



# **RICHS Second 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: Dr. Antonella Fresa, RICHES  
Communication Manager, Promoter Srl*



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# Agenda



- ❑ **Food Heritage and Culture: Changing Spaces of Production and Consumption**, Prof. Moya Kneafsey, Coventry University
- ❑ **The Economic and Fiscal Dimension of Cultural Heritage**, Dr. Trilce Navarrete, The University of Southern Denmark
- ❑ **Towards a Craft Revival: Recalibrating Social, Cultural, Economic and Technological Dynamics**, Dr. Catherine Cummings, The University of Exeter
- ❑ **The Cultural Heritage Institution: Transformation and Change in a Digital Age**, Prof. Monika Hagedorn-Saupe, Stiftung Preussischer Kulturbesitz
- ❑ **European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era**, Prof. Sarah Whatley, Coventry University
- ❑ Q&A



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# Food Heritage and Culture: Changing Spaces of Production and Consumption

*Prof. Moya Kneafsey, Coventry University*



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The background is a pixelated, painterly illustration of a forest. It features tall, slender trees with dense green foliage. A path or clearing is visible at the bottom, rendered in shades of brown and tan. The overall style is reminiscent of a low-resolution digital painting or a pixel art interpretation of a natural scene.

# **THE RISE OF URBAN COMMUNITY FOOD PROJECTS**



# Building on Community Food Heritage



Dig for Victory – Working on an Allotment in Kensington Gardens, London 1942. Photo: Imperial War Museum

- ❑ Long history of community food production in rural and urban areas
- ❑ Contemporary threats from 'fast' food & convenience culture, standardisation of products and loss of food skills and knowledge



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# Community Food Projects: Diversity and Invention



- ❑ Allotments, community gardens, skip gardens, rooftop gardens, urban farms, patchwork farms, guerilla gardening, edible landscapes
- ❑ Cooking, growing, eating, trading, together
- ❑ Using old and new skills e.g. traditional crops and social media!
- ❑ Driven by a mix of people, local authorities, charities



Urban vegetable garden (CEP-Pisa, Italy)

<http://www.comune.pisa.it/en/ufficio-scheda/8599/II-Progetto-Orti-Urbani.html#!prettyPhoto>





# **FIVE POLICY RECOMMENDATIONS**





# 1. Support Community-led food projects

- ❑ Protect communal spaces for growing, preparing and sharing food.
- ❑ Support initiatives which enable people to 'learn by doing' e.g. helping out on farms, taking part in cookery exchanges, being involved in the restoration of food heritage sites such as walled gardens, community orchards, city farms etc.



Rubbish cleared from a reclaimed community allotment



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## 2. Recognise the value and benefits of community food production



- ☐ Improves health and well-being, food skills and knowledge
- ☐ Improves the urban environment
- ☐ *Probably* helps with mutual understanding between different social and ethnic groups – *but more research needed on this!*
- ☐ Enhances urban biodiversity and food security



Kodu grown by Bangladeshi community. Photo: A Rosenfeld



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### 3. Join up policies on community development, culture and seeds



- ❑ Recognise that seeds are part of Europe's cultural heritage common property and that their diversity needs to be protected.



Magenta Spreen or 'fat hen' cultivated by members of the Sikh Community in the West Midlands, England. Photo: A Rosenfeld



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## 4. Support better rural-urban interconnectivity



- ❑ Ensure that new farmers have access to land
- ❑ Support farm apprenticeships
- ❑ Ensure that rural areas have high quality broadband connections
- ❑ Support short food chains



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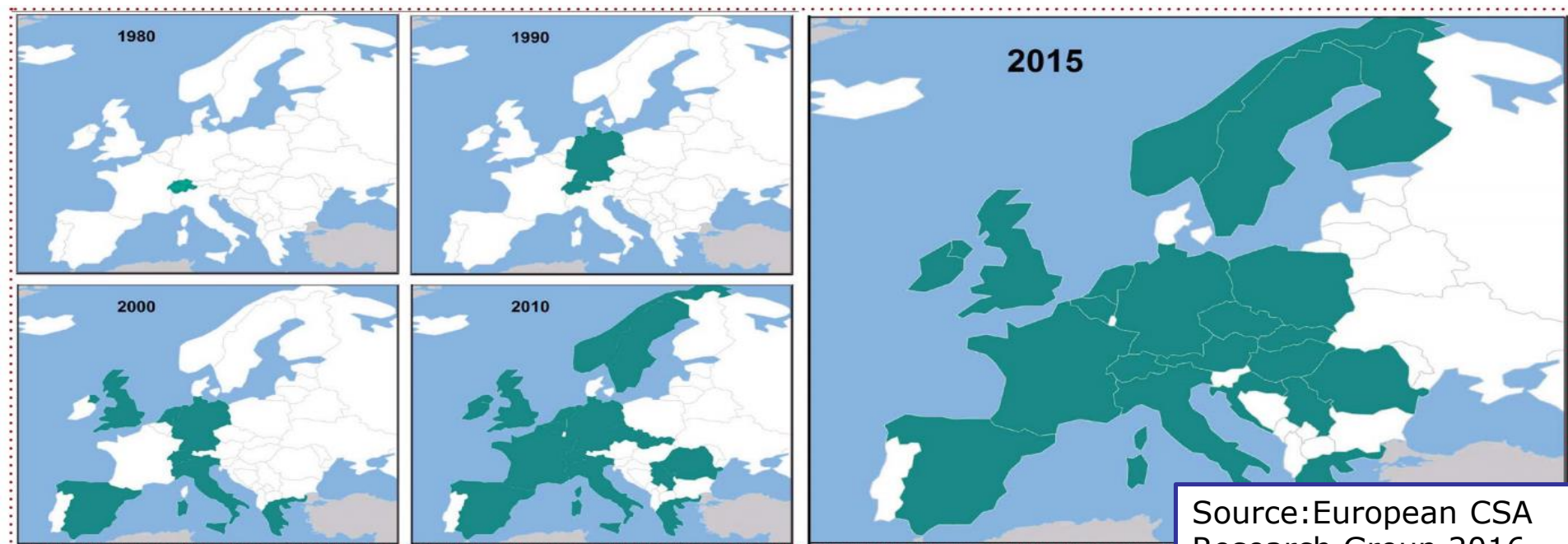
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## 5. Support learning and sharing of best practice



- ❑ Find ways to share examples of best practices between communities and authorities;
- ❑ Undertake more systematic, cross-cultural research



EU1: Map showing the spread of CSAs throughout Europe 1978-2015.

Source: European CSA  
Research Group 2016

# Conclusions



- ❑ Community-led food projects show how culture can be a force for change and how citizens can co-create cultural heritage
- ❑ But they can't solve everything alone
- ❑ We need to be clear about what they can do best, and how to support them



# THANK YOU



- ❑ For further information contact [m.kneafsey@coventry.ac.uk](mailto:m.kneafsey@coventry.ac.uk)
- ❑ Centre for Agroecology, Water and Resilience, Coventry University
- ❑ <http://www.coventry.ac.uk/research/areas-of-research/agroecology-water-resilience/>



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# The Economic and Fiscal Dimension of Cultural Heritage

*Prof. Karol J. Borowiecki*

*Dr. Trilce Navarrete*

*The University of Southern Denmark*



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# Culture in the Digital Age



Digital technology has brought great dynamism and extremely interesting changes in culture:

- Making now the right choices can /will have effects on future generations.
- Culture and digital technology are increasingly linked, changing creation, distribution and access.

Enlarging cultural audiences is of great importance to policy makers, NPOs and individuals:

- Creative Europe 2014-2020: budget of €1.46 billion (9% higher than its predecessors). Complementing direct / indirect government support.
- Fiscal policy can be harnessed to achieve the goals of cultural policy (1).
- Greater availability of digital culture can stimulate innovation (2).



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# (1) Fiscal policy and culture



## RICHERS contribution:

- ☐ Document fiscal rates on cultural goods and services in EU over time.
- ☐ Shed some light on the correlates of tax rates.
- ☐ Attempt to study the effects of fiscal incentives.
  - The impact of reduced rates on:
    - Prices of cultural goods and services.
    - Cultural expenditure of households.



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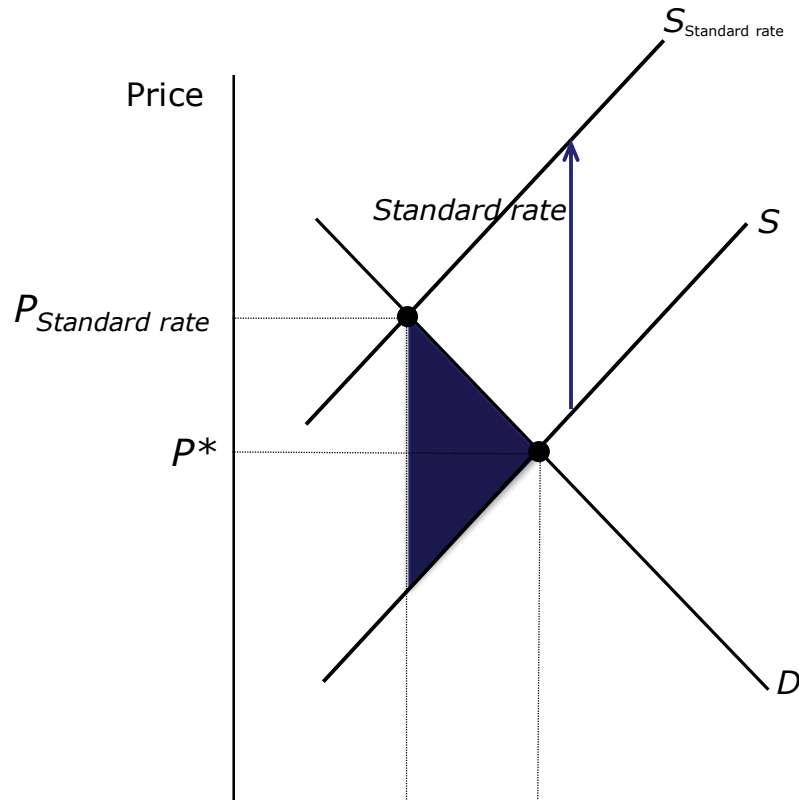
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# The theory - Effects of a sales tax



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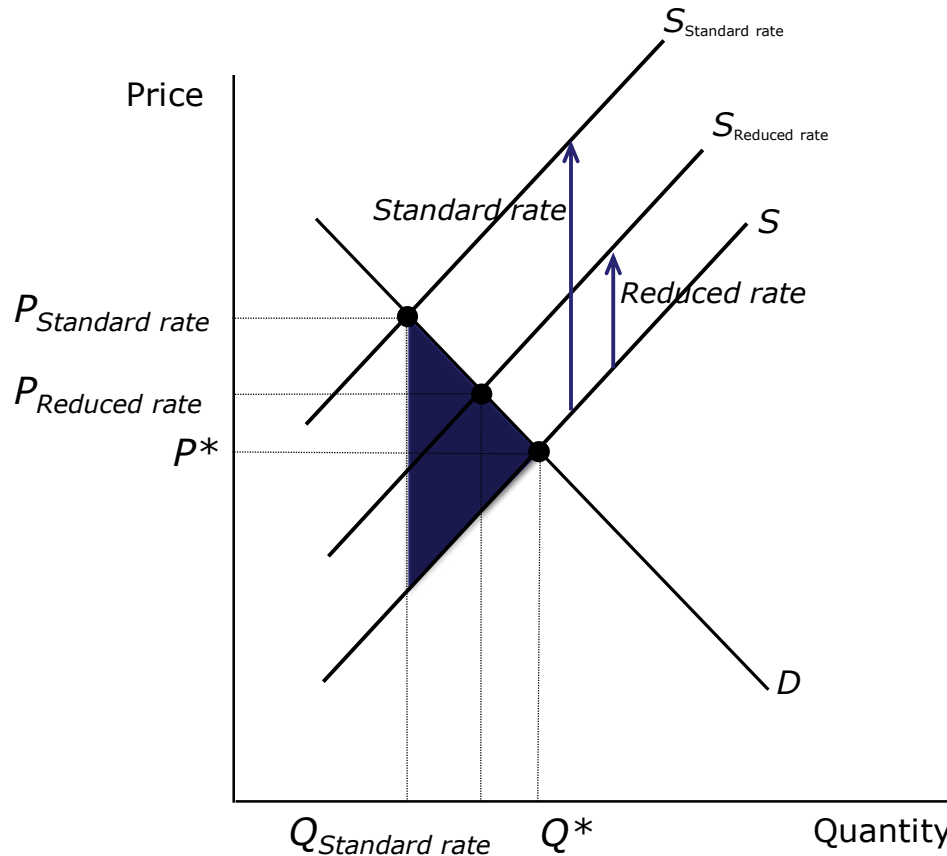
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# The theory - Effects of a sales tax



Tax  $\downarrow$  =  $P \downarrow$  ,  $Q \uparrow$

Tax  $\downarrow$  = DW Loss  $\downarrow$



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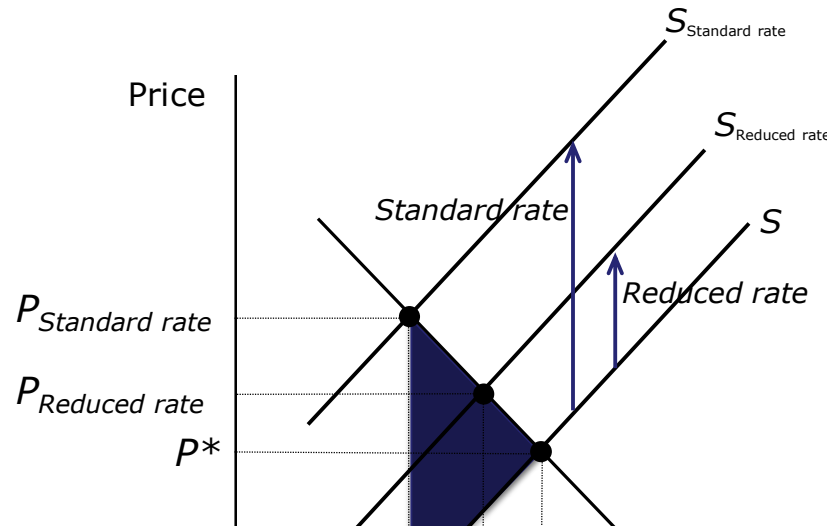
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# The theory - Effects of a sales tax



Tax  $\downarrow$  =  $P \downarrow$  ,  $Q \uparrow$

Tax  $\downarrow$  = DW Loss  $\downarrow$

## Shortcomings of VAT policy:

It does not target specific user groups or specific goods, and a greater benefit goes to those with high capital while incurring great government costs.



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# The causal impact of reduced rates on book expenditure



	(1) Reduced rate books (First-stage OLS)	(2) Expenditure books (IV)
Standard VAT rate	0.467*** (0.145)	
Reduced rate books		-2.778** (1.303)
log(population)	-4.218 (5.398)	-0.839 (4.379)
GDP per capita	0.00246 (0.0446)	3.442*** (0.549)
Share of mid or high educational attainment (15-64 ages)	0.127*** (0.0441)	-0.644 (0.468)
Year FE	yes	yes
Country FE	yes	yes
Observations	409	25
R-squared	0.856	0.712

Standard errors in parentheses

\*\*\* p<0.01, \*\* p<0.05, \* p<0.1



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# Fiscal policy and culture



## RICHERS results:

- ❑ VAT rates and cultural VAT rates are autonomous.
- ❑ Reduced VAT rates lead to greater benefits for advantaged households (wealth, education, cultural proximity).
- ❑ Reduced VAT rates for books are not applicable to e-books, signalling a conflicting policy approach.

## (2) Culture and innovation



### RICHES contribution:

- ❑ Shed light on the link between digital performance and institutional context (indicators).
- ❑ Associate access to culture and soft innovation.
- ❑ Identify conditions beneficial to innovation.
  - A higher level of digital activity in relation to:
    - Institutional conditions (micro).
    - Domain characteristics (meso).
    - Country context (macro).



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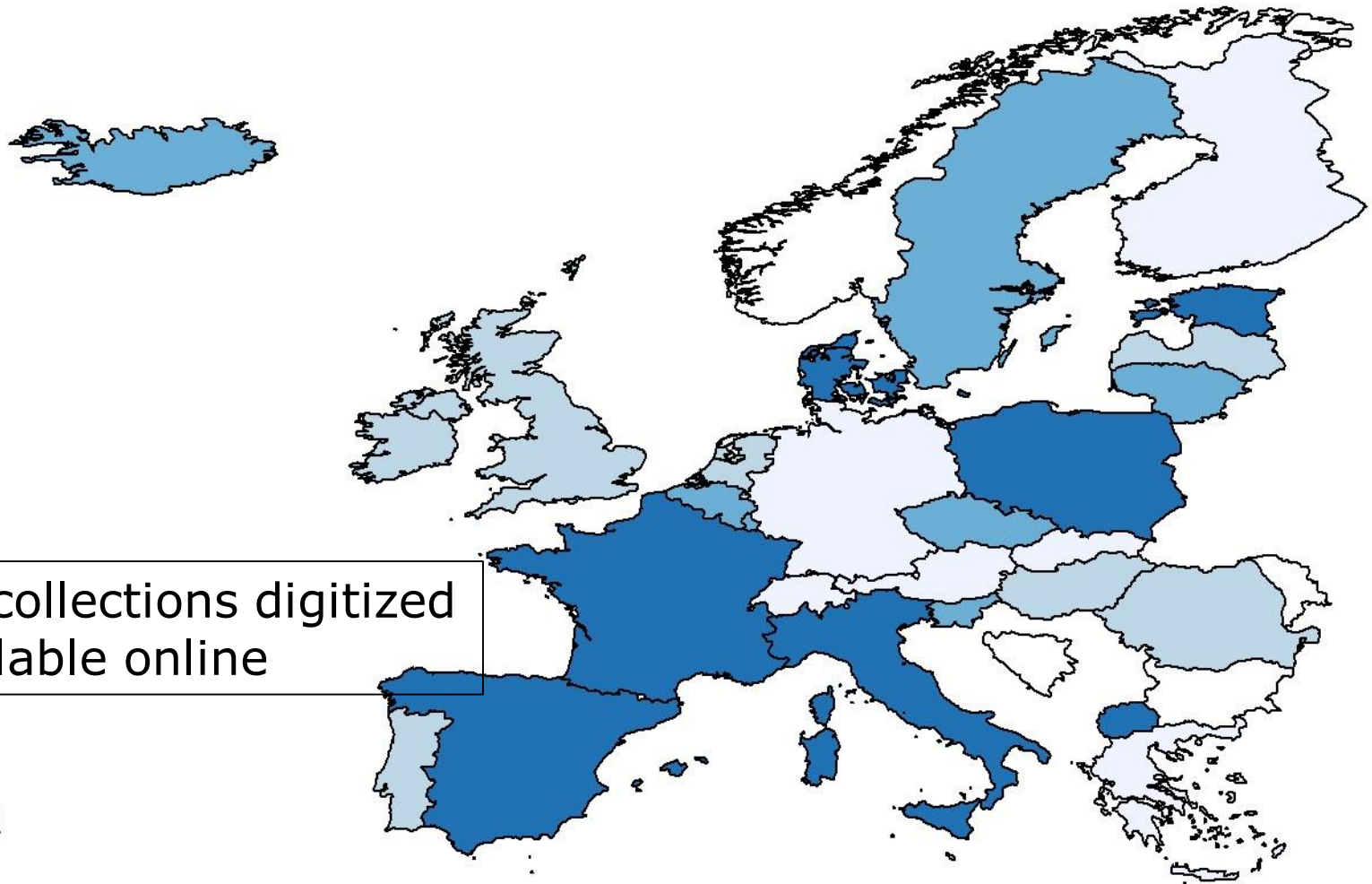
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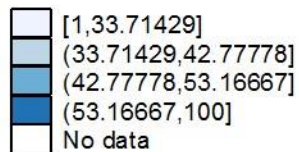
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# Publication of collections online



17% of collections digitized  
7% available online

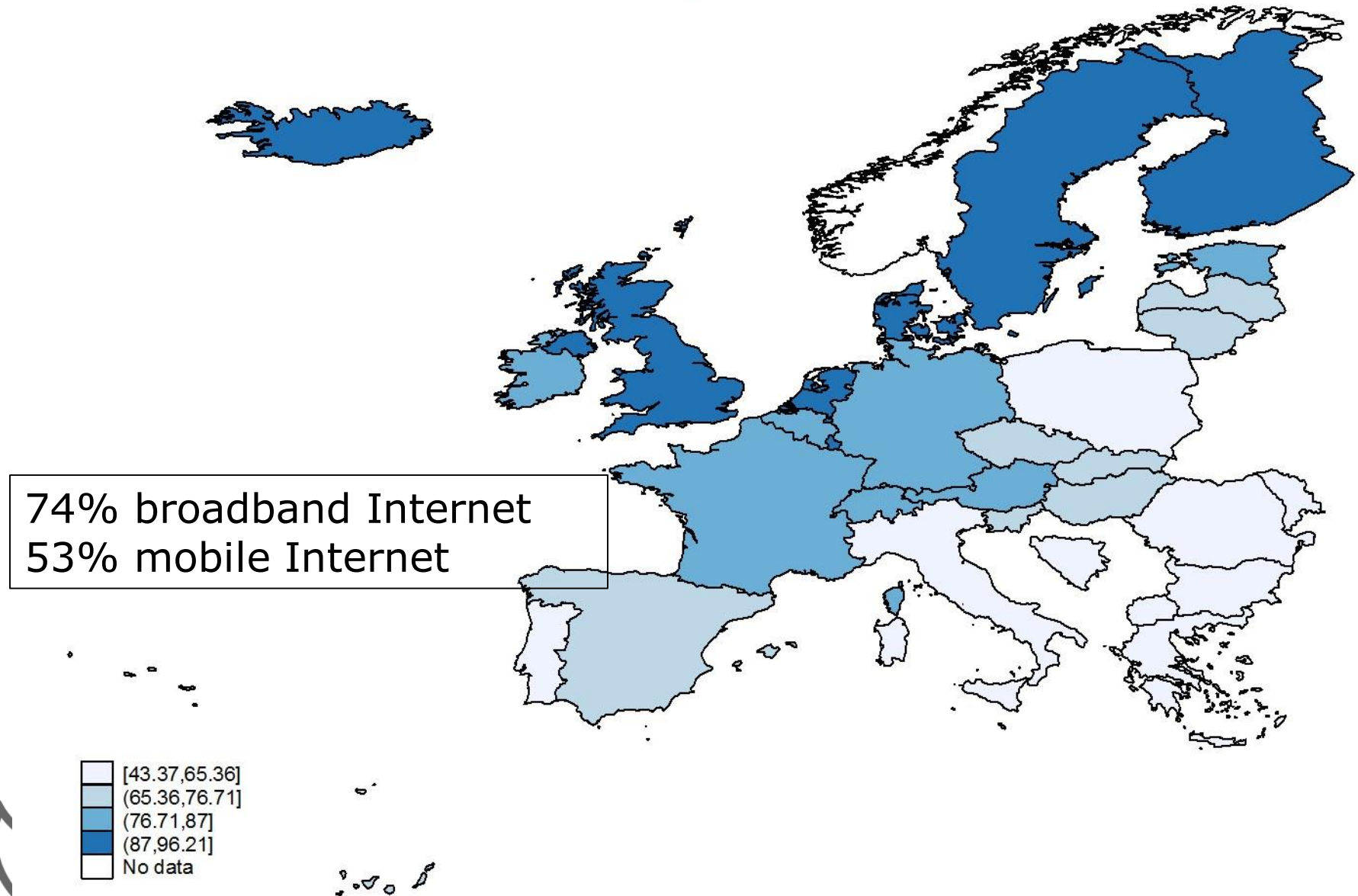


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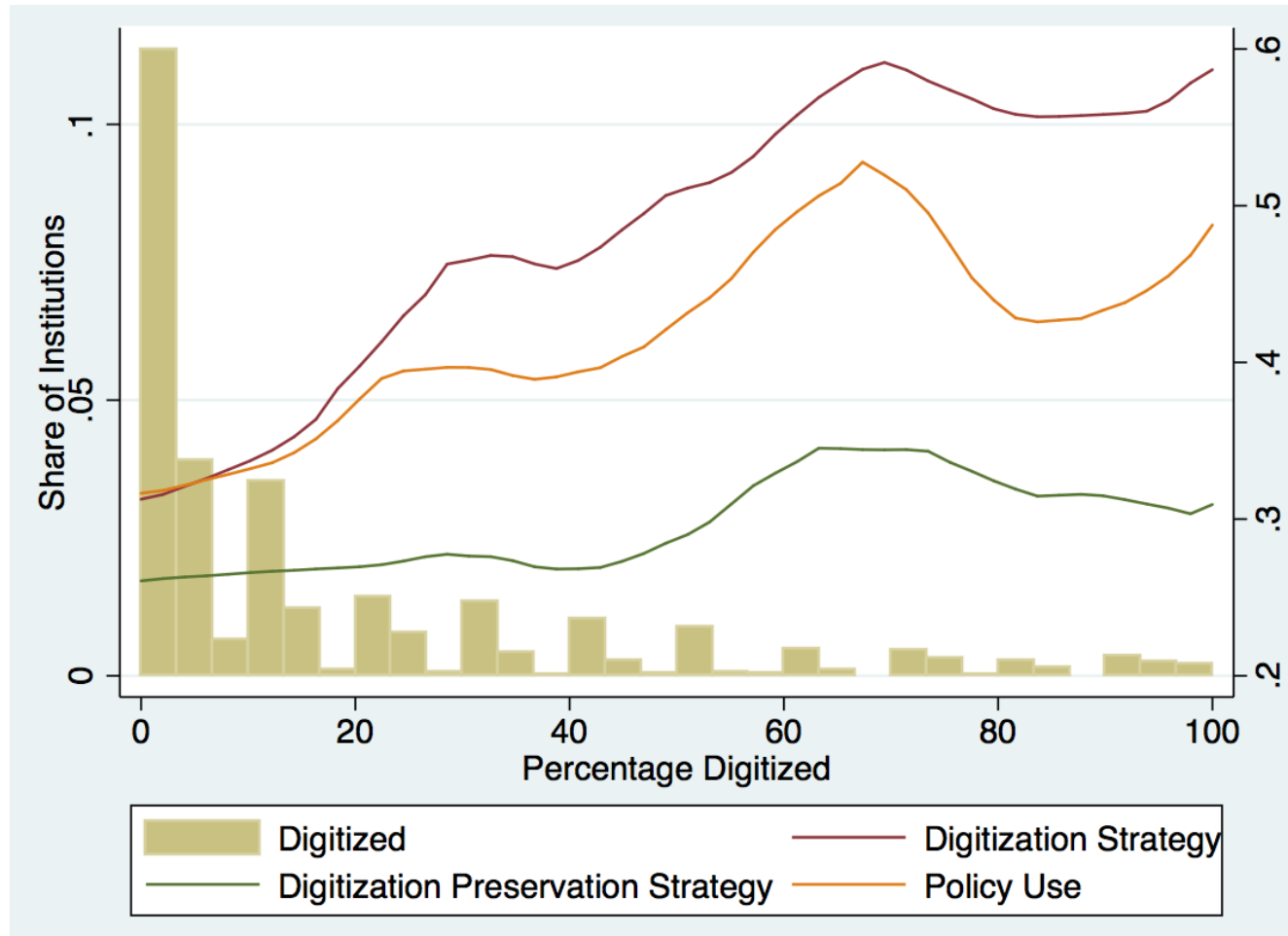
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# Internet penetration per country



# Policies and share of digitization



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# Culture and innovation



## RICHES results:

- ❑ Digital activities reflect ability to innovate.
- ❑ Greater digital literacy is linked to higher education and to strategic policy.
- ❑ Cultural heritage institutions benefit from slack –or having flexibility in the use of resources.
- ❑ Governments favour commercial use (short-term) while institutions benefit from favouring preservation (long-term).



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# Recommendations



## Based on RICHES results:

- ☐ Use reduced VAT rate for culture as *complement* to direct support and cultural policies.
- ☐ Ensure structural financing to cultural organizations distributing from sustainable infrastructures.
- ☐ Nurturing digital literacy in all domains.



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# Thank you!



More available at:

Digitization of heritage collections as indicator of innovation (2016)  
*Economics of Innovation and New Technology*.

Fiscal and Economic Aspects of Book Consumption in the European Union (2016) *Journal of Cultural Economics*. (Revised and resubmitted)

Changes in Cultural Consumption: Ethnographic collections in Wikipedia (2016)  
*Cultural Trends*. (Under review)

The Long-tail of Museum Collections: Ethnographic collections onsite and online (2016) *UNESCO Proceedings of the International Symposium on the Measurement of Digital Cultural Products*. (Forthcoming)

Consumption of Europe's Cultural Heritage in the Digital Age: Does Fiscal Policy Matter? (2016) *Questions de Culture*. (Forthcoming)

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



# **Towards a Craft Revival: Recalibrating Social, Cultural, Economic and Technological Dynamics**

*Dr Catherine Cummings*  
*University of Exeter*



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# Craft in the Creative Economy

*"a distinctive set of knowledges, skills and aptitudes, centred around a process of reflective engagement with the material and digital worlds"*

*(Schwartz and Yair, 2010)*



Virgil Bauzys, Basket-maker, Craft Town Scotland



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# CRAFT:

- ***contemporary crafts*** – drawing on original designs and valuing the maker's artistic intervention.



Contemporary Pendant with folk motif by Mihaela Ivana.



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# Craft



- ***traditional or heritage crafts*** – using inherited techniques and designs and valuing authenticity rather than originality.



Traditional Romanian blouse  
with folk motifs



# Research



- ❑ The Netherlands
- ❑ Romania
- ❑ UK



- ❑ Focus on design and fashion
- ❑ Role of digital technologies
- ❑ Transmission of craft skills

Laser-cut  
fashion/textiles



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# Research Themes



- Craft in the creative economy and the economic value of craft
- The decline of European craft
- Key drivers for a craft revival
- Barriers to realising a craft revival



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# Research Outcomes



- ❑ In a culture of change:
- traditional knowledge is relevant and can coexist with new knowledge
- digital technology and the maker movement has served to reposition craft and to increase the value of craft products
- DT can strengthen the link between the past (heritage, traditional craft) and the creative future



Michael Eden, Soho Vase 2015, Selective Laser Sintered, nylon with mineral & soft touch coatings.



# RECOMMENDATIONS



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# Recommendation:

## Key aim 1

- ❑ (Re)position craft as an independent sector of the creative economy and build synergies with other cultural and economic sectors.



Tube Vase with QR code. Fine bone china. MadebyManos



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# Recommendation: Key aim 2



- ❑ Strengthen the position of makers in the creative economy, with a focus on supporting individual and collective business models and capitalising on the potential of localities with a strong craft tradition.



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# Recommendation:

## Key aim 3



- ❑ Encourage the transmission, recognition and accreditation of craft knowledge and skills gained through various formal, informal and non-formal learning approaches.



Ange Sewell, Craft Town Scotland



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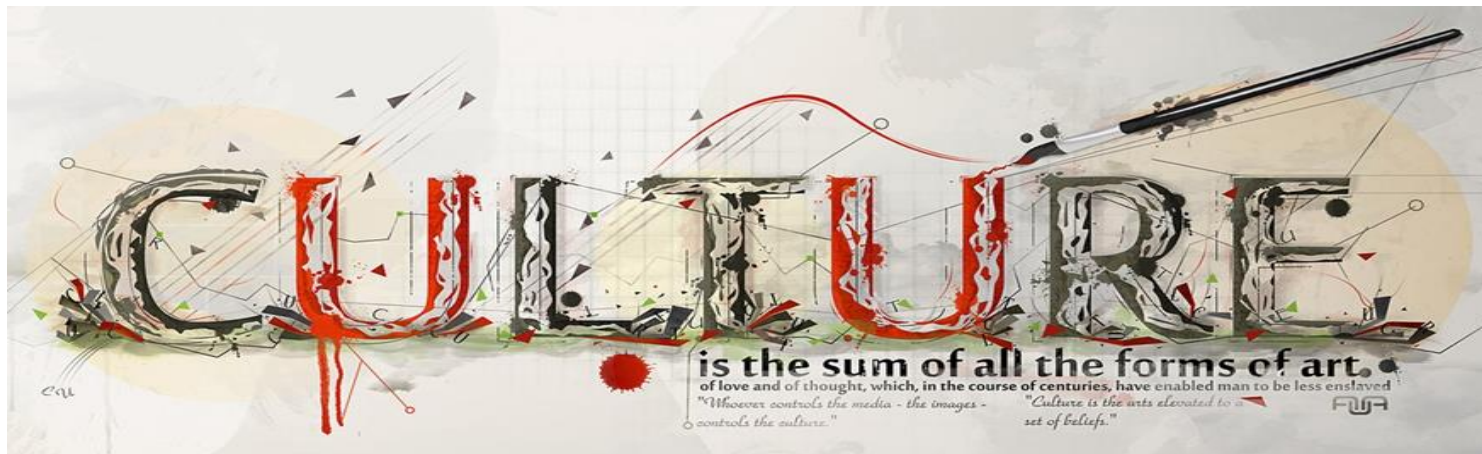
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*Prof. Monika Hagedorn-Saupe  
Institute for Museum Research,  
Stiftung Preußischer Kulturbesitz*



# **The Cultural Heritage Institution: Transformation and Change in a Digital Age**

Source:

<https://memphistours.files.wordpress.com/2010/10/neuesmuseum1j1.jpg>



# Challenges for Cultural Heritage institutions in the Digital Age



The digital has infiltrated and transformed all aspects of social life and CH institutions are affected as well. They have to

1. Redefine the role as a social institution
2. Remaining relevant for existing audiences by attracting new generations of visitors at the same time
3. Continue to contribute to Europe's creative economy



Sources: Denk ich an Deutschland – Magazin zur gleichnamigen Konferenz der Alfred Herrhausen Gesellschaft und der FAZ, 2014, Graphics: Martin Klein/Miriam Migliazzi



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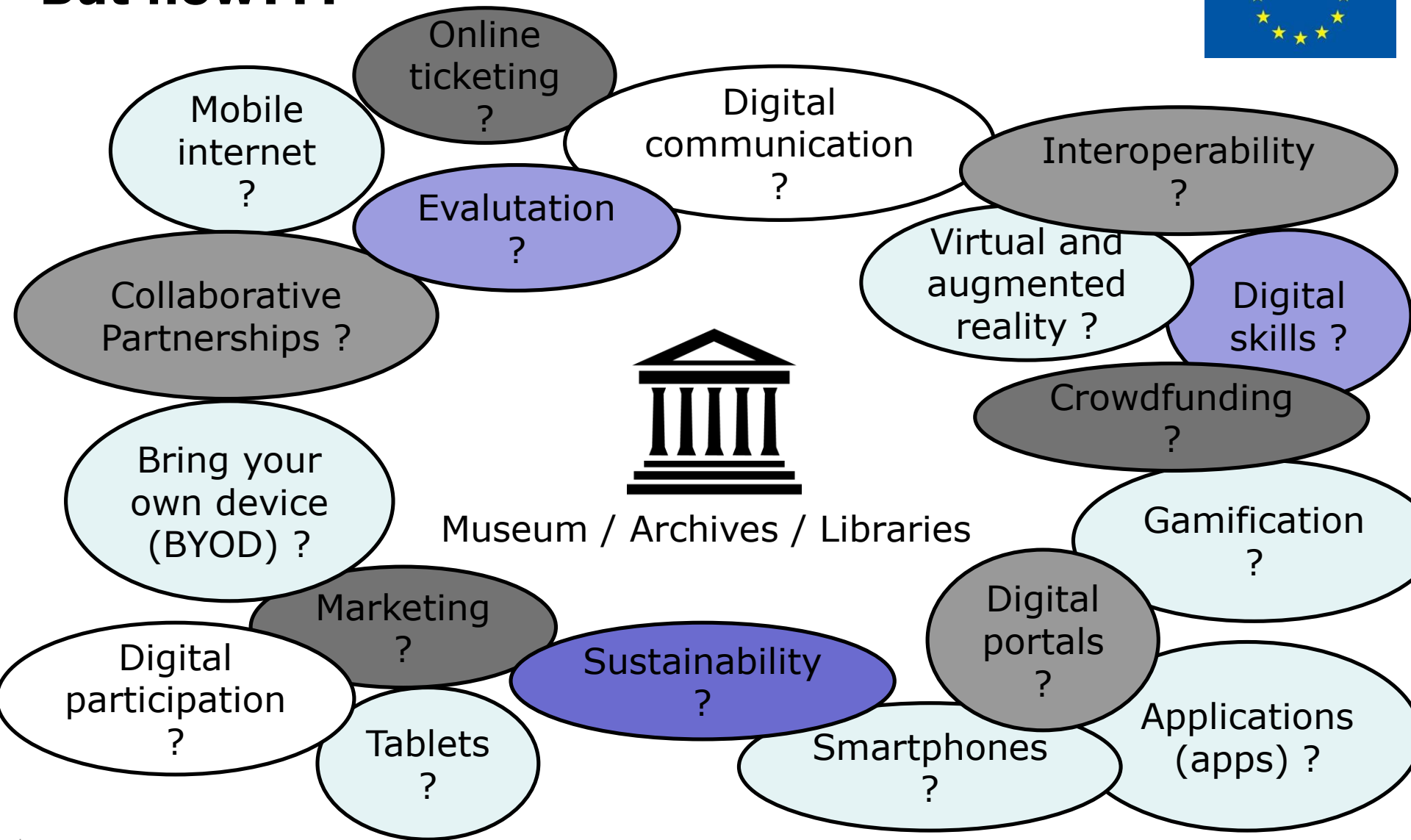
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# But how???



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# 1. Recommendation for CH institutions:

## Further research into the impact of digitisation on identities, expertise and skills of CH professionals

- Institutions have to explore the extent to which digital technologies can enhance their work:
  - ➔ taking risks, investing time and effort to experiment, being entrepreneurial, allow visitor participation and co-creation
  - ➔ Institutions have to develop their own digital strategy regarding opening up their collections



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## 2. Recommendation for Institutional Digital Strategies

**Institutions need to review their digital strategies in order to verify they are applicable and effective in enriching the CH experience**

- Digital strategies should focus on how to bring CH closer to people
- Digital strategies need to be sustainable, transparent and published on the institutions' website



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### 3. Recommendation for the support of digital technologies

**CH institutions should continue to invest in the expansion of digital technologies to be part of the future digital society**



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## 4. Recommendation: Designing digital technologies for the CH sector:

### The design of digital technologies should be relevant for purpose

- specifics of the museum's collections and also the user perspectives have to be taken into account (user-testing)
- The institution needs to learn and be aware of specific advanced technologies
- Digital technologies should allow personalised experiences of CH
- Copyright needs to be respected and copyright information should be made clear



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## 5. Recommendation for dealing with CH audiences

**CH institutions need to build and sustain relationships with audiences and balance the use of digital technologies with more traditional methods**



Source [http://www.staedelmuseum.de/sites/default/files/styles/col-5/public/video-poster/staedel-digital-0025\\_web.jpg?itok=qaEGVk7Z](http://www.staedelmuseum.de/sites/default/files/styles/col-5/public/video-poster/staedel-digital-0025_web.jpg?itok=qaEGVk7Z)



Source: [http://roemisch-germanisches-museum.de/medien/abb/10/776\\_\\_140619\\_4845223\\_lo.JPG](http://roemisch-germanisches-museum.de/medien/abb/10/776__140619_4845223_lo.JPG)



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## **6. Recommendation for collaborative Partnerships**

**CH institutions should actively engage in collaborative, interdisciplinary partnerships**

## **7. Recommendation for interoperability**

**CH institutions should work together, to inter-operate and co-operate, in the sharing and exchange of knowledge and information**



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# **Specific recommendations for European and national policy- makers**



**Development and maintenance of a European website for the systematic gathering, archiving and sharing of digital projects for the CH sector**



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# Specific recommendations for institutional, national and local policy makers:



- 1. Sustainability needs to be part already in the planning process and the life of every digital technology projects**
- 2. Future research is recommended to determine qualitative and quantitative measures that evaluate digital technology success and to develop a best practice benchmark**



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Second Policy Seminar, Brussels, 23 May 2016

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# Specific recommendations for institutional, national and local policy makers:



## **3. Further research is needed into the ethics of digitisation**

- CH institutions need to be transparent in explaining their motives for using information. Balance between financial gain, democratic engagement and visitor enhancement

## **4. CH institutions should be enabled to allocate resources to ensure**

- a. the presence of skilled staff
- b. The development of long-term solutions to digital technologies



**In an era of financial crisis and funding cuts, the role of CH institutions to support and develop social cohesion cannot be underestimated. Therefore, they should be enabled to develop and implement innovative digital technologies in order to keep their role as mediators in society**

Source:  
<https://memphistours.files.wordpress.com/2010/10/neuesmuseum1j1.jpg>





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Thank you for  
your attention!



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# European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era

*Prof. Sarah Whatley, Coventry  
University*



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# The focus



***How do diverse communities retain their own identities and collectively contribute towards a wider European identity?***

***What role do digital technologies play in understanding community identities and in sharing identities, encouraging tolerance, integration and desegregation?***

***How are digital technologies alleviating today's challenges facing Europe and all its citizens?***

# Mixed methods



- Desk research (clarifying terminology and learning from historical perspectives)
- Analysis of three CH websites hosted by non-profit organisations
- Empirical, qualitative research in six European minority communities: expert interviews, surveys, and focus groups



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# Case studies



- Romani people of Coventry, UK
- Protestant Waldensian church community, Italy
- The Jewish community in Rostock, Germany
- Virtual community of Marrokko.nl in the Netherlands
- Dutch-Surinamese communities in the Netherlands
- Spanish-speaking community in Berlin, Germany



Marroko.nl

Spanish speaking people of Berlin: *What I often do is to connect via Skype with my friends while I'm cooking my Spanish meals or eating. Back in Spain we have always cooked or eaten together and chatting.* (Yanique, 26).



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*[Flamenco] can be a very powerful tool that allows other conversations to happen. And those other conversations may be looking at the current situation of the Romani community.....Because when you are on stage or you are performing or sharing an art form, you are reflecting something very internal..... Arts are an entry point, and Flamenco is a bridge.'*

(Rosamaria Cisneros, freelance artist, dance and Roma historian)



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# Findings



- ❑ Intercultural dialogue is at the core of creating an inclusive Europe where all members of society feel included.
- ❑ For those communities who are negotiating notions of homeland and displacement, CH is at the core of linking these identities.
- ❑ Digital platforms allow a fluid identity to exist, embracing many members of a community and a multiplicity of voices.

# 6 main recommendations



- ❑ Bottom-up participation, local voices and empowerment of marginalised peoples
- ❑ Politicians more proactive in understanding the diasporic lifestyles of minority community groups
- ❑ European digital CH content should reflect cultural pluralism through a network of interrelated identities in a multilingual way.

# 6 main recommendations



- ❑ Communication: projects to support CH and use of digital technologies to foster integration and support a horizontal way of working.
- ❑ Today's Europe cannot be understood without understanding its complex past.
- ❑ Digital literacy vital to avoid sections of the population becoming isolated and disenfranchised.





# *Thank you!*

*'If you have interest in these aspects of your culture, these online services can help to maintain your culture. Here, for example, you can download a book and receive a part of your home country. But there has to be the necessary willpower to spread your culture.'*  
(Rosa, 33)



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