The rapid development of digital and virtual technologies will bring about paradigm shifts: an accelerating process of adaptability, transformation and exponential growth within the CH sector will reach unprecedented heights in the next, few years.
- **Lack of technological knowledge and skills gaps:** underinvestment in specific training for cultural managers in the advances of technology may result in a lack of knowledge of new technologies and their possibilities. Domains such as technological creativity and digitization are fast-paced and in constant flux. It is imperative that cultural managers and strategy designers keep up with current advances and share a common ground of understanding.
- **Barriers to engagement and methods for exploitation:** engagement with new practices in the field of CH and choosing the correct initiatives to promote physical and digital CH content is sometimes difficult. Policy-makers need to know the specific language in order to develop creative and innovative approaches and implement new strategies to bring about an effective and sustainable exploitation of CH in the digital age.
- **Long-term sustainability of crowdsourcing approaches:** open, collaborative approaches towards CH research have been proven to be effective. However, after the initial momentum, it is important that stakeholders' interest does not fade. For any collaborative research initiative, such as the Taxonomy, to withstand the test of time, it

needs to continue to maintain the cooperation of the community, providing updates and adding new concepts to ensure that it remains significant as a source of knowledge.

- **Keeping CH research relevant for society:** CH research must provide value to key stakeholders. In this sense, the RICHES Taxonomy can serve as a prime example, as it has curated a shared lexicon with which to talk about CH and to facilitate stakeholder communication for creative and academic endeavours.

The challenge for policy-makers is to think about the new dimensions that the advent of innovative technologies and other societal changes have brought to the fields of CH and CH-based practices, and then to determine a coherent and interdisciplinary framework of understanding. The RICHES Taxonomy is now a resource which provides a forward-looking approach in helping to anticipate developments, overcome barriers and exploit opportunities in the context of change; it is a baseline of terms and definitions that can be applied and referenced in multiple CH practices and scenarios across Europe.

## RESEARCH PARAMETERS

A variety of definitions of CH-related concepts are shared and used interchangeably, making the task of research and recognition difficult and complicated. Having this challenge in mind, the research carried out by RICHES involved an iterative process in order to develop a re-conceptualization of terms and definitions normally used in the CH context. The research methodology included desk research and a collaborative process of debate and reflection between project partners and external experts; this included an open workshop organised in Barcelona. The research phases undertaken to develop the RICHES Taxonomy have been:

**Phase 1 - Setting an initial list of terms and definitions to build upon.** At a very early stage of the project, an initial list of general terms and definitions related to the RICHES fields of research was created and sorted into various categories. This first phase was concluded around mid-April 2014, with a list of 100 terms and 97 definitions.

**Phase 2 - Building the Project's Foundation.** In order to engage more widely with CH specialists and interested members of the public, to gather more ideas, compare terms and reach new definitions, a dedicated workshop, entitled *Building the Project's Foundation*, was held in May 2014 in Barcelona. As a result, new terms and definitions and insights and views from the public were gathered to explore in more depth.

**Phase 3 - Constituting an Editorial Team.** By the end of the workshop, the RICHES Taxonomy comprised a list of 158 terms and an Editorial Team was formed to oversee the next stage of the process. This involved providing a structure for taxonomic definitions, merging, reshaping terms and considering them within the scope of the RICHES' objectives.

**Phase 4 - Online publication.** The RICHES Taxonomy was published on the RICHES project website in early December 2014 as an online resource, with the purpose of serving as an open, critical space (experimental in its navigation and interface) and to allow future users to explore content and make suggestions for new terms or to comment on specific definitions, or bring new dimensions and points of view to existing ones. The online Taxonomy is available at <http://www.riches-project.eu/riches-taxonomy.html>.





Figure 1. Example of a definition in the Taxonomy

Throughout all the phases of the creation of the Taxonomy, RICHES has obtained the support and participation of high-level institutions, external researchers and interested individuals across Europe, including:

- Stakeholders - industry professionals, curators and companies in the IT and ICT sectors;
- Academia in general - university researchers, educators, scientists, students and alumni in SSH domains;
- Private and public cultural institutions (national and international);
- Cultural ministries and agencies;
- RICHES **Advisory Board** - a body of nine experts from different CH backgrounds;
- RICHES **Network of Common Interest** - affiliated organisations, experts and researchers in relevant fields.

### What's next?

RICHES is determined to encourage further debate within the CH sector and with members of the public. The Taxonomy will continue to grow, develop and change throughout the project's lifetime and beyond, based upon new developments and stakeholders' feedback. Now is the time to start to embed the Taxonomy and work towards ensuring the successful realisation of its objectives. The Taxonomy will:

- provide a means for an integrated, unified **and global approach** to the lexicon of CH;
- be a new, **living tool** which will support and add rigour to research methodologies in CH fields;
- offer a **space for discussion and reflection**, a virtual space for dialogue and debate;

- evolve, adapt and expand in a dynamic way in order to capture and represent innovation and novelty in the CH domain.

## PROJECT IDENTITY

### PROJECT NAME

RICHES: Renewal, Innovation and Change: Heritage and European Society

### COORDINATOR

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Coventry, United Kingdom

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### CONSORTIUM

HANSESTADT ROSTOCK (ROSTOCK)

Rostock, Germany

STICHTING NATIONAAL MUSEUM VAN WERELDCULTUREN (RMV LEIDEN)

Leiden, The Netherlands

STICHTING WAAG SOCIETY (WAAG)

Amsterdam, The Netherlands

THE UNIVERSITY OF EXETER (UNEXE)

Exeter, United Kingdom

PROMOTER SRL (PROMOTER)

Pisa, Italy

FUNDACIO PRIVADA I2CAT, INTERNET I INNOVACIO DIGITAL A CATALUNYA (I2CAT)

Barcelona, Spain

SYDDANSK UNIVERSITET (SDU)

Odense, Denmark

STIFTUNG PREUSSISCHER KULTURBESITZ (SPK)

Berlin, Germany

TURKIYE CUMHURİYETİ KÜLTÜR VE TURİZM BAKANLIĞI (KYGM)

Ankara, Turkey

### FUNDING SCHEME

FP7 Framework Programme for Research of the European Union

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

### DURATION

December 2013 - May 2016 (30 months)



## BUDGET

EU contribution: 2,432,356 €

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## WEBSITE

RICHES website: <http://www.riches-project.eu/>

RICHES resources website: <http://resources.riches-project.eu/>

RICHES blog on Digital Meets Culture: <http://www.digitalmeetsculture.net/riches/>

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## FOR MORE INFORMATION

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Use the hashtag #richesEU to join the RICHES Project community on Twitter.

Subscribe to the RICHES Project YouTube channel:

[www.youtube.com/richesEU](http://www.youtube.com/richesEU)

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## FURTHER READING

RICHES Booklet, <http://www.digitalmeetsculture.net/wp-content/uploads/2014/04/RICHES-Booklet.pdf>

D2.1 CH Definitions and Taxonomy ([http://www.digitalmeetsculture.net/wp-content/uploads/2015/02/RICHES-D2.1-CH-Definitions-and-Taxonomy\\_public.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/02/RICHES-D2.1-CH-Definitions-and-Taxonomy_public.pdf)) – RICHES theoretical framework of interrelated terms and definitions, within which further research may be conducted and shared and CH-related practices may be further developed.

V. Bachi, A. Fresa, C. Pierotti, C. Prandoni, The Digitization Age: Mass Culture is Quality Culture. Challenges for cultural heritage and society, Digital Heritage. Progress in Cultural Heritage: Documentation, Preservation, and Protection (5th Euromed International Conference Proceedings), 2014, DOI: 10.1007/978-3-319-13695-0\_81 ([http://link.springer.com/chapter/10.1007/978-3-319-13695-0\\_81](http://link.springer.com/chapter/10.1007/978-3-319-13695-0_81))



# EUROPEAN POLICYBRIEF



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

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

**Co-creation strategies: from incidental to transformative**

**AUGUST 2015**

## INTRODUCTION

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 maximize cultural creativity and ensure that the whole European community can benefit from the social and economic potential of cultural heritage (CH).

RICHES is about change; about the decentring of culture and CH away from institutional structures towards the individual; about the questions which the advent of digital technologies are demanding that we ask and answer in relation to how we understand, collect and make available Europe's CH.

A crucial topic that is addressed and researched within the RICHES consortium is co-creation, being the practice where different stakeholders with different expertise come together collaboratively to create future-oriented perspectives, enrich CH experiences and build relations with networks that are closely invested in an institution's collection.

A co-creative approach that is firmly rooted in CH institutions can potentially change the way that heritage is curated, presented, digitized and shared, involving specific experts, specific communities and specific target groups to address a topic or a collection together. By working in an equal partnership, where personal expertise is recognized and valued, and where people meet each other and share ideas through creating something together, unexpected outcomes can emerge. More importantly, ownership is created and the exhibition, campaign or programme is closely connected to the stakeholders and reflects a broader story than just the viewpoint of the CH professional. One outcome or result of co-creation is that a CH institution may become more embedded within the communities it is trying to reach.

Co-creation within CH institutions is not a new phenomenon, but the current practice often is project based, run only by the educational staff, met with scepticism from curators and conservators, leaving a lot of potential results untouched. Besides providing an indication of good practices in co-creation and a practical toolkit for heritage professionals who want to take on this challenge themselves, the RICHES project also provides this policy brief. It is based on preliminary research findings, where the consortium gives a short overview of the potential benefits of co-creative methods and current practices in the CH sector, and offers a number of suggestions to stimulate co-creation in cultural heritage on a strategic level.

## EVIDENCE AND ANALYSIS

### Changing context

The 21<sup>st</sup> century calls for CH institutions to transform their products and behaviour in relation to the changes in contemporary society and changing visitor expectations.<sup>6</sup> Technological innovation, sustainability, citizenship, lifelong learning and cultural diversity are great challenges for the institutions; the impact of new media, digital lifestyles and advent of participation in all

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<sup>6</sup> Graham Blackwell, "Museums and participation", Keynote paper presented at the Visitors Studies Group AGM, 2010.

domains of society make dialogue and activity more important than authority and one-way information provision.<sup>7</sup> Through the research and presentation of their collections, CH institutions can potentially position themselves as key players and actively reflect on and promote these themes and developments. The (potential) visitor has become more demanding, but also more open, adventurous and communicative.<sup>8</sup> Working co-creatively within CH institutions will allow the sector to address this new type of visitor and remain relevant for future, culturally diverse generations.



*Fig. 1. Co-creation session at Waag Society*

Visiting museums, galleries, science centres, natural history or ethnographic collections, unique masterpieces and travelling exhibitions, is more popular than ever, with many of the organizations receiving a growing numbers of visitors.<sup>9</sup> It seems visiting CH institutions is more and more a means of inspiration, education and entertainment. This trend is most visible for a specific audience, mainly higher educated, 'white', older people.<sup>10</sup> Two contemporary, socio-demographic characteristics are, however, poorly reflected in the growing number of visitors: young people and those with a multicultural background are not visiting CH institutions to nearly the same degree.

Many CH institutions state the ambition to invoke a sense of belonging and citizenship within their community, and to foster a relationship with future generations through their collections. However, not many have the tools to do so in an open, creative and responsive way. Traditionally they are used to catering for their existing audience; consequently, exhibitions,

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<sup>7</sup> Judith Mastai, "There is no such thing as a visitor" in Griselda Pollock and Joyce Zemans, ed., *Museums after Modernism, Strategies of Engagement*. Blackwell publishing LTD, 2007, 173-177.

<sup>8</sup> Judith Mastai, "There is no such thing as a visitor" in Griselda Pollock and Joyce Zemans, ed., *Museums after Modernism, Strategies of Engagement*. Blackwell publishing LTD, 2007, 173-177.

<sup>9</sup> Ergoed Monitor, 2015: <http://erfgoedmonitor.nl/indicatoren/musea-aantallen-bezoeken>

<sup>10</sup> Cultuur in Beeld, 2014: <http://www.rijksoverheid.nl/documenten-en-publicaties/rapporten/2014/12/01/cultuur-in-beeld-2014.html> and Kultúr Styrelsen, 2015: <http://www.kulturstyrelsen.dk/institutioner/museer/fakta-om-museerne/statistik-om-museer/unges-museumsbrug/>

events, and publicity campaigns are developed within, and the current group of visitors a reflection of, that framework. So, CH institutions not only have to cater for and maintain their existing audience, they also have to create sustainable solutions in attracting a new generation of visitors.

Peressut and Pozzi, in their introduction to the first publication in the MeLa\* (European Museums in an age of migrations) project<sup>11</sup>, see the redefinition of the role of CH institutions in our contemporary society as a political and social issue,

“because the museum makes us come to terms with the tensions between local and global, the dualism of “selfness” and “otherness,” and issues of inclusion and exclusion. It is here that the complexity of our multicultural society acquires a visible form through the museum representation. This is especially true of those museums that focus on themes born out of our postmodern and postcolonial age, when great national narratives have given way to a multiplicity of stories, voices, and narratives.”<sup>12</sup>

In the same publication Giovanni Pinna pleads for museums to function as a ‘contact zone’, a term that was coined by Mary Louise Pratt, referring to the meeting of people with different cultural backgrounds, and later drawn into the cultural sphere by James Clifford. Pinna says

“One of the requirements of the museum as contact zone is the possibility to develop reciprocity and related systems of cultural exchange among subjects who meet, and the ability for self-interpretation of the community of reference. This presupposes a non political use of the museum by the dominating subjects. This would exclude, for example, most museums on immigration, whose realization is almost always linked to the national politics of the ruling class.”<sup>13</sup>

It is of key political importance that not only large, national CH institutions representing the dominant local culture are represented in the political debate on culture, but that there is also validation for CH institutions enhancing social cohesion through more youth and migrant involvement and co-creative methods.

Co-creation, when moved from an ad hoc activity as part of creating an exhibition to a programme on an organizational level, can provide CH institutions with those tools needed to broaden their perspective and allow them to establish long-term relationships with both existing and new audiences.

### **Co-creative practices**

Co-creation as a method has been used in different domains for collaborative and creative work<sup>14</sup>, where it brings together people from different backgrounds and expertise to make creative outputs (whether texts, events or complete exhibitions or large-scale innovations). As Sanders and Stappers write, “The practice of collective creativity in design has been around for nearly 40 years, going under the name participatory design. Much of the activity in participatory

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<sup>11</sup> MeLa\* was a four-year Research Project funded by the European Commission under the Seventh Framework Programme, which aimed to delineate new approaches for museums in relation to the conditions posed by the migrations of people, cultures, ideas, information and knowledge in the global world. <http://www.mela-project.eu>

<sup>12</sup> Peressut, L.B. and C. Pozzi (eds), *Museums in an age of migration, Questions, Challenges, Perspectives*. Milan, Politecnico di Milan, 2012, 11.

<sup>13</sup> Ibid., Pinna, G., “European Museums as Agents of Inclusion”, 136.

<sup>14</sup> (Digital) social innovation, the creative sector and service design are among the different domains in which co-creation in different forms and shapes is being used in innovation processes.

design [...] has been going on in Europe.”<sup>15</sup> Co-creation is practiced and/or taught at design companies such as IDEO<sup>16</sup>, universities such as Stanford<sup>17</sup> and civil organizations such as Solidaridad and Red Cross as a novel approach to (social) innovation. Within RICHES, it is undertaken in a transdisciplinary way, starting from tangible, real-world problems and resulting in solutions that are devised in collaboration with multiple stakeholders. In this approach the process of ‘making’ is central, in line with contemporary methods as advocated in the maker movement.<sup>18</sup>

In this shared creative process, values, ideas and assumptions are made explicit. ‘Target groups’ are directly involved and mixed: curators and educators work together with young people, students or older people. Co-creative methods start from the idea that everyone is an expert on one issue or another, first and foremost on their own life. Different levels of expertise are equally valuable in co-creation; participants build a relationship where exchange of ideas and values is vital.

According to Sanders en Stappers, “In generating insights, the researcher supports the ‘expert of his/her experience’ by providing tools for ideation and expression. [...] Users can become part of the design team as ‘expert of their experiences’, but in order for them to take on this role, they must be given appropriate tools for expressing themselves.”<sup>19</sup>

Co-creation as a process is often linked to very different approaches. The free, user-created encyclopaedia Wikipedia or the free and open source operating system, Linux, are almost completely developed by users. At the other end of approaches there is consultation, where visitors are only involved for a short time span and are asked to contribute ideas, time and opinions, but are not made (partly) responsible for the content and the quality of the work that is presented. In the co-creative approach advocated here, CH professionals share their expertise and their responsibility for the outcomes with the participants (on a strategic, institutional level).

The following image<sup>20</sup>, portraying how different levels of knowledge are accessed by different methods, might clarify the type of deep relationships CH institutions can engage in by using co-creation methods in working with their existing and emerging stakeholders. This can lead to programmes and exhibitions that are more sensitive to the latent needs of their visitors and potential visitors.

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<sup>15</sup> Sanders, E.B.N. and P.J. Stappers, ‘Co-creation and the New Landscape of Design’, in *CoDesign*, March 2008, 3.

<sup>16</sup> Ideo: <http://www.ideo.com/>

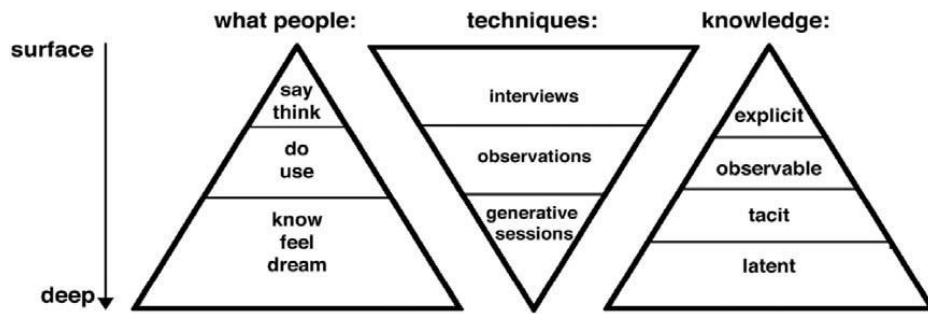
<sup>17</sup> Virtual Crash Course in Design Thinking by Stanford University: <http://dschool.stanford.edu/dgift/>

1 <sup>18</sup> HATCH, M., *THE MAKER MOVEMENT MANIFESTO: RULES FOR INNOVATION IN THE NEW WORLD OF CRAFTERS, HACKERS, AND TINKERERS*, MCGRAW-HILL EDUCATION, 2014.

<sup>19</sup> Sanders, E.B.N. and P.J. Stappers, ‘Co-creation and the New Landscape of Design’, in *CoDesign*, March 2008, 9. The term ‘expert of their experience’ is quoted from: Sleeswijk Visser, F., *Bringing the everyday life of people into design*. Academic dissertation at Technical University Delft, 2009, 18. It should be noted that, in addition to researchers, designers and curators are also involved in this process.

<sup>20</sup> Sleeswijk Visser, F., ‘Re-using users, co-create and co-evaluate’ in *Personal and ubiquitous computing*, 10(2-3), 2005, 148-152.





*Fig. 2. Different levels of knowledge are accessed by different methods (Sleeswijk Visser et al., 2005)*

The co-creative development of the Derby Silk Mill public programme as a way of engaging the local community with Derby's industrial history<sup>21</sup> and the co-design approach taken in the meSch<sup>22</sup> project (Material Encounters with Digital Cultural Heritage, funded under the 7<sup>th</sup> Framework Programme) provide good examples of how these methods can be used. Although the CH sector has shown interest in the potential strategies and benefits of co-creative practices, according to consultancy group Network CS, "within the mainstream cultural heritage institutions activities with regard to multicultural society - although increasingly in collaboration with migrant partners - are in many cases separate, temporary and occasional, instead of regarded as core business."<sup>23</sup>



*Fig. 3. Co-creation session at Make the Future workshop*

Working co-creatively will enable CH institutions to build a relationship with their local communities, with new visitors, with younger people or with people from diverse cultural backgrounds. A co-creation process can enable organizations to:

- find a connection between groups that would normally not collaborate;
- raise awareness and sensitivity towards important issues with certain groups;

<sup>21</sup> Visser, J., "The convincing transformation of the Derby Silk Mill": <http://themuseumofthefuture.com/2014/07/21/the-convincing-transformation-process-of-the-derby-silk-mill/>

<sup>22</sup> Material Encounters with Digital Cultural Heritage: [www.mesch-project.eu](http://www.mesch-project.eu)

<sup>23</sup> Network CS, *The Elephant in the Room*, 2009. A report offered to the minister of Culture, providing an analysis of 10 years implementation of cultural diversity policies

- create a safe space for sharing;
- create a common understanding;
- enable the creation of more layered and nuanced exhibitions and events;
- build relationships between groups that exist well beyond the scope of a project.

Currently, many co-creation projects in the CH sector are seen as extras, adding to the core practice of CH institutions. Long-standing exhibitions and programmes are almost never made co-creatively and often only a distinct part of the CH organisation is involved in a project. CH institutions could gain a lot more impact and prolong the effect of projects if they were better placed in terms of strategy and planning to embed co-creative practices and aims.

## POLICY IMPLICATIONS AND RECOMMENDATIONS

### What are the main recommendations emerging from the research?

- Young people and people from migrant backgrounds should be included in contemporary missions and strategies of CH institutions, if the latter are to ensure that their current success in terms of visitor numbers continues and the cultural diversity of European society is adequately addressed. **Policy-makers are advised to encourage co-creative processes in CH institutions**, in order to foster the relationship between young and/or multicultural visitors and Europe's CH and to build more open, responsive and creative CH institutions in the light of current and future demographic changes.
- Powerful co-creation is not a matter of organising a number of interventions, it is about entering into a long-term transformational process as a CH institution, where expertise from different areas is consistently involved to create new insights, thus strengthening the relationship with important stakeholders, including under-represented groups in society. CH professionals at all levels of the organisation should be involved in and committed to the process of achieving the open-ended outcomes of co-creation. **Funding needs to support long-term involvement at all levels of the CH institution**, for there to be a systemic change in the way the institution is seen by stakeholders and the way CH is made relevant for those same people.
- The outcomes of co-creative projects are unpredictable and difficult to measure, often involving small groups of participants. Therefore, flexibility is needed. Bureaucracy (in regard to measuring impact and effectiveness, asking CH institutions 'How many' and 'How much') stands in the way of organising truly co-creative collaborations. **Funding agencies should be responsive to this type of open-ended project in the CH sector and support the development of tools that capture the impact of more small-scale projects that are process-oriented, long-term and creative in nature.**
- Co-creation is not an easy process. Strategic partnerships with mediating parties are crucial to organising a successful co-creation project. A partner that knows the target group, that is experienced in guiding creative processes, and that has an objective view towards all the parties involved, can help bring the collaboration to an inspiring and surprising conclusion. Expertise needs to be built up in this field. **Future CH professionals and current mediators need to be trained to guide these types of projects.**

### What are the main, constraining factors and the challenges emerging from the research?

- Entering into a co-creative process within a CH institution almost always requires additional, project-based funding. CH institutions are not able to incorporate methods or



lessons learned into their standing practice without support from their local and national funders, who are often structurally committed to funding the institution. These funding agencies need to value and appreciate the methodology, the resulting relationships with stakeholders and the likely impact. This dependence makes it difficult to secure a 'legacy' for initiatives that receive project-based funding.

- There is little space to become socially engaged in the CH sector. 'Don't bite the hand that feeds you'. There isn't a tradition of being culturally or socially outspoken as a CH institution. But often co-creative processes ask for, or demand, socially engaged statements. Especially when working with target groups such as young people, ethnic minority groups, and especially when working with a culturally sensitive collection.
- Often there is no IP policy instated in CH institutions that deal with a co-creative process. As each co-creation process needs to be custom-built, a flexible approach needs to be developed to understand IP issues without dismaying participants, obstructing participation or preventing uptake by institutions.

## RESEARCH PARAMETERS

### Piloting

Within RICHES the consortium has researched how CH institutions, in collaboration with mediators and new audiences, can develop co-creative methods that support connections to a more diverse visitor group. European society has changed significantly over the past decades, and a vital and diverse audience should reflect these changes. As part of the project, two co-creation pilots have been defined and are, at time of writing, halfway through being carried out:

#### ***Dutch Botanical Gardens<sup>24</sup> (NVBT)***

Phase 1: Analysis of current relationship of the 24 gardens to their audiences through desk research, interviews, observation and self-reporting.

Phase 2: Organisation of co-creative labs with employees (of the 24 gardens), from different backgrounds and functional levels. The labs each lasted six weeks (one day a week). In the labs, the participants experimented with storytelling, new technologies, novel interaction formats and invited new and existing audiences to evaluate the proposals.

Phase 3: Evaluation and selection of ideas within the NVBT organisation.

Next phase: Design, development and evaluation of a novel audience engagement tool, to be used by all gardens. This will be done through an agile, iterative process with the gardens and their visitors.

#### ***National Museum of World Cultures<sup>25</sup> (RMV)***

Phase 1: Identification of (Dutch) young individuals who have a multicultural background and have stated a sense of exclusion from current CH institutions and practice; definition and selection of appropriate methods and setting.

Phase 2: Organisation of three, co-creation sessions in Leiden with 19 young individuals, that represent a range of backgrounds (age, gender, residence, education, etc.) and seven museum representatives from different backgrounds and functional levels; documentation of process and ideas; each session lasted one day.

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<sup>24</sup> The Dutch Botanical Gardens: <http://www.botanischetuinen.nl/>

<sup>25</sup> Museum Volkenkunde: <http://volkenkunde.nl/>

Phase 3: Evaluation and selection of ideas within the museum organisation; materialise ideas in intervention plan (by the participants).

Next phase: Design, execute and document one or two interventions at the museum by the participants in cooperation with the museum.

In addition desk research has been done into participatory projects and good practices of co-creation (examples from different countries, in different contexts) and an IP analysis and proposal has been made to support IP discussions in co-creation contexts. The experience of several co-creative approaches in European projects such as meSch<sup>26</sup> and Europeana Space<sup>27</sup> has been included in the RICHES approach.

### Transferral

The research into good practices for co-creation and the experience with several co-creative approaches will be documented further and made available for a larger audience in a (web) publication. Leading up to this publication, insights and observations will already be made available through RICHES' channels. The research will culminate in a 'tool kit', available online, that will allow CH institutions that want to take on a co-creative approach themselves to explore and use the methodology and strategies. The toolkit will provide CH institutions with practical hands-on ways to support participation, dialogue and interaction with (new) audiences and will provide insights into the multiple challenges the heritage sector is facing.

## PROJECT IDENTITY

### PROJECT NAME

RICHES: Renewal, Innovation and Change: Heritage and European Society

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Exeter, United Kingdom

PROMOTER SRL (PROMOTER)

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<sup>26</sup> meSch: <http://mesch-project.eu/>

<sup>27</sup> Europeana Space: <http://www.europeana-space.eu/>

Pisa, Italy

FUNDACIO PRIVADA I2CAT, INTERNET I INNOVACIO DIGITAL A  
CATALUNYA (I2CAT)

Barcelona, Spain

SYDDANSK UNIVERSITET (SDU)

Odense, Denmark

STIFTUNG PREUSSISCHER KULTURBESITZ (SPK)

Berlin, Germany

TURKIYE CUMHURİYETİ KÜLTÜR VE TURİZM BAKANLIĞI (KYGM)

Ankara, Turkey

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#### FUNDING SCHEME

FP7 Framework Programme for Research of the European Union  
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

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#### DURATION

December 2013 - May 2016 (30 months)

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#### BUDGET

EU contribution: 2,432,356 €

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#### WEBSITE

RICHES website: <http://www.riches-project.eu/>

RICHES resources website: <http://resources.riches-project.eu/>

RICHES blog on Digital Meets Culture: <http://www.digitalmeetsculture.net/riches/>

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# EUROPEAN POLICYBRIEF



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

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

**Digital Copyright Framework**  
**The move from analogue to digital and new forms of IPR**

**JUNE 2015**

## INTRODUCTION

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.

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

The last two decades have witnessed significant changes to the ways in which European cultural heritage is created, used and disseminated. With the advent of the internet, the increasing use of social media, the digitisation of collections and the widening access to images, and the use of mobile devices has raised questions around ownership, authorship and access to cultural heritage. Intellectual property rights (IPR) in general and copyright in particular impacts on how cultural heritage is produced and consumed, developed, accessed and preserved in this digital world. New practices, such as collaboration and co-creation of cultural heritage change how we engage, alter, communicate and participate in cultural heritage and require appropriate responses via copyright law for the digital economy.

The RICHES project addresses the challenges that these digital cultural practices pose to existing copyright law and argues for new perspectives on the intersections between copyright and rights to culture and cultural rights to support these new transformative practices for the future.

### **This policy brief is for:**

- European policy-makers

and

- European cultural heritage institutions

This policy brief is mainly for European policy-makers because the human rights obligations described below are addressed to, and place obligations on, states. We have included European cultural heritage institutions as addressees of this policy brief because they occupy significant roles in the changing cultural heritage landscape within Europe, and have much to gain in developing strategies that place cultural rights first and which use the copyright that they own to achieve these ends. Other copyright stakeholders within the European cultural heritage milieu would also benefit from re-thinking their approach to cultural heritage based on the principles recommended in this policy brief.

**This policy brief describes** how European policy-makers and European cultural heritage institutions should develop European copyright policies and strategies for the cultural heritage sector using the rights to culture and cultural rights as guiding principles. The impact is to lay emphasis on *inter alia* access to culture, cultural integrity and cultural communication and to develop ways in which copyright can support those goals.

**The aim of this policy brief** is to persuade European policy-makers and cultural heritage institutions that cultural heritage should be seen as a resource (via the human rights framework)

before being considered an asset (via the IPR framework) but that the two frameworks should be used to complement each other to fulfill cultural rights. When developing copyright policies and strategies within the cultural heritage sector, the starting point should be to ask how the rights to culture and cultural rights as found in the international human rights framework can be fulfilled when making decisions on copyright, whether through the development of the law, or in relation to institutional strategies. Copyright, in other words, should be used as a tool to fulfill these cultural rights.

This policy brief thus offers a way of thinking about copyright that is designed to reflect the changes wrought in and on the cultural heritage sector by digitisation and can be used as an impetus for change in law and in practice. Leadership from European policy-makers and institutions could reap significant rewards in this sector and at this time of important social, economic and technological change.

## EVIDENCE AND ANALYSIS

Copyright policy, law and practice at international, European and domestic levels forms a highly contested and often highly political space. Policy constantly shifts, depending on the particular goal of the moment, the law at all levels is continually under review, and those whose practice meshes with copyright find it challenging to navigate the opaque boundaries of the law and find few 'hard and fast' answers to copyright conundrums.

The purpose of this policy brief is not to contest this framework, but to find ways to work within it by using the copyright system for the benefit of the European cultural heritage sector, of European cultural heritage institutions, and of the users and creators of cultural heritage within Europe.

The starting point is to recognise that cultural heritage can be thought of in two ways by policy-makers and cultural heritage institutions. It can be thought of as an asset belonging to the nation or institution, or it can be thought of as a right or heritage belonging to the community or group. These perspectives are not mutually exclusive, but give useful points of reference when developing copyright policies and strategies.

Where the starting point is to think of cultural heritage as an asset, then, within the legal framework, it is generally first considered through the lens of copyright. When this is the case, culture becomes commodified. In other words, culture becomes bound up in notions of private property, ownership and control. If, on the other hand, culture is first considered as a right or heritage belonging to the community, then it is looked at first through the lens of human rights, notably the rights to culture and cultural rights. When this is the case, emphasis is placed on public goods, access and cultural communication. Copyright can be used as a tool to attain these goals. In offering an alternative perspective on IPR for the future, this policy brief advocates the second approach.

An example will illustrate the point.

Many museums currently have active strategies to digitise objects from their collections. Some museums then view a prime purpose of these digitised objects as being assets of the museum that can potentially generate revenue. When that is the case, museums turn to copyright to protect and control these digital objects making them available to the community using licenses specifying what can and cannot be done with the object, and often seeking payment in return for use.

Other museums take, as their overriding strategy, access to and widespread use of their digitised objects by the community. When this is the case, museums use copyright as a tool to



ensure that those digital objects are and remain open for use by the community. To achieve these ends some museums will use open licences such as one of the creative commons (CC) licences. These licences use copyright to ensure that the object to which they are attached is available for use by all, often only requiring that the owner of the copyright (such as the museum) be attributed by the user. An example is the CC-BY licence. Other licences include the public domain licence which, where legally possible, dedicates the digital object to the public domain.

As noted above, these are not mutually exclusive strategies, but the example serves to illustrate the point of how copyright can be used to attain the desired goals.

### ***The human rights legal framework***

The rights to culture and cultural rights are most clearly articulated in the international human rights framework and are also present in the European human rights framework. For illustrative and space purposes reference will be made here only to the International framework.<sup>28</sup>

Three United Nations Educational Scientific and Cultural Organisation (UNESCO) Conventions have been relied on in developing this strategy: the 1972 Convention for the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

For cultural heritage to fall within the terms of the Conventions, two criteria should be met:

*Cultural heritage is some form of inheritance that a community or people considers worth safekeeping and handing down to future generations.*

*Cultural heritage is linked with group identity and is both a symbol of the cultural identity of a self-identified group (a nation or people) and an essential element in the construction of that group's identity.*<sup>29</sup>

If cultural heritage falls within these parameters, the advantage is that obligations are then placed on states that have signed up to the Conventions to protect, respect and fulfill the rights to culture and cultural rights. References to these rights are to be found both in the UNESCO Conventions as well as the Universal Declaration on Human Rights 1948 (UDHR), the International Covenant on Civil and Political Rights 1966 (ICCPR), and the International Covenant on Economic, Social and Cultural Rights 1966 (ICESCR).

### **Cultural rights**

Cultural rights focus on respect for and protection of cultural diversity and integrity. In terms of content, the important elements that contribute to the realisation of cultural rights include:

*Moral rights, collective cultural identity, cultural integrity, cultural cooperation, cross cultural communications, and intercultural exchange.*<sup>30</sup>

In addition the 2012 UN Human Rights Commission report on the right to enjoy the benefit of scientific progress and its applications recommended that:

*States ensure freedom of access to the internet, promote open access to scientific knowledge and information on the internet, and take measures to enhance access to computers and*

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<sup>28</sup> For a discussion on the international, European and some domestic regimes see UN General Assembly, 21 March 2011. A/HRC/17/38. Human Rights Council, Seventeenth session, Agenda item 3, Promotion and protection of all human rights, civil, political, economic, social and cultural rights, including the right to development. Report of the independent expert in the field of cultural rights, Farida Shaheed.

<sup>29</sup> J. Blake, 'On defining cultural heritage', I.C.L.Q. 2000, 49(1), 61-85

<sup>30</sup> R. Coombe, 'The Expanding Purview of Cultural Properties and Their Politics', Annual Review of Law and Social Science Vol. 5: 393-412 p 394



*internet connectivity, including by appropriate internet governance that supports the right of everyone to have access to and use information and communication technologies in self-determined and empowering ways;*

This is important given the extent of the digitisation of Europe's cultural heritage and the new ways in which cultural heritage users access, interpret, preserve and communicate it.

### A Right to Culture

The UDHR Article 27 provides that:

*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits*

and that:

*Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.*

This idea of, on the one hand, rights to participate in culture and, on the other, rights to cultural artifacts is developed in the ICESCR Article 15 by virtue of which states must ensure that everyone has the right:

*(a) To take part in cultural life; (b) To enjoy the benefits of scientific progress and its applications; (c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.*

Comment No 17 (2005) of the UN Sub-Commission on Human Rights states, on the interrelationship between the obligations in Article 15, that the rights protected are not coextensive with intellectual property rights, although intellectual property rights can be deployed as tools to secure protection of the rights in Article 15.

## POLICY IMPLICATIONS AND RECOMMENDATIONS

When considering reform of European copyright law, policy-makers should have as their first consideration, how the rights to culture and cultural rights are implicated by the present state of the law, and how they might be (better) fulfilled by any reform. While it is not possible to give definitive examples of how the recommended strategy should be implemented, as that will depend on a range of variables in any given scenario, two examples can be given of how the recommendations could be applied in practice in Europe.

### ***E-lending***

The ability to access and read books is important for the rights to culture and cultural rights. In addition, books play a central role in the rights to education and freedom of expression, among others. Within Europe, libraries pay fees to collecting societies in order to be able to lend books to the public. However, the Rental and Lending Rights Directive does not cover e-books. Libraries thus have to negotiate with publishers around the terms and price for e-lending. Studies have shown that where e-books are available, many people increase the numbers of books that they buy and read<sup>31</sup> thus promoting the fulfillment of the rights outlined above. When reviewing the Information Society Directive with a view to law reform, policy-makers should consider the proposals made in this policy brief as a catalyst to consider ways in which e-

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<sup>31</sup> Library eBook Survey hosted by OverDrive and American Library Association (ALA). Available at: [http://blogs.overdrive.com/files/2012/11/ALA\\_ODSurvey.pdf](http://blogs.overdrive.com/files/2012/11/ALA_ODSurvey.pdf).

lending could be facilitated, while recognising the legitimate interests of authors and rights-holders, and mould the exceptions and limitations to copyright accordingly. While changes in the law may be subtle, they are likely to look different to changes that might have been introduced had the starting point been to view the property rights in the book as paramount.

This absence of e-lending from the Rental and Lending Rights Directive is also indicative of the extent to which digitisation is fundamentally altering our cultural heritage landscape, and challenges the ways in which copyright operates within that landscape.

### ***Museum copyright in digitised objects***

Museum strategies in relation to asserting copyright in digitised objects provide a second example. State-funded museums occupy a conflicted position in relation to their digitised collections: on the one hand, they would like to make them as widely available and reusable as possible; on the other hand, government policies often require institutions to contribute to their own financial costs. One way in which museums seek to meet these ends is through licensing access to and re-use of these digital objects even though the underlying object may be in the public domain. One strategy for exerting that control is to claim that copyright subsists in the act of digitisation that brought the digital object into being. On this point, recent case law from the Court of Justice of the EC is unclear as to whether it would support such an argument: it is one of the 'fuzzy' edges of copyright law. European policy-makers could clarify the law in this area. In addition, European policy-makers and museums could commission new research into the economic and social consequences of making access to and use of digital objects available for 'free'. At present, the position is a confused one: some research suggesting that 'free' access and use of digital objects results in increased income to museums through, inter alia, higher visitor numbers and spend in museum shops; other research questions these findings.

### ***Summary***

These are just two examples of the types of strategies that might be developed by European policy-makers and by cultural heritage institutions, including museums within Europe where the starting point for thinking about change is the fulfillment of the rights to culture and cultural rights within the cultural heritage sector. Such strategies place the fulfillment of these cultural rights as the guiding principle, and use copyright as a lever to fulfill those goals while balancing the legitimate interests of copyright authors and owners. Overall, shifts in emphasis may be nuanced, but can underpin changes in law and practice to reflect the transformations wrought by digitisation on our cultural heritage, and the ways in which users now engage with and in the sector.

This policy brief is part of a European culture of change and lays the foundation for re-thinking issues around copyright law and cultural heritage in a digital age. It can be used as a catalyst for a shift in thinking about copyright law wrought by the digitisation of cultural heritage and to enable European policy-makers and cultural heritage institutions to implement it in practice.

## **RESEARCH PARAMETERS**

Desk research and the analysis of the findings of a questionnaire and two case studies were undertaken in preparing the underlying research for this policy brief.

Extensive in-depth desk research was undertaken on existing European IPR law, current legislation on copyright law and Human Rights law as articulated in the UNESCO Conventions. Research was undertaken on the impact of digital technology on how cultural heritage is produced and consumed, accessed and preserved. The challenges posed by new technologies and new practices in the co-creation of cultural heritage raised questions and identified gaps

with current IPR law and highlighted the need for re-thinking the intersections between cultural heritage, copyright and human (cultural) rights in the digitised era.

A questionnaire on IPR law was designed and distributed to partners of the RICHES project to gain an insight into their attitude to existing IPR law and into their understanding of the relationship between IPR law, copyright and digital technology. The data gathered contributed to formulating the research questions, highlighted the need for appropriate IPR laws for the digital economy and supported the argument for re-thinking cultural heritage and IPR within a Human Rights framework.

Two European case studies, both contextualised within the shift from analogue to digital, were chosen to demonstrate how the recommended legal framework in relation to cultural heritage, copyright and human (cultural) rights are played out in practice. These consisted of a series of interviews with two of the RICHES project participants:

- Case Study 1 – RICHES Task 4.2: *Co-creation and Living Heritage for Social Cohesion* was concerned with collaboration and the co-creation of cultural heritage when consumers become (co-)producers. Joint authorship raised legal and economic concerns around innovation and creativity and issues of IPR rights, obligations, ownership and exploitation.
- Case Study 2 – RICHES Task 6.1: *Digital Libraries, Collections, Exhibitions and Users* addressed the debate between a 'closed' copyright policy and a 'human rights' approach in accessing, preserving, communicating and participating in cultural heritage in a digital age. This highlighted the debate between access to culture on the one hand and the privatisation of culture on the other through the ownership and control of culture by cultural heritage institutions. In addition, it raised the question as to how to reconcile the right of users to freely participate in, and have access to, culture with institutional dominance in the control and protection of cultural products and cultural policy driven by economic factors.

## PROJECT IDENTITY

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STIFTUNG PREUSSISCHER KULTURBESITZ (SPK)  
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TURKIYE CUMHURİYETİ KÜLTÜR VE TURİZM BAKANLIĞI (KYGM)  
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[www.youtube.com/richesEU](http://www.youtube.com/richesEU)

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#### FURTHER READING

RICHES Booklet, <http://www.digitalmeetsculture.net/wp-content/uploads/2014/04/RICHES-Booklet.pdf>  
D2.2 Digital copyrights framework (<http://www.digitalmeetsculture.net/wp->

[content/uploads/2015/02/RICHES-D2.2-Digital-Copyrights-Framework\\_public.pdf](#)) – Common framework of understanding for the RICHES

project in relation to the law of copyright (and performer's rights) and its importance for digital cultural heritage, cultural working practices that embrace co-creation as the norm and cultural heritage that is transformed from analogue to digital.

V. Bachi, A. Fresa, C. Pierotti, C. Prandoni, 'The Digitization Age: Mass Culture is Quality Culture. Challenges for cultural heritage and society', Digital Heritage. Progress in Cultural Heritage: Documentation, Preservation, and Protection (5th Euromed International Conference Proceedings), 2014, DOI: 10.1007/978-3-319-13695-0\_81 ([http://link.springer.com/chapter/10.1007/978-3-319-13695-0\\_81](http://link.springer.com/chapter/10.1007/978-3-319-13695-0_81))

J. Blake, 'On defining cultural heritage', I.C.L.Q. 2000, 49(1), 61-85

A R. Chapman, 'Towards an Understanding of the Right to Enjoy the Benefits of Scientific Progress and its Applications', 8 J. HUM. RTS. 1, 19-20 (2009)

R. Coombe, 'The Expanding Purview of Cultural Properties and Their Politics', Annual Review of Law and Social Science Vol. 5: 393-412

A. Plomer, "The Human Rights Paradox: Intellectual Property Rights and Rights of Access to Science", Human Rights Quarterly, 35 (1), 143-175

P K. Yu, 'Reconceptualizing Intellectual Property Interests in a Human Rights Framework', 40 U. C. Davis L. Rev. 1039 (2007)

P K. Yu, 'Ten Common Questions About Intellectual Property and Human Rights', 23 GA. ST. U.L. Rev. 709 (2007)

#### UNESCO Conventions

- 1972 Convention for the Protection of the World Cultural and Natural Heritage
- 2003 Convention for the Safeguarding of the Intangible Cultural Heritage
- 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

#### Human Rights Declaration and Covenants

- Universal Declaration on Human Rights 1948 (UDHR)
- International Covenant on Civil and Political Rights 1966 (ICCPR)
- International Covenant on Economic, Social and Cultural Rights 1966 (ICESCR)

#### Human Rights Council

- Report of the Special Rapporteur in the field of cultural rights, Farida Shaheed, 'Copyright policy and the right to science and culture', 28th Session, 24 December 2014. A/HRC/28/57

## APPENDIX 5. SPEECH OF SILVIA COSTA, PRESIDENT OF THE CULTURE COMMITTEE OF THE EUROPEAN PARLIAMENT

Good afternoon everyone,

As you know, the Committee on Culture and Education I chair is very active and interested in the domain of cultural heritage, seen not only in itself, but in its broader dimension of vehicle of growth, jobs, tourism, environment and many other for Europe.

The ratio at the basis of the own-initiative report on "Towards an integrated approach to cultural heritage for Europe" that the European Parliament has adopted during its plenary session of last 8 September is exactly this: to highlight the need for a **holistic approach** to the domain of cultural heritage, highlighting its potential in terms of economic and social improvement.

A few weeks ago, a consortium called Cultural Heritage Counts for Europe (CHCfE), composed of 6 NGOs operating in the domain of European cultural heritage, has presented to the European Parliament its report, which has offered some outstanding key remarks on the added value that cultural heritage brings to Europe.

Just to quote some of them, Cultural heritage sector is estimated to produce **up to 26.7 indirect jobs for each direct job**, much more than, for example, the car industry (with a quotient of only 6.3).<sup>32</sup>

The number of persons directly employed within Europe in the cultural heritage sector is estimated at over 300,000 but **the potential of cultural heritage lies also in inducing job creation in other sectors — indirectly created jobs amount to 7.8 million person-years**.<sup>33</sup>

At the European Parliament, we have recently hosted a meeting with the AEERPA (Association Européenne des Entreprises de Restauration du Patrimoine Architectural). That meeting made us thinking more in depth on the extraordinary chance we could catch. In fact, the common assumption sees cultural heritage as a cost to society; a financial burden tolerated, principally, just as a moral duty at the expense of the great public. On the contrary, what came out from that meeting was **that cultural heritage could - and should- represent a crucial component of the economic upturn as well as European innovation process, competitiveness and welfare**.

Just think about the fact that renovation and maintenance represent **more than a quarter of the value of Europe's construction industry**<sup>34</sup>. It is estimated, for instance, that repair and maintenance on historic building stocks in England supported **180.000 jobs in 2010 (that become 500.000 if one considers the indirect effects on other sectors)**.

With the Diaconu report of the CULT Committee, the European Parliament has meant to incentivise the valorisation of the cultural heritage by:

- increasing the involvement of private actors by **encouraging** the public-private partnerships,

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<sup>32</sup> Cultural Heritage Counts for Europe report - page 154

<sup>33</sup> *Ibidem*

<sup>34</sup> Getting Cultural Heritage to work for Europe, Report of the Horizon 2020 Expert Group on cultural heritage.



- creating a **single EU portal** on cultural heritage, bringing together information from all the EU programmes funding cultural heritage, and
- incentivising the Member States to **set up fiscal incentives** (like reductions in VAT or other taxes) **for the enterprises working in the restoration, preservation and conservation sectors.**

In fact, we should never forget that a notable part of our cultural heritage is also managed by private bodies.

An integrated approach, horizontal to different DGs of the European Commission, is therefore needed, as Mr Michel Magnier, Director for Culture and Creativity of the DG Education and Culture of the European Commission, has recently confirmed on the occasion of the meeting with AEERPA hosted by the European Parliament.

Let me conclude by remarking the importance of the request, included in the Diaconu report, to set up for 2018 a ***European Year of Cultural Heritage***, which should be provided with an adequate budget.

I am a strong supporter of the role played in the European integration process by the "European Years", and having the European Year of Cultural Heritage in 2018, on the occasion of the 100th anniversary of the end of the World War I, is absolutely a priority for the European agenda.

Thank you for your attention

## APPENDIX 6. PRESENTATION OF FEDERICO MILANI, DEPUTY HEAD OF UNIT, DG CONNECT, UNIT "CREATIVITY"



**ICT R&I and Digital Cultural Heritage EU Actions**

Federico Milani  
DG CONNECT Creativity Unit  
European Commission

Riches Policy Seminar  
Brussels, 19 October 2015


1



**EU actions for Digital Cultural Heritage**

- **Policy and coordination**
  - Modernising copyright law / DSM strategy
  - Digitisation, online accessibility, digital preservation / Recommendation 2011/711/EU
  - Reuse of Europe's cultural resources / PSI Directive
- **Funding: Research and innovation, Deployment**
  - R&I: ICT for digitisation, access, enhanced visitor experiences / H2020 – societal challenge 6
  - Europeana / CEF
  - European structural & investment funds

2



**Digitisation breathes new life into cultural heritage**

**Curation**



**Preservation**



**Conservation**



3



**Digitisation provide access to Cultural Heritage**



anytime - anywhere

4



**ICT for Cultural Heritage**

- Digitisation
- Online access
- Research
- Digital Preservation
- Preservation and Conservation

5





**Digitisation 3D-coform**



<http://www.3d-coform.eu/>

6

  
**Digitisation – INSIDDE**  
Integration of technological solutions for imaging, detection, and digitisation of hidden elements in artworks.



It was recently discovered a portrait of a woman underneath Goya's portrait of Jovellanos. Museo de Bellas Artes de Asturias

<http://www.insidde-fp7.eu>

7

  
**Digitisation – Rovina**



<http://www.rovina-project.eu/>

8

  
**On-line access – CHES**  
Cultural Heritage Experiences through Socio-personal interactions and Storytelling



<http://www.chessexperience.eu/>

9

  
**On-line access – V Must Net**  
Virtual Museums Transnational Network



<http://v-must.net/>

10

  
**On-line access – Europeana**  
The European Digital Library



<http://www.europeana.eu>

11

  
**Re-use of content by the creative industries Europeana Space**



**Europeana Space, Best Practice Network**  
Spaces of possibility for the creative re-use of digital cultural content

12

  
**Conservation**  
Predictive digitization, restoration and degradation assessment of cultural heritage objects



<http://presious.eu/>

13

  
**What are the next challenges?**



14

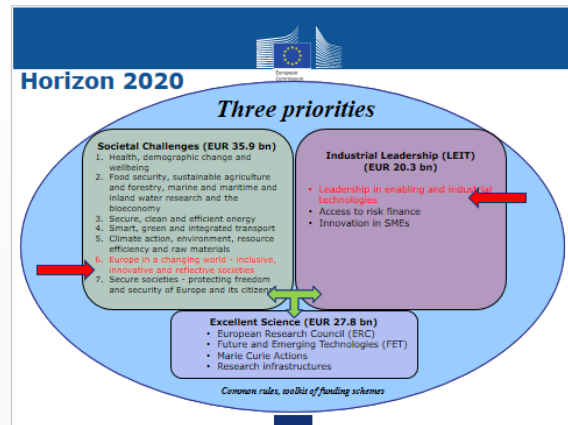
THE FRAMEWORK PROGRAMME FOR RESEARCH AND INNOVATION

# HORIZON 2020



**What R&I activities are needed to tackle the above challenges?**  
**What can H2020 offer?**  
**What can your community offer?**

15



16

**Scientific support to 7 (out of 10) Juncker policy priorities**

- **A new boost for jobs, growth and investment**
- **A connected Digital Single Market**
- **A deeper and fairer internal market with a strengthened industrial base**
- **An area of justice and fundamental rights based on mutual trust**
- **Towards a new policy on migration**
- **A stronger Global Actor**
- **A Union of democratic change**

17

**LEIT**  
**Leadership in Enabling and Industrial Technologies**

18

**Main Challenges**

- A new generation of components and systems
- Advanced Computing and Cloud Computing
- Future Internet
- Content
- Robotics and Autonomous Systems
- ICT Key Enabling Technologies
- Innovation and Entrepreneurship support
- Responsibility and Creativity

19

**Societal Challenge 6**  
**Europe in a changing world – inclusive, innovative and reflective Societies**

20

**Understanding Europe – promoting the European public and cultural space**

21

**CULT-COOP Topics**

<b>CULT-COOP-2017-1</b>	Democratic discourses and the rule of law
<b>CULT-COOP-2017-2</b>	Improving mutual understanding among Europeans by working through troubled pasts
<b>CULT-COOP-2017-3</b>	Cultural literacy of young generations in Europe
<b>CULT-COOP-2017-4</b>	Contemporary histories of Europe in artistic and creative practices
<b>CULT-COOP-2017-5</b>	Religious diversity in Europe - past, present and future

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CULT-COOP Topics	
CULT-COOP-2017-6	Participatory approaches and social innovation in culture
CULT-COOP-2017-7	Cultural heritage of European coastal and maritime regions
CULT-COOP-2016-8	Virtual Museums and Social Platform on European digital heritage, memory, identity and cultural interaction
CULT-COOP-2017-9	European cultural heritage, access and analysis for a richer interpretation of the past
CULT-COOP-2017-10	Culture, integration and European public space
CULT-COOP-2017-11	Understanding the transformation of European public administrations

23



**The role of ICT in Reflective Societies**




24



Can we use ICT to better understand and better explain our culture?



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**Work Programme information**

Pre-publication of the WP on  
<https://ec.europa.eu/programmes/horizon2020/en/draft-work-programmes-2016-17>

Formal adoption of the WP: 13/14 October 2015

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## APPENDIX 7. PRESENTATIONS BY THE RICHES PARTNERS

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### RICHES First Policy Seminar NEW HORIZONS FOR CULTURAL HERITAGE

Recalibrating relationships: bringing cultural heritage and people together in a changing Europe

*Contributions from the RICHES project*

**Chair:** Antonella Fresa, Promoter Srl

**Speakers:** Neil Forbes, Coventry University  
Artur Serra, iZCAT Foundation  
Dick van Dijk, WAAG Society  
Charlotte Waelde, University of Exeter



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### Introduction to the project's aim and its research priorities

*Prof. Neil Forbes  
Coventry University*




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### 10 Partners from six EU countries and Turkey





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### Research Questions



- ☐ How can CH institutions renew and remake themselves?
- ☐ How can EU citizens play a co-creative role in their CH?
- ☐ How can new technologies represent and promote CH?
- ☐ How can CH become closer to its audiences?
- ☐ How can CH be a force in the new EU economy?



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**ECONOMICS OF CULTURE**

5

### Economics of Culture



- ☐ Fiscal and economic aspects of cultural consumption
- ☐ Why and how CH institutions can improve the fostering of innovation and digitise their collections more efficiently and benefit through collaboration with external agencies
- ☐ How digital technologies are used to valorise territorial cultural identities - re-shaping human interactions with our built heritage environment
- ☐ Debates over whether digital commodification of place, image and identity leads to a 'Disneyfication' effect



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## Use of Craft Skills in new digital contexts

### □ The craft, product-development lifecycle:

- Positioning and communicating the value of craft objects to wider audiences, platforms for learning, skills-building, knowledge exchange
- Strengthening the economic standing of crafts practitioners and makers in the creative economy, giving rise to innovative business models.
- Supportive/facilitative networks - crafts collectives and partnerships between makers and entrepreneurs
- Skilled makers blending hand-making/finishing with volume production, enhanced creativity/aesthetics through visualisation of concepts and ideas, sophisticated objects produced, customisation/unique designs



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**DIGITAL LIBRARIES, COLLECTIONS, EXHIBITIONS AND USERS. EXPLORING THE STATUS OF DIGITAL HERITAGE MEDIATED BY MEMORY INSTITUTIONS.**

Digital technologies are deeply transforming the ways in which heritage institutions mediate their collections and interact with their audiences. Responding to a growing and persistent demand for digital content, institutions make available large amounts of curated digital resources for study and scholarly research, for discovery and creative reuse, for enjoyment, education and learning. This study explores the status of digital heritage mediated by libraries and museums by means of five case studies, in which the results of the research will be illustrated and validated through evaluation with end-users.

**DIGITAL LIBRARIES, COLLECTIONS,**

8



**INVENTING EUROPE**  
EUROPEAN DIGITAL MUSEUM FOR SCIENCE & TECHNOLOGY

TAKE A NEW LOOK AT EUROPE'S HISTORY  
For centuries, science and technology have both inspired and created borders in Europe. Come explore the stories behind objects, places and ideas to discover how technology has shaped Europe - and Europe has shaped technology. Take a new through one of our live exhibitions, or get in a virtual guided tour by one of our guest curators.

**100 JAAR UITVINDINGEN**  
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## European Identity, 'Belonging' and the role of digital CH

### □ Diverse communities - how they represent, preserve, transmit, reflect on their identity and heritage in digital format to keep alive a sense of 'belonging', and engage critically with mainstream CH

- Connect communities to build understanding and create cohesion by stressing (cultural) similarities and fostering cultural exchange
- Innovative digital tools supporting awareness of cultural pluralism, providing new ways to engage with and experience CH
- Improved contextualisation of CH content to make comparisons between different cultures and communities more evident
- Digital resources that unite the past and the present - living heritage especially for younger generations



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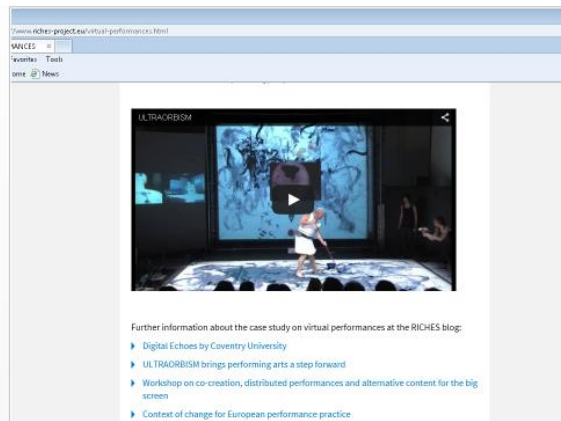
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**FOOD AND CULTURAL HERITAGE IN THE URBAN AGE: THE ROLE OF LOCAL FOOD MOVEMENTS**

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**ULTRACRISM**

Further information about the case study on virtual performances at the RICHES blog:

- ▶ Digital Echoes by Coventry University
- ▶ ULTRACRISM brings performing arts a step forward
- ▶ Workshop on co-creation, distributed performances and alternative content for the big screen
- ▶ Context of change for European performance practice

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## Virtual Performance

- How, using audio-visual and future internet technologies, dance and performance artists can interact with digital technologies to create new artefacts and events, develop new skills which can coexist and complement traditional skills
- How cultural expressions from the past can be reinvigorated and renewed and how both artefacts and skills can be transmitted to society
- The preservation and transmission of performance-based CH through multidisciplinary collaboration between engineers and artists: how to record, store and assure future access



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## Recommendations for building a CH Taxonomy (2)

- To develop an **internationalist approach** in order to understand renewal in CH practices, and the need to integrate a full range of perspectives represented by different minorities, groups and cultures
- To encourage and adopt on a wider scale a **co-creative practices and crowdsourcing** for bridging the gap between institutional and citizen understandings of CH.
- **Endorsement of the Taxonomy** by the European Commission is, therefore, recommended. An appropriately referenced use of the Taxonomy's terms and definitions in official reports and communications.



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## Some challenges

- **The fast pace in which technology evolves:** stakeholders must strive to keep pace with the rapid development of digital and virtual technologies.
- **Lack of technological knowledge and skills gaps:** underinvestment in specific training for cultural managers in the advances of technology may result in a lack of knowledge of new technologies and their possibilities.
- **Barriers to engagement and methods for exploitation:** innovative strategies are needed to bring about an effective and sustainable exploitation of CH in the digital age.
- **Long-term sustainability of crowdsourcing approaches:** open, collaborative approaches towards CH research must maintain the community's cooperation over time to remain significant.
- **Keeping CH research relevant for society:** CH research must provide value to key stakeholders.



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i2CAT Foundation  
Barcelona



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## Co-creation strategies: from incidental to transformative

Dick van Dijk  
Waag Society



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## Recommendations (1)

- ❑ Encourage co-creative processes to build open, responsive and creative institutions in the light of current and future demographic changes;
- ❑ Involve cultural heritage professionals at all levels of the organisation in achieving the open-ended outcomes of co-creation, to ensure a systemic change in the way the institution is seen by stakeholders and the way cultural heritage is made relevant;
- ❑ Co-creative projects are unpredictable, difficult to measure, often involving small groups of participants. Tools need to be developed that capture the impact of small-scale projects that are process-oriented, long-term and creative in nature;

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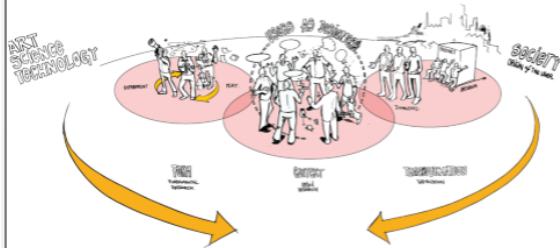
## Recommendations (2)

- ❑ Co-creation is not an easy process and heritage institutions can't be expected to 'do it all' and do it 'now'. Strategic partnerships are crucial. Future CH professionals and current mediators need to be trained to guide these types of projects;
- ❑ Facilitate adoption of novel practices, aim at the creation of a do-it-yourself approach and learning community that shares experiences and learns from each other, grows and develops over time, inspired by concurrent developments.

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## Contact

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 waag society

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## Cultural Heritage, Copyright and Human Rights: close allies

*Prof. Charlotte Waelde*  
*University of Exeter*

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## Cultural Heritage, Copyright and Human Rights: close allies

- ❑ EP Resolutions 'Towards an integrated approach for cultural heritage' and 'Harmonisation of certain aspects of copyright and related rights'
- ❑ The place of copyright in the cultural heritage sector
- ❑ The integration of human rights and copyright in the cultural heritage sector
- ❑ The advantages of taking a human rights approach
- ❑ Other strategies

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## Cultural Heritage and Copyright: close allies

'Towards an integrated approach for cultural heritage'

- ❑ Supports digital innovation in the arts and heritage sector, and notes that the use of e-infrastructures can engage new audiences and ensure better access to and exploitation of the digital cultural heritage; stresses the relevance of existing tools such as the Europeana website ...; para 46
- ❑ Copyright lies at the heart of a digital cultural heritage agenda

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## Copyright challenges in the cultural heritage sector in the digital era

- ❑ Term
- ❑ Orphan works
- ❑ Revived copyright in digital works
- ❑ Exceptions and Limitations

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## Cultural Heritage and Human Rights: close allies

'Towards an integrated approach for cultural heritage'

- ❑ Having regard to the Charter of Fundamental Rights of the European Union
- ❑ Having regard to the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) of 13 October 200
- ❑ Whereas cultural heritage, both tangible and intangible, plays a significant role in creating, preserving and promoting European culture and values and national, regional, local and individual identity, as well as the contemporary identity of the people of Europe

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## Copyright and Human Rights: close allies

'Harmonisation of certain aspects of copyright and related rights'

- Having regard to Article 27 of the Universal Declaration of Human Rights
- Whereas the Charter of Fundamental Rights protects freedom of expression, freedom of information and freedom of the arts and science, and guarantees protection of personal data and of cultural and linguistic diversity, the right to property and the protection of intellectual property, the right to education and the freedom to conduct a business
- Calls on the Commission to consider with care to protect fundamental rights, particularly to combat discrimination or protect freedom of the press



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## Cultural Heritage, Copyright and Human Rights: close allies

Human rights: the common thread

- When thinking about copyright in the cultural heritage sector, look first through a human rights lens, and then from a copyright perspective
- The question: how can copyright help to achieve human rights goals within the cultural heritage sector?



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## Cultural Heritage, Copyright and Human Rights: close allies

- The human cultural rights:
  - Moral rights; collective cultural identity; cultural integrity; cultural cooperation; cross-cultural communications; inter-cultural exchange
- The human right to culture:
  - Everyone has the right to take part in cultural life; to enjoy the benefits of scientific progress and its applications



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## Cultural Heritage, Copyright and Human Rights: close allies

The difference?

- Museum copyright in digitised objects – a confused position
- Using copyright as a tool to achieve human rights goals is a principled and strategic way of dealing with copyright in the cultural heritage sector



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## Cultural Heritage, Copyright and Human Rights: close allies

Other strategies

- Abolish copyright
- Apply the copyright framework in the cultural heritage sector as is
- Lobby for reform



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## Thank you!

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Contact us at:  
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## APPENDIX 8. SPEECH OF JENS NYMAND CHRISTENSEN, DEPUTY DIRECTOR-GENERAL DG EAC

### Is there a future for heritage in the European Union?

Millennia of human creativity and exchanges among civilisations, but also wars and tragedies, have made Europe what it is today: a continent of culture and creativity, a continent of cultural heritage. There is no doubt that cultural heritage is a trait in defining Europe: its attractiveness as a place to live, work and visit; a valuable resource for economic growth, employment and social cohesion.

Why do we need to take action? Why do we need to constantly renew this rich asset? Cultural heritage is not a passive inheritance. Its survival depends on the efforts made by every generation to re-discover and re-interpret it, as well as on our capacity to face the global challenges of today like urbanisation, environmental sustainability and digitisation which shake up traditional models of access to culture and participation.

But we are facing more challenges and risks. When public budgets for heritage are being slashed, the transmission of heritage skills and knowledge among generations is interrupted. This chain of shared knowledge and experience is highly valuable for local economies. Simultaneously, the attacks on cultural heritage in Iraq and Syria are attacks on our common values as human beings. The European Union has repeatedly condemned these acts as war crimes and will continue to do so.

Although heritage protection is a national, regional and local responsibility, the European Union can and must ensure the safeguarding of Europe's cultural heritage. There is no contradiction between national responsibilities and EU intervention. The European treaties require us to respect cultural diversity while bringing the common cultural heritage to the fore. The strategy "Towards an integrated approach to cultural heritage for Europe"<sup>35</sup> presented by the European Commission in 2014, is our roadmap for the next five years.

Under the Creative Europe and Erasmus+ programmes new funding opportunities became available in which heritage is one of the most represented sectors. Moreover, through the Horizon 2020 programme even more funding is dedicated for research and innovation. On the other side, direct support has been channelled to cultural heritage through the Structural Funds. In the previous period 2007-2013, 6 billion euros were earmarked for culture-led investments of which 3.2 billion euros was devoted to cultural heritage. The current programming period 2014-2020 European support will be even stronger with around 4.770 billion euros.

Through supplementary actions like the European Capitals of Culture, the European Heritage Label, the European Heritage Days and the European Heritage Awards, the European Commission is stimulating the whole cycle of cultural production and preservation.

The digital shift presents exciting and still untapped opportunities to increase and diversify audiences, by reaching out to young people. One of our priorities is how to achieve a more accessible and inclusive culture, taking into account how digital technologies have changed the way people access, produce and use cultural content. In March, the European Commission launched a group of national experts from

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<sup>35</sup> European Commission, *Towards an integrated approach to cultural heritage for Europe*, 22.7.2014, Brussels. [http://ec.europa.eu/culture/library/publications/2014-heritage-communication\\_en.pdf](http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf)



across the EU to discuss the impact of the digital shift on audience development and on the practices of cultural institutions. The experts will map policies and strategies for audience development via digital means and present a manual of good practice for cultural institutions and professionals by the end of 2016.

The opportunities that the internet brings are crucial for the cultural and creative industries and new and innovative business models are rapidly evolving. The preservation of our cultural resources and their wider accessibility must be balanced with incentives for preservation, investment and innovation. This balance underlies the approach taken by the Digital Single Market Strategy that the Commission announced in May 2015 and Commissioner Navracsics is firmly committed to this objective. Thus, the European Commission cooperates closely within relevant steering groups and teams overseeing the Strategy's implementation.

The copyright reform is particularly relevant to the challenges of cultural heritage in the digital age. The European Commission has identified a number of key priorities for a targeted reform. These notably include "fit-for-purpose" copyright exceptions, in particular in areas where important societal benefits can be untapped or unlocked. Preservation and access to cultural heritage are one of these areas and an impact analysis is currently under way. In this context, the principle of cultural diversity is duly considered.

We need to help communities to take ownership of heritage management by making it part of their daily life. How can we do that? Innovative forms of community-oriented management can greatly improve the economic and social potential of heritage policies and contribute to the well-being of citizens. Participatory governance is one of them. Public and private actors, local communities and stakeholders must all be active in managing and maintaining heritage.

We need our policies to be more effective and sustainable. Therefore the promoting of evidence-based policy-making and strengthening the links between culture, research and innovation are of the utmost importance for the future. For example, EU-wide comparable data on the social and economic impact of heritage policies are still lacking. This is detrimental for policy making and for convincing decision makers to invest in culture. This is why we recently supported the project "Cultural Heritage Counts for Europe"<sup>36</sup>, which has produced an interesting mapping of the research available on this subject.

In conclusion, we need to refine our policies, adapt them rapidly to the shifting reality, and respond to emerging needs. We need to better equip the heritage sector to face the challenges posed by globalisation and digitisation. We need to raise awareness among the general public, and especially among the young people, about the value of heritage and its connection to our daily lives. We need to turn heritage into a driver of economic activity, a centre of knowledge, a focal point of creativity and culture.

This is why I would like to thank the RICHES consortium for contributing to fill this policy gap. Your project provides a much-awaited insight that will feed our reflections towards a new vision, where heritage is a resource for the future.

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<sup>36</sup> <http://www.encatc.org/culturalheritagecountsforeurope/>