



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



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D7.1 Evidence-based policy reports and recommendations

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- Subject to final approval -

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This deliverable contains original unpublished work except where clearly indicated otherwise.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



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1: INTRODUCTION

The RICHES research project is about change: about the decentring of culture and cultural heritage (CH) away from institutional structures towards the individual and about the questions which the advent of digital technologies (DT) in posing in relation to how we understand, collect and make available Europe's CH. As DTs permeate all of society, compelling us to rethink how we do everything, it asks questions: how can CH institutions renew and remake themselves? How should an increasingly diverse society use our CH? How may the move from analogue to digital represent a shift from traditional hierarchies of CH to more fluid, decentred practices? How, then, can the EU citizen, alone or as part of a community, play a vital co-creative role? What are the limitations of new technologies in representing and promoting CH? How can CH become closer to its audiences of innovators, skilled makers, curators, artists, economic actors? How can CH be a force in the new EU economy?

RICHES has researched the context of change in which European CH is transmitted, its implications for future CH practices and the frameworks – cultural, legal, financial, educational technical – to be put in place for the benefit of all audiences and communities in the digital age.

The multidisciplinary research undertaken in RICHES has addressed these questions within the context of change in which CH is managed and transmitted and how these changes affect the ways in which CH is experienced in a changing Europe.

This deliverable, RICHES Task 7.1 - *Evidence-based policy reports and recommendations* - forms one of the main outputs of the RICHES project and aims to achieve maximum impact of research outcomes. It can be considered the culmination of RICHES research project in that it draws together all the main themes and research findings. A SWOT analysis is manifested in a series of Policy Briefs and Think Papers that are evidence based policy reports, foresight studies and recommendations focusing mainly on opportunities to provide a forward looking approach. The Policy Briefs make specific recommendations and guidelines based on RICHES research and are aimed at European, national and regional policy-makers and other interested stakeholders. The priorities identified by RICHES aim to shape policy and should be adopted and implemented by policy-makers in the planning of their initiatives. The reports and recommendations lay out the main themes, opportunities and problems for policy makers with recommendations about how to overcome any barriers and exploit opportunities in the context of change. The Think Papers are shorter documents aimed at a more general audience to raise awareness of the themes addressed in RICHES and raise questions about issues and themes in the RICHES project to stimulate debate and future thinking around the various topics addressed in the project.

1.1: BACKGROUND AND ROLE OF THE DELIVERABLE

The deliverable is contextualised within RICHES WP7: *Strategies, Policies and Road-mapping* that aims to:

- Provide evidenced-based policy reports and recommendations
- To create a platform for sharing resources, focusing on methods and tools
- To offer collections of guidelines and best practice about Public-private-Partnerships and Public-private-Initiatives.

Specifically, this deliverable is based on Task 7.1 - *Evidence-based policy reports and recommendations*. It consists of a series of reports containing analysis and recommendations, with a special focus on the role of digital technologies, incorporating foresight studies, visioning work and SWOT analysis and laying the main themes, opportunities and problems for policy-makers working within a context of change. The Policy Briefs and Think Papers lay out the main themes, opportunities and problems for policy-makers, with recommendations about how to overcome any barriers and exploit opportunities in the context of change and aim to:

- Identify main themes, opportunities and problems for policy makers
- Recommendations about how to overcome barriers
- Focus on the impact of digital technologies on a changing society

1.2: APPROACH

In order to maximise the impact of RICHES research, the approach taken has been to produce a series of Policy Briefs and Think Papers. RICHES partners have been responsible for research and writing various deliverables which address a diverse range of topics in relation to RICHES aims and objectives. They were asked to submit a Policy Brief based on the outcomes of their research and to analyse the most important issues arising from their research which could add to knowledge of the discipline and could be used as foresight studies to influence European cultural policy in the specific area. Eight partners submitted a Policy Brief with recommendations and illustrated with appropriate tables, graphs or images. A formal template for the brief was supplied by the EU divided into sections:

- Introduction
- Evidence and Analysis
- Policy Implications and Recommendations
- Research Parameters

Partners were also asked to submit a Think Paper which would raise questions around themes arising from their research to allow for the opportunity to stimulate further thinking around their research outcomes in relation to the aims of the RICHES project and current European policy on CH. Eight partners submitted a Think Paper.

RICHES has identified and highlighted a number of important themes in CH including: social inclusion (intercultural dialogue and diversity issues); Governance (participatory involvement by civil society, community identity issues); competitiveness and innovation (employment generally, high skilled jobs, Private-Public-Partnerships (PPP) and education) and the environment (sustainability).

Recent European Parliament initiatives on CH have also identified similar themes and issues that overlap with RICHES: that CH in Europe serves a number of purposes and is important for growth and prosperity in the EU. It was decided to map these with the research carried out by RICHES. The main section of this deliverable links RICHES research outcomes with the European Parliament Resolution of 8 September 2015, *Towards an Integrated Approach to Cultural Heritage for Europe*, (2014/2149(INI))¹

The Policy Briefs were the main subject of two policy seminars. The first seminar was held in Brussels in November 2016 (Appendix 3) and the second in May 2016 (Appendix 4).

The oversight and development of Policy Briefs and Think Papers has been the responsibility of Task Leader UNEXE, working closely with the Project Coordinator. Promoter, as Communications Manager liaised with the EC Project Officer to ask for feedback before Policy Briefs were finalized. The role of editor was mainly held by UNEXE, with the Project Coordinator making the final decision to approve a brief/paper.

Given the role of UNEXE within this task, as well as their role as Task Leader, it was decided that they should take responsibility for writing this deliverable, rather than SPK, as listed within the DoW.

1.3: STRUCTURE OF THE DELIVERABLE

The introduction describes the main aims of this deliverable, the background to the material and the role of the deliverable in relation to the RICHES project. It discusses the aims of the RICHES project and WP7 and the aims of Task 7.1, namely to produce a SWOT analysis in the form of a series of reports, foresight studies and recommendations.

The main section of the paper contextualises the deliverable. It outlines the outcomes of Task 7.1 namely, a series of Policy Briefs with recommendations aimed at European policy-makers and a series of Think Papers aimed at a more general audience.

It then introduces the main themes identified in the European Parliament Resolution of 8 September 2015, mentioned above. These themes are linked and mapped against the RICHES Policy Briefs and Think Papers demonstrating that the research undertaken within the RICHES project is in line with current thinking around CH.

The eight RICHES Policy Briefs and eight Think Papers are included in Appendices 1 and 2.

The Policy Briefs were presented at two European Policy Seminars. The deliverable introduces the themes of these seminars and the reports for each are included in Appendices 3 and 4.

¹ <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

2: EVIDENCE-BASED POLICY REPORTS AND RECOMMENDATIONS

This section discusses the content and outcomes of D7.1, namely, a series of Policy Briefs with recommendations aimed at European policy-makers and a series of Think Papers aimed at a more general audience. It then introduces the EU Resolution of 8 September 2015, *Towards an Integrated Approach to Cultural Heritage for Europe*, (2014/2149(INI)).² The main outcomes of RICHES research were identified as being closely allied to those in the Resolution, and it was decided to link RICHES with the Resolution to further substantiate and to confirm the outcomes of RICHES as being contemporary with that of the EU in their approach to CH.

2.1: Policy Briefs

The RICHES Policy Brief recommendations highlight the important role of culture in Europe and how it can contribute to social cohesion, co-creation and participation in CH, the digitisation of CH, open and accessible CH content, new copyright laws relevant for a digital age, skills and jobs, economic growth, cultural diversity and inclusiveness. The purpose of the policy briefs was to draw together some of the research outcomes from RICHES and how they could be put into forward looking policy recommendations aimed at European policy makers. The Policy Briefs are as follows:

- Taxonomy of cultural heritage definitions
- Digital Copyright Framework: The move from analogue to digital and new forms of IPR
- Co-creation strategies: from incidental to transformative
- Food Heritage and Culture: Changing spaces of production and consumption
- The Economic and Fiscal Dimension of Cultural Heritage
- Towards a Craft Revival: Recalibrating Social, Cultural, Economic and Technological Dynamics
- The Cultural Heritage Institution: Transformation and Change in a Digital Age
- European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era

All Policy Briefs are included in Appendix 1.

A summary of the main recommendations are as follows:

- A more integrated approach to CH through the use of a common Taxonomy. The RICHES Taxonomy can have an impact and contribute to reduce the 'fragmentation' in the cultural heritage sector. The Taxonomy is online and open to all to contribute to its further development. It was recommended that it should be translated into other languages.
- An updated and more 'open' copyright law relevant for a digital age to access CH, and where the starting point for thinking about change is the fulfillment of the rights to culture and cultural rights within the cultural heritage sector.
- To advocate the development of co-creation practices and participation in CH 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.

² Ibid

- To recognise the importance of the transmission of knowledge and the revitalisation of traditional skills such as craft in creating value for the European economy and the creation of new jobs.
- (Re)position craft as an independent sector of the creative economy, strengthen the position of makers in the creative economy and to encourage the training and accreditation of craft knowledge and skills.
- Encourage entrepreneurship and innovation, particularly in the development of innovative DT to enable the CH sector to remain relevant for a contemporary digitally literate audience in order to continue to contribute to Europe's economic growth.
- Promote the use of reduced VAT rates for CH and ensuring structural financing to CH organisations to ensure the building of a digital heritage infrastructure and distribution of all digital CH
- The funding of projects that addresses and promotes a broader historical understanding and greater knowledge of minority communities and their cultural contribution to European heritage and to improve the diversity of digital CH content in a multilingual way that represents all groups equally to create an identity and a sense of belonging.
- Support initiatives to nurture social inclusion and a 'bottom-up' approach to CH such as the development of community food projects and CH festivals and recognising and valuing the direct and indirect benefits of community-led initiatives.
- CH institutions should work together, to inter-operate and co-operate, in the sharing and exchange of knowledge and information. They should actively engage in collaborative, interdisciplinary partnerships and research is recommended into the impact of digitisation on CH professional identities, expertise and skills and into the ethics of digitisation.

2.2: Think Papers

The RICHES Think Papers are series of short forward looking and provocative papers that covers one or more of the themes informed by the research arising from RICHES. They are aimed at a general audience interested in CH and are intended to raise questions around CH and provide a wider knowledge of the outcomes of the RICHES project. The Think Papers are numbered and are as follows:

- 1: Copyright and Cultural Heritage: Developing a Vision for the Future
- 2: New Forms of Artistic Performances and the Future of Cultural Heritage
- 3: Cultural heritage festivals: belonging, sense of place and identity
- 4: Digital Technologies: Re-thinking Turkish Libraries in an Information Society
- 5: Digital heritage: intellectual rights, democracy and commoditisation of cultural heritage places
- 6: Museum education and learning with digital technologies: shaping a culture of participation and lifelong learning
- 7: Public-Private-Partnerships (PPP) for cultural heritage: Opportunities, Challenges, Future Steps
- 8: Cultural Heritage as fuel for innovation: enabling the power of creation

All Think Papers are included in Appendix 2.

2.3: An integrated approach to CH for Europe

On 8 September 2015, the European Parliament published the Resolution ‘*Towards an integrated approach to cultural heritage for Europe*’³ that develops a framework of strategic factors and actions that can contribute to convergent action at European level for the future of CH in Europe.

It pointed to the importance and value of CH in Europe and the need to support, safeguard and protect and enhance it. The Resolution highlighted the role of CH in enriching lives, as a driver for the cultural and creative industries, Europe as a place to visit, and in creating European identity and in preserving cultural diversity and a sense of belonging. It is concerned with various issues, including, the economic and social impact of CH in the EU, and the challenges and opportunities for the heritage sector. The main aim is to leverage and maximise the significant available support for heritage and for Member States and stakeholders to take advantage of the opportunities available in order to make sure that Europe remains at the forefront of heritage based innovation.

In addressing an ‘integrated approach’ the 2015 Resolution stresses the importance of using available resources for supporting and enhancing CH and taking into account the cultural, economic, social, historical educational, environmental and scientific contexts in which tangible and intangible, moveable and immovable, CH is situated. It reports that CH is an undervalued contribution to European economic growth and social cohesion. It contended that European CH and funding is fragmented and calls for more integrated funding and projects and more sharing. This is necessary to achieve cultural dialogue and mutual understanding – and that this can lead to enhanced social, economic and territorial cohesion whilst also contributing to Europe’s 2020 strategy. It also called for 2018 to be the European Year of Cultural Heritage.

The Resolution for an integrated approach to CH addressed four themes:

- European Finance and funding for CH
- New Governance models
- The economic and strategic potential of CH
- Opportunities and challenge (a) Digital access to culture and (b) The Social Dimension: Inclusion, cooperation and intercultural exchange)

These themes in the EU Resolution may overlap with each other and are not mutually exclusive.

2.4: Mapping RICHES research with the EU Resolution 2015

RICHES research outcomes resonate with the themes identified in the Resolution and endorses the approach laid out in the Resolution. The deliverable links and maps the four key themes of the Resolution against the RICHES research outcomes in the Policy Briefs and Think Papers. The points in the EU Resolution are numbered in brackets throughout the deliverable for ease of reference.

According to the Resolution, an integrated approach is necessary “to achieve cultural dialogue and mutual understanding” and that this can lead to “enhanced social, economic and territorial cohesion” (2).

The RICHES Policy Brief, ***Taxonomy of cultural heritage definitions***, is a theoretical framework of interrelated terms and definitions **and** was co-created to provide a common language and definition of terms for CH aimed at outlining the conceptual field of digital technologies applied to

³ Ibid.

CH. The purpose of this is to harmonise the way in which CH is spoken and written about, and can therefore be described as contributing to an integrated approach to CH and to address ‘fragmentation’. The Taxonomy constitutes the foundation of the project’s research work, by providing a common background and map that will guide the RICHES studies and underpin the development of further research activity. It is an online resource available for the CH sector and is interactive to allow contributions from the sector.

The Policy Brief, ***The Cultural Heritage Institution: Transformation and change in a digital age*** addressed some of the changes in the CH institution in a digital age. It addressed innovation and experimentation in DT for the CH sector and gave an overview of best practice in digital innovation through partnerships and collaboration with academic institutions. It recommended that CH institutions should be more collaborative and interdisciplinary and that the development of projects should be interoperable in the design and development of DT and for the audience to be able to access DT.

2.4.1: European funding for CH

The EU Resolution stresses its commitment to supporting and funding European CH through various programmes and highlights the support for research into funding, “A single platform and exchange of best practices in the EU, concerning the existing European funding lines for CH” (3b). Point 12 of the Resolution acknowledges the role of fiscal incentives in encouraging CH preservation, restoration and conservation, such as reduction in VAT or other taxes and stresses the importance of gathering best practice on fiscal policies in Europe (13).

The RICHES Policy Brief, ***The economic and fiscal dimension of cultural heritage*** focuses on the effects of two forms of government support: VAT regulation for CH goods and services and direct subsidies to CH organisations. It advocates that special VAT rates for CH are an important government tool to stimulate certain consumer behaviour and that fiscal policies can contribute to increased access to CH, for instance, by lowering the VAT rate for books. It highlights the current inefficiencies to support culture and that indirect government support, in the form of reduced VAT rates for CH, cannot substitute direct government support. It recommends the use of reduced VAT rates for CH only as a complement to direct support and in agreement with national cultural policies and that structural government subsidy to CH organisations and professionals is needed to develop sustainable solutions and to stimulate innovation. It further **recommends** ensuring structural financing to CH organisations to ensure the building of a digital heritage infrastructure and distribution of all digital CH nurturing digital literacy in all domains of society, including CH organisations and professionals.

2.4.2: New governance models

The EU Resolution recognises the viability and effectiveness of participatory governance models for the field of CH (14).

RICHES Policy Brief, ***Co-creation strategies: from incidental to transformative*** addresses participation and collaboration in CH and advocates that a co-creative approach can potentially change the way that heritage is curated, presented, digitized and shared. It examines the conditions and development of guidelines for co-creation practices in capturing and documenting heritage and living heritage, with a focus on museums. Recommendations include encouragement of co-creative practices in order to foster the relationship between young and/or multicultural visitors and to build more open, responsive and creative CH institutions in the light of current and future demographic changes. Co-creation should be part of the long-term strategy of a CH institution and should be adequately funded to bring about a systematic change. Due to the

specific nature of co-creation processes CH professionals need to be trained to create expertise in the field and the right level of evaluation needs to be implemented. The brief highlights the lack of an IP policy to support the co-creative process.

RICHES Policy Brief, ***Digital Copyright Framework The move from analogue to digital and new forms of IPR***, addresses the need for rethinking Intellectual property rights (IPR) in general and copyright in particular, so that it is relevant and applicable for new practices, such as collaboration, co-creation and the digitisation of CH. Part of the research undertaken included the collaboration and the co-creation of CH 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. The brief addresses the challenges these pose to existing copyright law, 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. It offers a way of thinking about copyright that is designed to reflect the changes in a time of important social, economic and technological change.

RICHES Think Paper, ***Copyright and Cultural Heritage: Developing a Vision for the Future***, raises questions about the relationship between European CH and copyright in the light of the fundamental and disruptive changes brought about by new and emerging digital technologies and which promise profound transformation in the future. It advocates that a human rights approach should be taken to the use and re-use of our cultural heritage and that copyright should be used as a tool to support cultural rights.

Co-creation and participation are also addressed in the RICHES Think Paper, ***New Forms of Artistic Performances and the Future of Cultural Heritage***. This explores the issues with existing notions of CH in the light of emerging practices in the performing arts, which are blurring once-clear distinctions between audiences and artists, high culture and popular culture, and humans and machines. It proposes the emerging phenomenon of the distributed virtual performance as an interesting example of open innovation in the CH arena, and advocates for an increased role of citizens in such practices as a way to co-create the future of our CH. Key questions are raised to think about such as, 'What kind of role do we want CH to play in the future of Europe'? Is it one marked by optimism and self-confidence, open to experimentation and world influences? Or closed-minded and insecure, always afraid of losing some imagined essence?

Within the section on new governance models in the EU Resolution, the vital importance of public-private partnerships (PPP) and the involvement of civil society in alternative funding and administration models for CH actions (15) is stressed. It calls for measures to be taken to strengthen and expand support for funding through PPP agreements (18).

RICHES Think Paper, ***Private-Public Partnerships (PPP) for Cultural Heritage: Opportunities, Challenges, Future Steps***, is concerned with the importance of PPP for funding CH. It provides an overview of what PPP is, with a special focus on PPP and CH, discussing opportunities and advantages, identifying some challenges, and proposing a set of future steps to gain more benefits from PPP.

The EU Resolution stresses the importance of cultivating awareness among CH governance stakeholders, about the need to strike a balance between sustainable conservation and development of the economic and social potential of CH (18).

RICHES Think Paper, ***Digital heritage: intellectual rights, democracy and commoditisation of cultural heritage places***, reflects on debates arising from RICHES research regarding the increasing digitisation of CH places. The analysis highlights concerns about intellectual property

rights, democratisation of knowledge and commoditisation of CH places. It argues that while digital technologies offer new opportunities to experience, consume, conserve and interact with CH, a balanced approach is needed to ensure the medium plays the role of enhancement rather than replacement or monopolisation. Such universal accessibility to these CH places, not only increases awareness, enjoyment and fascination with CH treasures, but also encourages participation in their preservation. The paper highlights critical issues including intellectual property rights (ownership and control), democratisation of knowledge, subjective representations (what is included and excluded), authenticity and commoditisation of CH places. The (re)presentation of the public sphere as fact, suggests an idealised perspective of what are often complex and contested landscapes, sites and CH assets. The paper questions Google's collaborations with CH to map, document and (re)present our CH online, and suggests that it could potentially have future implications with regards to access to knowledge in that it is all derived through one source.

2.4.3: The economic and strategic potential of CH

The EU Resolution recognises that CH “contributes to innovative jobs, products, services and processes and can be a source of creative ideas, nurturing the new economy” (22). It asserts that CH plays a vital role in Europe and calls for “greater recognition of the role of European CH as a strategic resource for smart, sustainable, and inclusive growth” (23) and that the field of CH has the capacity to create high-skilled jobs (24). They recognise that this requires training. Point 37 of the Resolution urges Member States to plan CH-related that lead to regional and local development, the creation of new jobs and the promotion of traditional skills. Points out the importance of preserving intangible cultural heritage which represents a living culture and fuels traditional crafts (57).

RICHES Policy Brief, ***Toward a craft revival: Recalibrating social, cultural, economic and technological dynamics***, examines the social cultural and economic value of craft and the potential of craft and craft skills for cultivating creativity and innovation in the cultural and creative industries (CCIs) and giving rise to competitive advantage and highly skilled jobs. Starting from the observation that craft knowledge and skills in Europe are often endangered, the brief addressed how these can be revived, not as cultural instances to be safeguarded, but as significant drivers for stimulating creativity, spearheading innovation and generating economic value and new employment opportunities. Special attention was given to the role that DT can play in these processes. It gives an overview of key drivers for a craft revival as well as the barriers to realising it and advocates that traditional knowledge is relevant and can coexist with new knowledge. It advocates that digital technologies have served to reposition craft in the economy and contribute to increasing the value of craft products. Recommendations related to 3 areas: craft as a sector; the makers and craft skills.

Research on capturing, understanding, taking part in, and communicating CH-related experimentation with a potentially transformative effect on the digital economy was the focus of the Policy Brief, ***The Cultural Heritage Institution: Transformation and Change in a Digital Age***. This was based on research into best practice in innovation and experimentation in digital technologies for the CH sector in a time of dynamic cultural, social and technological change. CH institutions have faced, and are facing, enormous challenges in redefining their role, in adopting new working practices and new ways of engaging with CH visitors. Specifically, it considers the multi-faceted impact of DT, the opening up of CH content and the recalibration of the relationship between institutional CH practices and the individual.

It advocates that innovation through research and new technologies are essential for bringing the CH of Europe closer to the community, the importance of the CH sector to European growth and the recognition of DT as a driver of change.

Recommendation include further research into the impact of digitisation on CH professional identities and that CH institutions should actively engage in collaborative, interdisciplinary partnerships in the development of DT. The use of DT needs to be balanced with more traditional methods to cater for diverse audiences recognising that not all will want to engage with DT and digital experimentation should be evaluated in order to verify they are applicable and effective in enriching the CH experience.

The Resolution calls for cultural innovation (7b) and RICHES Think Paper, ***Cultural Heritage as fuel for innovation: enabling the power of creation***, focuses on the changing digital landscape where CH exists. It argues that the digital availability of CH content can serve as trigger to fuel innovation and therefore an important role of CH organisations is to disseminate their collections widely, supported by DT, in order to stimulate the exchange of new and old creative ideas to serve as trigger for new innovation.

2.4.4: Opportunities and Challenges

In the section on Opportunities and Challenges the EU Resolution highlights two important issues: First, digital access to culture and second, a social dimension of inclusion, cooperation and intercultural exchange.

1: Digital access to culture

The Resoultuon highlights the potential of the digitisation of CH as a tool for preserving our past and as a source for education research opportunities, quality job creation, better social inclusion, access, and sustainable economic development (45). It notes that the use of e-infrastructures can engage new audiences and ensure better access to and exploitation of the digital CH (46) and underlines the need to improve the level of digitisation, preservation and online availability of CH (47).

RICHES Policy Brief, ***European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era***, is concerned with identity politics and the role of DT in creating an inclusive Europe that is ever changing. It advocates that identities are maintained in CH and that digital CH websites contribute towards the development of a European identity that encapsulates the diversity of communities across the continent. However, although they have facilitated and enabled the construction and maintenance of identity, it should also be recognised that they have still to permeate all sections of society and that there is a risk that some communities might be left behind. The brief recommends more participation by local voices and empowerment of marginalised peoples, multi-lingual access to CH and greater understanding and knowledge of minority communities and their cultural contribution to European heritage.

RICHES Think Paper, ***Museum education and learning with digital technologies: shaping a culture of participation and lifelong learning***, is concerned with museum education and the museum as a lifelong learning provider. It gives an overview of new and emerging technologies and the impact of this on museum learning and how this has helped to bring about a transformation in practice towards a culture of participation.

RICHES think Paper, ***Digital Technologies: Re-thinking Turkish Libraries in an Information Society***, addresses the introduction and impact of DT on Turkish Libraries, the changes it has

brought about and its evolving status. DT has allowed for an expanded service for users with no restrictions of time and place or socio-economic background: information on Turkish CH can be accessed online by anyone, at any time and in any place. It addresses the issues and challenges such as the lack of skills, copyright, sustainability and language as well as the benefits for the organisation at every stage of information processing from the retrieving of information to improving customer service and for the CH audience.

The paper allows for an opportunity to rethink the role of Turkish libraries in an information society and offers suggestions for future possibilities.

2: The social dimension: Inclusion, cooperation and intercultural exchange

The Resolution stresses the importance of developing a true democratic and participative narrative for European heritage, including that of religious and ethnic minorities (48). It emphasises the importance of intercultural dialogue both within and outside Europe (51), calls for the preservation of the CH of national minorities for the promotion and protection of cultural diversity (52) and acknowledges the importance of supporting cultural activities of migrant communities (54). It points to the significance – in the light of what are profound demographic and societal changes – of our common European CH to citizens' identification with the European Union and to strengthening a sense of community within the Union (62).

The examination of the potential of digital CH and digital cultural practices for building and strengthening a sense of European identity are addressed in RICHES Policy Brief, **European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era** and in the Think Paper **Cultural heritage festivals: belonging, sense of place and identity**. The latter considers the role of CH festivals in contributing to notions of belonging, sense of place and identity. It argues that with increasing migration across Europe, there is a need for more in-depth research to examine the extent to which CH festivals such as London's Notting Hill Carnival could add to the promotion of greater European integration and social and economic development. It describes how festivals can create a home away from home, where migrants could interact freely thus fostering a sense of cohesion, common identity, and satisfying a sense of belonging.

The EU Resolution stresses the importance of the gastronomic heritage, which must be protected and supported (58).

The Policy Brief, **Food Heritage and Culture: Changing spaces of production and consumption**, analyses of local food movements in relation to European and local community CH and a sense of identity. It highlights the growth of community-led food initiatives and the changing spaces of food production and consumption. It shows how food culture can be a force for change and how citizens can co-create CH around food. It recommends the development of community food initiatives as well as initiatives which enable people to 'learn by doing' such as, for example, helping out on farms, taking part in cookery exchanges, being involved in the restoration of food heritage sites such as walled gardens, community orchards and city farms.

3: RICHES POLICY SEMINARS

The Policy Briefs, as part of the impact of RICHES research, were presented at two European Policy Seminars attended by a range of European policy-makers, academics, and representatives of funding bodies.

3.1: RICHES First Policy Seminar

The first RICHES policy seminar, '*New Horizons for Cultural Heritage – Recalibrating relationships: bringing cultural heritage and people together in a changing Europe*' (Appendix 3), took place on 19 October 2015, in Brussels. The scope of the seminar was to discuss how the RICHES project could provide insights to support evidence-based policymaking in Europe. The significant research outcomes of RICHES were identified as resonating strongly with recommendations of the EU Resolution and it was against this background that the seminar was held. The purpose of the seminar was 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 and identify synergies and the potential for collaboration among projects. One of the key aims of the networking session was to promote cooperation between and among projects. The representatives of thirteen European research projects gave a brief introduction to their work to share best practice.

The policy seminar highlighted 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. Three RICHES Policy Briefs were presented:

- RICHES Taxonomy of CH definitions.
- Digital Copyright Framework: The move from analogue to digital and new forms of IPR.
- Co-creation strategies: from incidental to transformative.

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 policy seminar concluded with a speech by Jens Nyman Christensen, Deputy Director-General DG EAC, and entitled 'Is there a future for heritage in the European Union?' 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.

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).

Evaluation of the seminar highlighted its success. 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.

3.2: RICHES Second Policy Seminar

The RICHES Second policy seminar, '*New Horizons for Cultural Heritage: Recalibrating relationships: bringing cultural heritage and people together in a changing Europe*' (Appendix 4) was held in Brussels in May 2016 to discuss how the project could provide insights to support evidence-based policymaking in Europe. The Seminar began with a pre-event consisting of a networking session of European-funded projects on CH, a follow up to the first such session organised on the occasion of the first Policy Seminar in October 2015. It was chaired by Professor Neil Forbes, RICHES Project Coordinator, University of Coventry, UK. The representatives of European projects gave a brief introduction to their work. The scope of the session was to reflect on how to sustain the organisation of these appointments in the future after the end of the RICHES project. This represented a good opportunity to reflect on the impact that cultural heritage projects are delivering, identify opportunities to improve the effectiveness of their results, and identify synergies and the potential for collaboration among projects.

The seminar had political updates from representatives on current and future policies on CH. This was followed by a presentation of the RICHES policy briefs and recommendations based on the outcomes of RICHES research. A roundtable discussion was then followed by a world café discussion involving all seminar delegates.

Dr Zoltán Krasznai, European Commission project officer for RICHES, gave an overview of his thoughts and conclusions of the RICHES project. He commented that RICHES had fulfilled and delivered on all of its objectives and highlighted the excellent management and dissemination activities and the open access, clear and concise web and paper-based materials as being one of the best outcomes of a project he had witnessed. In particular he highlighted the important contribution of RICHES to the debate on Intellectual Property and Copyright which linked human rights to a right to culture and RICHES research on the craft industry and the potential of craft to Europe which he thought of as an important aspect of CH which is currently under-researched as is the fiscal and economic research which addressed VAT regimes for CH. He commended the RICHES policy recommendations which had a holistic approach towards research and CH covering digital, social, participation, tangible and intangible and which brings together research and cultural institutions which are often disconnected.

Catherine Magnant, Deputy Head of Unit "Cultural diversity and innovation" at DG EAC, reported on the conclusions of the EU Presidencies of Italy and Greece and confirmed that since 2014, CH within the EU has been revived and understood as a key element in social and economic change. Albert Gauthier, Scientific Officer Unit Creativity, DG Connect, gave an introduction and overview of 'Europe in a Changing World': Inclusive, Innovation and Reflective Societies. He discussed the work of the 'Creativity' unit which covers a range of activities from funding leading-edge ICT research to innovation and policy support.

Five members of the RICHES team delivered presentations on the key themes underpinning the policy seminar:

- Food Heritage and Culture: Changing spaces of production and consumption.
- The economic and fiscal dimension of cultural heritage.
- Toward a craft revival: Recalibrating social, cultural, economic and technological dynamics.
- The Cultural Heritage Institution: Transformation and change in a digital age.

- European minorities and identity: strengthening relationships for a sense of belonging in the digital era.

In the afternoon, a roundtable discussion was chaired by Silvana Colella, University of Macerata, Italy and included Mirjam Rääbis, Estonian Ministry of Culture and Marie Véronique Leroi, French Ministry of Culture, Eric Philippart, Unit Tourism, Emerging and Creative Industries, DG GROW and Catherine Magnant, Deputy Head of Unit "Cultural diversity and innovation" at DG EAC. This evolved around questions regarding the economic value of CH, social inclusion, diversity and the role of CH in creating a shared sense of belonging.

Seminar participants were involved in a world café discussion and were split into two groups to discuss two specific themes: Citizenship and Safeguarding CH. A chair was appointed to each discussion group to report the outcomes of the discussion. Professor Forbes posed two questions:

- In the run-up to the European Year of CH in 2018, what policies should be developed in order to ensure that the celebrations are inclusive?
- How might developments in policy help to bring about an integrated approach to safeguarding CH?

The results from the recommendations from the RICHES policy briefs and the World Café discussions will be processed and distilled into a set of 'joined-up' policy recommendations – mapped against the EP Resolution and current societal challenges and this will be fed in the programming exercise for the preparation of the H2020 work programme for 2018-2020.

4: CONCLUSION

4.1: From knowledge to action: towards Horizon 2020

This deliverable has discussed and synthesized the wide variety of topics in CH addressed in the RICHES project and the potential impact of the research outcomes mapped against current EU strategies for CH.

The Policy Briefs and the Think Papers are the culmination of the RICHES project. They address some of the most salient outcomes of RICHES research and demonstrate advances in the understanding of how the economic and societal potential and Europe's CH may be realised. The outcomes of the research undertaken in RICHES has the potential to have an impact on public and private sectors, organisations and individuals on social, economic, cultural, educational, and technological levels:

- Social: participation, collaboration and co-creation of CH aimed at young, multicultural and minority audiences to foster a sense of belonging
- Economic: Fiscal incentives for CH, the development of a European digital IP framework that harmonises national legislation and applying old skills in new ways for the creative industries
- Cultural: increased access to European cultural institutions and to online CH by public
- Educational: enhanced understanding of CH-related skills gaps in EU
- Technological: greater understanding of the possibilities and challenges offered by DT for CH

The recommendations, guidelines and foresight studies aim to achieve maximum impact to generate a wide general knowledge about RICHES. They are resources that been published and are available online on the RICHES website for European, national, regional policy-makers, the network of all the cultural institutions and public administrations responsible for the implementation of policies and programmes, service providers (education, cultural) and end users of CH. The priorities identified by RICHES are intended to be implemented, to shape new policies, and propose new models for the (re)definition of CH and CH practice, and the collection, curation, preservation, promotion and exploitation of CH.

RICHES best practice guidelines, such as co-creation, aim to be used as a practical resource/tool to develop new interventions and new practices for teaching curricula and continuing professional development. It is a concrete example of the value of co-creation as a means of engaging young people, particularly young and multicultural groups, in cultural activities within cultural places and enables a sense of EU belonging.

A SWOT analysis **has identified strengths, weaknesses, opportunities and threats in the field of cultural heritage:**

STRENGTHS:

- Highlighted a wide perspective on the various aspects, developments, status, and issues surrounding European tangible and intangible CH.
- Provided great insight into the diversity of CH: social, cultural, technological, political and economic.
- Enabled the development of cultural heritage links throughout Europe engendering a greater understanding of the CH issues faced elsewhere and how these are being addressed.

WEAKNESSES:

- Identified the challenges arising in the CH sector of fragmented policy frameworks.
- There is a lack of interoperability in the CH sector

OPPORTUNITIES:

- Identified gaps and established foundations for exploring ways in which tensions might be addressed in the CH sector.
- Produced cutting edge research and the recommendations in the Policy Briefs which can influence both policy and practice as new CH emerges.
- Created networks of other professionals in the field.
- Produced research that is both in line with current EU policy on CH and also highlights gaps and challenges.

THREATS:

- Identified that the CH sector is in a state of constant change making policy intervention challenging.
- Highlighted competing pressure in the CH sector due to rapid changes in technology, legislation and society.
- Acknowledged that research can become outdated potentially jeopardising evidence based policy making.

The Policy Briefs are intended to influence policy-makers and to be implemented. To be used as foresight study – not to predict the future, but to create the potential for the future of CH. The research carried out in RICHES demonstrates the advancement of knowledge in the areas of CH and is testimony to RICHES contribution to a truly European cultural knowledge arena which values unified traditions and culture.



APPENDIXES

- Appendix 1 RICHES POLICY BRIEFS
- Appendix 2 RICHES THINK PAPERS
- Appendix 3 RICHES FIRST POLICY SEMINAR REPORT
- Appendix 4 RICHES SECOND POLICY SEMINAR REPORT

APPENDIX 1 RICHES POLICY BRIEFS

1. Riches Taxonomy of cultural heritage definitions
2. Digital copyright framework: the move from analogue to digital and new forms of IPR
3. Co-creation strategies: from incidental to transformative
4. Toward a craft revival: recalibrating social, cultural, economic and technological dynamics
5. The cultural heritage institution: transformation and change in a digital age
6. Food heritage and culture: changing spaces of production and consumption
7. European minorities and identity: strengthening relationships for a sense of belonging in the digital era
8. The economic and fiscal dimension of cultural heritage



EUROPEAN POLICY BRIEF



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

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

RICHERS Taxonomy of cultural heritage definitions

JULY 2015

INTRODUCTION

RICHERS 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>.



LIVING HERITAGE

‘Living heritage’ is the dynamic side of Cultural Heritage: heritage which is continuously transformed, interpreted, shaped and transmitted from generation to generation. It also represents the participatory, co-creative dimension of Cultural Heritage, and is characterised by its transient, non-stationary, and hard-to-grasp qualities.

This concept is often assimilated to that of ‘intangible heritage’ or ‘living culture’, referring to cultural practices, representations, knowledge, and skills transmitted intergenerationally inside a cultural system. Though these terms are often used interchangeably, ‘living heritage’ is used to convey and stress the role of living generations in engaging with, defining, interpreting, changing, and co-creating the heritage transmitted from past generations.

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

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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 €

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

Subscribe to the RICHES Project YouTube channel: www.youtube.com/richesEU

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) – 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)



EUROPEAN POLICY BRIEF



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

RICHERS “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

RICHERS 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.

RICHERS 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.ⁱ

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.ⁱⁱ

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 of 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.*ⁱⁱⁱ

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 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^{iv} 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-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

PROJECT NAME

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

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WEBSITE

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

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Subscribe to the RICHES Project YouTube channel: www.youtube.com/richesEU

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.

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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

ⁱ 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.

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

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

^{iv} Library eBook Survey hosted by OverDrive and American Library Association (ALA). Available at: http://blogs.overdrive.com/files/2012/11/ALA_ODSurvey.pdf.



EUROPEAN POLICY BRIEF



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

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

Co-creation strategies: from incidental to transformative

AUGUST 2015

INTRODUCTION

RICHERS 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).

RICHERS 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 21st century calls for CH institutions to transform their products and behaviour in relation to the changes in contemporary society and changing visitor expectations.¹ 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 domains of society make dialogue and activity more important than authority and one-way information provision.² 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.³ 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.⁴ It seems visiting CH institutions is more and more a means of inspiration, education and entertainment. This trend is most visible for a specific

¹ Graham Blackwell, "Museums and participation", Keynote paper presented at the Visitors Studies Group AGM, 2010.

² 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.

³ 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.

⁴ Ergoed Monitor, 2015: <http://erfoedmonitor.nl/indicatoren/musea-aantallen-bezoeken>

audience, mainly higher educated, 'white', older people.⁵ 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, 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) project⁶, 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.”⁷

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.”⁸

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 work⁹,

⁵ 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/>

⁶ 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>

⁷ Peressut, L.B. and C. Pozzi (eds), *Museums in an age of migration, Questions, Challenges, Perspectives*. Milan, Politecnico di Milan, 2012, 11.

⁸ Ibid., Pinna, G., “European Museums as Agents of Inclusion”, 136.

⁹ (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.

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 design [...] has been going on in Europe.”¹⁰ Co-creation is practiced and/or taught at design companies such as IDEO¹¹, universities such as Stanford¹² 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.¹³

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.”¹⁴

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 image¹⁵, 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.

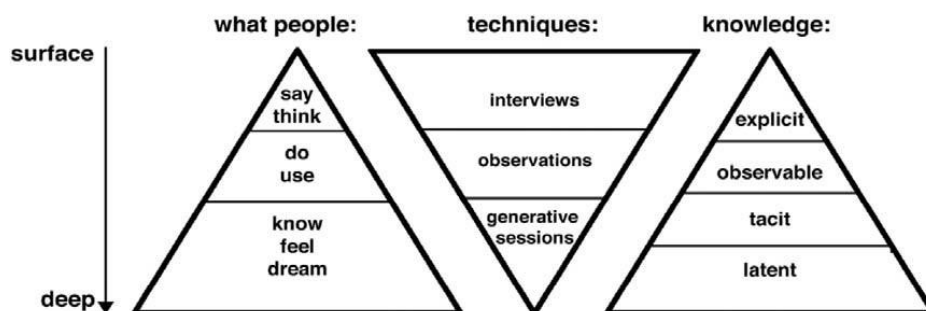


Fig. 2. Different levels of knowledge are accessed by different methods (Sleeswijk Visser et al., 2005)

¹⁰ Sanders, E.B.N. and P.J. Stappers, ‘Co-creation and the New Landscape of Design’, in *CoDesign*, March 2008, 3.

¹¹ Ideo: <http://www.ideo.com/>

¹² Virtual Crash Course in Design Thinking by Stanford University: <http://dschool.stanford.edu/dgift/>

¹³ Hatch, M., *The Maker Movement Manifesto: Rules for Innovation in the New World of Crafters, Hackers, and Tinkerers*, McGraw-Hill Education, 2014.

¹⁴ 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.

¹⁵ Sleeswijk Visser, F., ‘Re-using users, co-create and co-evaluate’ in *Personal and ubiquitous computing*, 10(2-3), 2005, 148-152.

The co-creative development of the Derby Silk Mill public programme as a way of engaging the local community with Derby's industrial history¹⁶ and the co-design approach taken in the meSch¹⁷ project (Material Encounters with Digital Cultural Heritage, funded under the 7th 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."¹⁸



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;
- 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?

¹⁶ 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/>

¹⁷ Material Encounters with Digital Cultural Heritage: www.mesch-project.eu

¹⁸ 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

- 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.

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 Gardens¹⁹ (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 Cultures²⁰ (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.

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 meSch²¹ and Europeana Space²² 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.

¹⁹ The Dutch Botanical Gardens: <http://www.botanischetuin.nl/>

²⁰ Museum Volkenkunde: <http://volkenkunde.nl/>

²¹ meSch: <http://mesch-project.eu/>

²² Europeana Space: <http://www.europeana-space.eu/>

PROJECT IDENTITY

PROJECT NAME	RICHES: Renewal, Innovation and Change: Heritage and European Society
COORDINATOR	COVENTRY UNIVERSITY (COVUNI) Coventry, United Kingdom Neil Forbes, Project Coordinator, n.forbes@coventry.ac.uk
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
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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



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

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

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

April 2016

INTRODUCTION

RICHERS is a research project funded by the European Commission (EC) within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main goal is to examine opportunities, processes and strategies for reducing the distance between people and culture and recalibrating the relationship between heritage professionals and heritage beneficiaries. This would maximise cultural creativity and ensure that the European community could benefit from the social and economic potential of cultural heritage.

One of the objectives of the RICHES project is to examine the factors, conditions and processes underpinning the reconciliation of culture, creativity, and economic and employment growth. It specifically addresses craft-related knowledge and skills as emblematic instances of practices that embed a social, historical, cultural and economic value. Starting from the observation that craft knowledge and skills in Europe are often endangered, the project sought to understand whether and how these can be revived not as cultural instances to be safeguarded, but as significant drivers for stimulating creativity, spearheading innovation and generating economic value and new employment opportunities. Special attention was given to the role that digital technology can play in these processes. The research carried out demonstrates that rather than undermining the value of craft and craft skills, digital technologies can be used strategically to drive innovative craft practice. This would be achieved through enhanced creativity and customisation, by communicating product features to a global audience, supporting innovative business models, and fostering the transmission of knowledge and skills through new online channels and informal educational processes.

This policy brief makes recommendations for unlocking the potential of the craft sector and craft skills, with a focus on maximising their economic value without undermining their social and cultural value. Policy recommendations are formulated from an holistic perspective, which recognizes the interplay of social, cultural, economic, legal and technological dynamics in

determining the standing of craft, and realising its potential. They are thus aligned with a series of recent policy initiatives, resolutions and action programmes of the European Commission that acknowledge both the potential of the digital for socio-economic development, and the importance of endorsing ethical, environmentally friendly and sustainable approaches to economic growth and business innovation:

- The European Parliament resolution *Towards an integrated approach to cultural heritage for Europe* acknowledges the value of craft as a form of intangible cultural heritage and asks for its preservation and promotion. Moreover, it points to the role of heritage resources in creating value for the European economy, contributing to skills development and economic growth, for instance through cultural tourism (European Parliament 2015).
- The recent EC policy initiatives and actions on the circular economy advocate more sustainable use of resources and ultimately a reconfiguration of the way the European economy works, putting reuse and sustainability at the centre of business models and economic products lifecycles (European Commission 2015). Craft businesses operating on local resources, using environmentally friendly and salvaged materials, and encouraging sustainable and ethical consumption provide an example of how productivity, business innovation and environmental protection can be reconciled (Brown 2012).
- The EC Digital Single Market strategy¹, in particular the priority policy area *Digital as a driver for growth*² promotes the view that all European industries would benefit from transitioning to a smart industrial system. The policy area *Better online access to digital goods and services*³ points to the wide-ranging benefits to be gained from bringing down barriers to cross-border online activity and e-commerce, encouraging transnational transactions and business operations. As the research underpinning the policy recommendations in this brief demonstrates, craft is one of the economic sectors that is benefitting significantly from the integration of digital technologies at all levels from design and production to marketing and sales, as testified by the rapid ascension of craft businesses thriving on e-commerce or combinations of traditional and e-commerce. These benefits would be proportionately widened by endorsing the recommendations formulated under the Digital Single Market strategy.

EVIDENCE AND ANALYSIS⁴

Craft in the creative economy

Craft brings together “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) and is characterised by the application of haptic skills and manually controlled tools (Jennings, 2012). According to the degree of original design, creative intention and cultural embedding of craft activities and products, a distinction is made between *contemporary crafts* – drawing on original designs and valuing the maker’s artistic intervention, and *traditional* or *heritage crafts* – using inherited techniques and designs and valuing authenticity rather than originality. However, in practice the lines of distinction between contemporary and heritage crafts are blurred, with numerous cross-linkages across the two.

Craft has a strong cultural, creative and economic component, and is generally considered to be part of the cultural and creative industries (CCIs). However, its position varies according to definitions and frameworks, and it is often grouped together with design, visual and/or applied arts. The UNESCO Framework for Cultural Statistics (2009) lists together ‘Visual arts and crafts’ as one of six cultural domains, comprising fine arts, photography and crafts. The European Statistical System Network on Culture (ESSnet-Culture 2012) lists ‘Arts Crafts’ as one of the 10 cultural

¹ http://ec.europa.eu/priorities/digital-single-market_en

² http://ec.europa.eu/priorities/digital-single-market/digital-driver-growth_en

³ http://ec.europa.eu/priorities/digital-single-market/better-online-access-digital-goods-and-services_en

⁴ For detailed findings please consult the research report Woolley et al. 2015. *The Use of Craft Skills in New Contexts*. RICHES project deliverable D5.1.

domains identified, characterised by closely linked functions of creation and production. The craft sector and craft practitioners are also positioned differently within classifications based on national frameworks, not all of which acknowledge the position of craft as a distinctive sector. For instance, in some economies such as Romania and the Netherlands, craft is clustered together with other 'skilled trades' - professions requiring specialised skills and applied labour.

The economic value of craft

Several national studies attest to the contribution of craft to the economy, through quantifiable measures such as employment, Gross Value Added (GVA) and number of businesses. In the United Kingdom (UK) in 2012/13, 43,250 people were registered as employed in craft industries and the number of craft businesses was estimated at 11,620⁵ (TBR 2014). An additional 9,630 craftspeople worked in different CCI sectors, and 96,360 in other economic sectors. The contribution of craft businesses to the UK economy was estimated at £1.9 billion in turnover and £746 million in GVA, while craft occupations generated a GVA of £243 million in other creative industries and £2.41 billion in economic sectors *outside* the creative industries. Overall, considering economic outputs of craft industries and craft occupations in other economic sectors, the contribution of craft to the UK economy amounted to £3.4 billion (Ibid.).

The economic value of craft remains difficult to calculate and compare across European nations for various reasons: first, frameworks for defining and mapping craft activities differ; secondly, many studies focus on the craft sector, whereas as the figures above for the UK show, the contribution of craft to the creative economy (based on craft-related occupations within *and* beyond the CCIs) far surpasses the contribution of the craft sector on its own (craftspeople and support people); thirdly, a fair view of the value generated by craft is evidenced by considering impacts that are not quantifiable or difficult to quantify. These include contributions to local development with spinoff effects in local economies, enhancing creativity, spurring innovation and augmenting competitive advantage through the transfer of craft skills in different economic sectors.

The decline of European craft

In modern consumer societies, the availability of affordable, mass-produced goods has seriously reduced the potential market for the hand-made to a niche position. This has placed craft in a vulnerable position, with some types of craft – especially heritage craft – being particularly affected. The factors that influence the decline of craft vary across European countries, and include:

- Drastically reduced market demand, as consumers opt for cheaper or imported products;
- Competition with imported products, especially cheap products produced in Asian countries;
- The regression of the workforce, as skilled craftspeople get older, and younger generations demonstrate little interest in taking up these professions, often considered unprofitable;
- The globalisation of the economy, which has led to a general reduction in production activities and their commercialisation, for both internal and export markets;
- The rise in the cost of raw materials, especially 'natural' materials (e.g. wood, silk, cotton);
- The lack of fiscal and government incentives to support craft production and entrepreneurship;
- Lack of access to start-up finance for craft businesses;
- An 'image problem' that associates craft only with heritage and the past, and dismissive attitudes towards tacit knowledge which make it unattractive for young people choosing a profession in advanced economies such as the Netherlands (Klamer 2013).

Key drivers for a craft revival

Notwithstanding the gradual decline of craft in many European economies, there is a counterbalancing phenomenon of revival manifested as:

- A resurgence of interest in craft skills and a Do-It-Yourself (DIY) culture and ethic;
- The emergence of digital fabrication and hybrid forms of making, spearheaded by online and offline maker communities;

⁵ This number includes unregistered micro-businesses below the VAT threshold, which are usually not registered in official statistics. (TBR 2014).

- Rising consumer demand for unique, customised or bespoke products;
- The contemporary reinvention and repositioning of craft skills, techniques, patterns and materials, and their augmentation through the integration of digital technology; and
- The promotion of ethical approaches advocating sustainability, ecologic use and local production and development.



Traditional Romanian blouse with folk motifs (Ro. 'ie').
 (<http://www.blouseroumaine-shop.com/Blouses/blouse-roumaine-traditional-hand-made-embroidery-h432-black>)



Contemporary Pendant with folk motif by Mihaela Ivana.
 (<http://www.blouseroumaineshop.com/Mihaela-Ivana>)

The revitalisation of craft can be encouraged by a complex set of social, cultural, and technological factors. Four of these deserve particular attention for their capacity to be used as key drivers for increasing the value of craft and strengthening its position in European societies and economies: the maker movement; digital technology; the transfer of craft skills to other sectors of the economy; and cultural institutions.

The maker movement

The contemporary maker movement started as a wave against mass production, corporate uniformity and consumerism, promoting values of simplicity, sustainable living, and individual creativity and design. Powered by the capacity of the Internet to connect online communities, buyers and sellers, the maker movement has now become a worldwide phenomenon claimed to be at the forefront of a new industrial revolution-the makers' era (Anderson 2014). The subsequent impacts on the craft economy are directly connected with the maker movement, such as: recalibrating retail by enabling direct relations between makers and a global consumer market; reviving interest in craft skills and craft products; strengthening the position of the maker in the economy by opening up new digital business models; creating new opportunities for learning, networking, skills development and transmission; and contributing to the democratisation of design, with patterns, techniques, tools and resources being freely exchanged, and consumers often involved in the co-creation of products and services.

Technology-driven innovation in craft practice

The integration of technology within craft practice can affect virtually every aspect of the craft product lifecycle, from conception and design to final sale, bringing varied impacts according to the level at which it is integrated. Integration of new technologies in design and making processes can contribute to enhanced efficiency, creative opportunities, interactivity, and the customisation of products. A wide range of established and emerging technologies can be used ranging from computer-generated imagery (CGI), laser cutting, Quick Response (QR) and additive manufacturing (e.g. 3D printing).



Soho Vase 2015, Michael Eden. Selective Laser Sintered, nylon with mineral & soft touch coatings.
Image courtesy of Adrian Sassoon, London.

Digital media can be employed for *more effective product communication, marketing and distribution*, contributing to communicating value and brand image-building; opening new routes to (global) markets and new opportunities for engaging with customers and communicating and networking with peers.

Elements of *innovative business models* are offered by technological integration at all stages in the product lifecycle, from design to final sale. By integrating new technology, such as laser cutting and additive manufacturing in the conceptualisation, design, and making stages, makers can speed up production processes, innovate through new product development and address different consumer markets. Further into the product lifecycle, makers can build their businesses around innovative models drawing on e-tailing and capitalising on the potential of the Internet for communication and promotion. *E-commerce* (through online marketplaces, social media sales pages, or one's own e-commerce website) offers makers the opportunity to access global markets while maintaining local production. Micro-businesses selling online require little start-up capital and offer employment flexibility, particularly to women who often have to balance work, income and family.

Further possibilities are opened up by employing digital technology strategically to enhance the effectiveness of collective business models or to boost local economies that rely significantly on craft. By promoting joint ownership, shared resources and the cross-fertilisation of knowledges and creativity, *collective business models* such as *social enterprises* and *cooperatives* are significant catalysers for local enterprise, especially in areas with a high craft density (Brown 2012). *Craft towns and villages* take collective models a step further. Leveraging local craft traditions and tourism opportunities, they provide important contributions to rural economic development, boosting employment and encouraging the expansion of other local trades. Digital media can be used, therefore, for the design of integrated services, as platforms for the promotion of unique place identities, and for positioning makers and their products.

The transfer of craft skills to other economic sectors

The contribution of craft extends to many other sectors of the economy, both in the CCIs and non-creative sectors. This contribution can be seen two ways: first, through a broad influence that can take effect in the way products are conceived, designed and presented to customers, as well as in educating and shaping customer tastes thus indirectly impacting upon market demand; *secondly*, through interventions in specific sectors of the economy, where craft-related knowledge and skills are employed. The territories open to craft intervention range from luxury goods manufacturing to fashion, architecture, automotive, tourism and furniture industries. In many of these industries, production processes are automated, and craftspeople can bring distinction and competitive advantage by creating unique, one-offs or limited editions. Their roles in these contexts can range from maker to advisor, consultant or educator. Many of the makers involved typically hold portfolio careers, and maintain their regular practice or businesses while taking these jobs (Schwartz and Yair 2010).

The role of cultural institutions

Cultural institutions and craft have an historical relationship that is gaining momentum and is becoming increasingly important, albeit insufficiently exploited, in the context of craft revival. In particular, the museum performs three key roles: 1) *An educational role* - through their collections, exhibitions, learning programmes or multimedia artefacts, museums are essential actors in the transmission of craft and design knowledge and skills, and open spaces for critical reflection on the socio-cultural value and current status of craft; 2) *A creative and inspirational role* - they encourage contemporary creativity and innovation which can draw inspiration from or build upon traditional knowledge, artefacts and ways of making; and 3) *An economic role* - they support the craft economy by offering a retail venue for craft objects and, through association with museums brands, contribute to their selective positioning and contemporary relevance. To capitalize upon the potential of museums for supporting crafts along these three axes, some of the most rewarding models are based on collaborations (especially with educational institutions) by which knowledge and preserved artefacts are analysed, interpreted and used as a source of inspiration for contemporary creative expression.

Barriers to realising a craft revival

Classification frameworks: In some European economies, craftspeople and skilled industrial workers are grouped together in occupational classification systems as 'skilled traders'. The distinction is further blurred when the term 'craft' is used to refer to skilled trades such as roofing and plumbing in the building industry (Dodd 2013). This makes the contribution of craft to the economy difficult to quantify, moreover it affects the adequacy of policy and funding decisions in relation to craft.

Makers' access to information, technology and training: the integration of digital technology requires access to devices, infrastructures and specialised skills, ranging from the sophisticated required for CGI and 3D printing, to the more basic digital, entrepreneurial, marketing and communication skills for e-tailing. These are difficult to access especially for heritage craftspeople, many of whom work in rural areas.

Access to markets: while digital technologies and the Internet carry with them the promise of accessing global markets, these are not always easily accessible, especially for makers in rural areas. Operational challenges, such as the transportation of goods and obtaining consumables, also add to the challenges related to lack of access to technologies and training in their use.

Lack of reliable evidence on the economic value of crafts: there is a scarcity of both quantitative and qualitative studies that testify to the economic value of crafts in national economies and at European level. Creating a reliable body of evidence is important for assessing the dynamics between investment and returns when considering encouraging the development of craft.

Lack of synergies, exchanges and skills transfer between craft and other economic sectors: the contribution that craft can bring to other sectors of the economy is heavily underexplored. At the lowest level, there is a lack of awareness around the distinctive contribution that craft can bring to other economic sectors.

Lack of appropriate accreditation systems for traditional and contemporary craft skills: two issues deserve attention at this level: first, the models for skills transmission based on master-apprentice relationship and other informal education models, are generally not certified despite their educational effectiveness; secondly, manual skills for producing craft objects that are relatively quickly learned are often conflated with high-level skills that take many years of enduring practice and learning to master. This is significant in the light of the value and competitive advantage brought by high-level skills, often transmitted through master-apprentice models and nowadays increasingly endangered.

POLICY IMPLICATIONS AND RECOMMENDATIONS

The research conducted in the RICHES project framework showed that in the process of shifting towards knowledge-based economies, established, traditional knowledge is relevant and can coexist productively with new knowledge. Rather than undermining its status, digital technology in

conjunction with the maker movement has served to reposition craft in the economy and contribute to increasing the value of craft products. It has the potential for further strengthening the link between the past (heritage, traditional craft) and the creative future; the power of creativity can infuse all segments of society within and beyond the creative industries. To widen the scope of these positive impacts, a series of recommendations is provided in relation to three, key aims focusing, in turn, on 1) craft as a sector, 2) the makers, and 3) craft skills.

Key aim 1: (Re)position craft as an independent sector of the creative economy and build synergies with other cultural and economic sectors.

Specific recommendations addressing European and national policy-makers:

1.1. Establish the place of the craft sector and craftspeople as distinctive from design, applied arts, and other skilled trades.

The distinctive position of craft needs to be appropriately recognised in European economies, and distinguished on the one hand from design and applied arts, and on the other from other skilled trades. A best practice is offered by France, where the so called 'Métiers d'Art' are distinguished from other skilled trades by a new law passed on 18 June 2014, which acknowledges the contemporary value of craft skills as well as their artistic contribution to the preservation, transformation, and restoration of cultural heritage (Article 22, law n° 2014-626, 18/06/2014). To underpin this, a shared definition of 'craft' as a distinct sector should be developed, which addresses both historic and contemporary contexts and is distinct from, but complements, design, visual and other applied arts.

1.2. Position craft beyond the maker and workshop-based paradigm as a stepping stone to widening craft influence and interventions in manifold economic domains, from fashion and design to tourism and architecture.

A strategic approach to craft skills-transfer to other economic domains requires changing the current limiting view of craft as embedded in the maker and workshop-focused paradigm, instead recognising the added value that it can bring to other sectors, if exchanges and synergies are cultivated.

1.3. Generate awareness of the value of craft knowledge and skills for European societies, cultures, and economies among appropriate policy, civil society and industry stakeholders.

Documenting and disseminating evidence around the value of craft, experimental initiatives, and successful ventures can contribute to innovation at national and pan-European level by:

- Creating a European evidence-base for the economic contribution of craft, including documented best practices and experimental ventures; and
- Ensuring dissemination among appropriate stakeholders in the industry and for makers themselves.

1.4. Encourage synergies and exchanges between the craft sector, cultural sectors and other sectors of the economy.

Clusters, collaborations and joint programmes that involve entities from the craft sector as well as from cultural and/or economic sectors are fields ripe for innovation. They can boost competitive advantage for a varied range of industries, evolve new solutions to old problems, and contribute to sustainable development that addresses the cultural and social considerations beyond the purely economic. Some of the most promising are forms of association and collaboration that include institutional entities that are custodians of craft knowledge (e.g. museums) and those operating at the forefront of innovation in the creative economy, such as technology companies. Links between education, craft practice and cultural heritage can be promoted through creative and educational collaborations between museums and educational institutions, such as fashion and design schools.

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.

As a tacit knowledge-based tradition, the value of craft resides firmly in the people who possess, embody and apply a complex range of knowledge, skills, techniques and sensibilities towards materials. Investing in makers and strengthening their economic standing and influence is essential for a craft revival.

Specific recommendations addressing national and local policy-makers:

2.1. Recognise the critical importance of micro-businesses for the craft sector, and encourage their foundation and development through favourable fiscal policies and subsidies.

Micro-businesses are the most widespread business models in the craft sector. Despite the recent boom in such businesses encouraged by digital advances and the maker movement, their long-term viability is not guaranteed. These are models largely dependent on individual talent and creativity, but are often financially unstable and consequently easy to disrupt in the face of economic crisis or fluctuations in demand. Favourable policies can encourage start-ups and can further support their sustainability by supporting makers in times of temporary crises such as lower demand.

2.2. Encourage collective business models, networks, and partnerships that can (re)link heritage makers to the craft products value chain and enhance access to markets, with particular attention to craft-intensive localities and regions.

Collaborations and partnerships are essential for moving from what are often small-scale or individual craft practices to initiatives with a wider and more sustainable scope. Moreover, partnerships and craft collectives can benefit individual makers who cannot set up and sustain individual micro-businesses. These forms of association and partnership should be supported, particularly in areas with a strong craft tradition, where strengthening the economic standing of makers may well have a positive effect on the local economy.

Key aim 3: Encourage the transmission, recognition and accreditation of craft knowledge and skills gained through various formal, informal and non-formal learning approaches.

The advent of the contemporary maker movement and the new possibilities opened up by digital technologies have widened opportunities for transmission of craft skills, offering new spaces and formats, from Fab Labs to online communities. These are informal, bottom-up, community-led and responsive to developments, needs and requirements from the job market. Their capacity to contribute to skills-building following the needs of the economy should be leveraged. At the same time, attention should be directed at sustaining traditional skills that continue to be relevant, with particular attention to recognising and accrediting high-end skills, acquired through long-term, committed craft practice.

Specific recommendations addressing European and national policy-makers:

3.1. Encourage links between informal educational organisations (e.g. Fab Labs, museums), the formal education sector and appropriate industry sectors, to identify in-demand skills and changes in skills, and balance the educational offer in response to job market potentials and requirements.

3.2. Work towards appropriate accreditation systems for craft skills that recognize both high-level skills and skills that have been acquired through informal and non-formal learning engagement.

RESEARCH PARAMETERS

The main goal of this study was to shed light on how craft skills used in new contexts can generate value and competitive advantage for the European economy, particularly with respect to employment and the creation of new jobs. Two pathways for value generation were prefigured and then examined: through the integration of new technologies to configure new ways of exploiting craft skills and through the transfer of sector-specific skills to other economic sectors, with a focus

on design and fashion. In relation to this, the study assessed the role of digital technologies and informal educational opportunities for the transmission of craft skills.

The study captured a European dimension in order to contextualise and give salience to findings; it included empirical research in three countries - the Netherlands, Romania, and the UK. The intention was to cover varied economies with a sizable difference in the way craft is positioned – socially, politically and economically in particular.

Research was conducted in parallel across four strands, through a combination of desk and empirical research as follows:

1) *The European CCIs and the role and status of craft skills in the CCIs and the creative economy* were examined through desk research at European level and the assessment of specific country-based studies, and empirical research in the Netherlands, the UK, and Romania. An important aspect was the assessment of the impacts associated with the integration of digital technology in craft practice. Empirical research was carried out by means of:

- An online questionnaire aimed at traditional UK craft practitioners, which probed their professional activities, attitudes and detailed views on the transferability of their skills/knowledge, their deployment of digital technology and their future plans.
- Face-to-face interviews with Romanian makers and designer makers.
- Expert interviews with experts in craft, design, fashion, and museums in the UK, the Netherlands and Romania.

2) *The role of interest-driven learning and DIY arts and crafts movements in the transmission and revival of traditional skills* was analysed through desk and case study research.

3) *Notions of digital craftsmanship and the educational potential of a 'learning by making' paradigm* were examined through desk research and case study inquiries in the Netherlands. The research focused on digital fabrication cases, including the WEAVE European project (zigzagproject.eu), Fab Academy and Fab School.

4) *The role of cultural institutions in the revival and transmission of craft-related skills and in the craft economy* was investigated through desk and interview-based research in the UK and the Netherlands. Interviewees were selected from museums with different profiles, ranging from ethnographic to folk art museums.

Results from the strands identified above were analysed comparatively and tested through a final round of desk research, to probe emerging findings and understand the potential scope for their application.

PROJECT IDENTITY

PROJECT NAME	RICHES: Renewal, Innovation and Change: Heritage and European Society
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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 POLICY BRIEF



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

RICHERS “RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY”

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

April 2016

INTRODUCTION

RICHERS 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).

RICHERS is about change; about the decentering 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. As digital technologies now permeate all of society, compelling us to rethink how we do everything, RICHES asks the question: how can cultural heritage institutions renew and remake themselves? The ways in which CH is engaged with, understood, communicated, participated in and disseminated has been transformed through the use of digital technology (DT). CH institutions, as social institutions, have faced, and are facing, enormous challenges in redefining their role, in adopting new working practices and new ways of engaging with CH visitors. As DT continues to evolve, the CH visitors' expectations also evolves and the CH institution needs the resources to keep up with these rapid developments to remain relevant for existing audiences, to attract a new generation of visitors and to continue to contribute to Europe's creative economy.

This policy brief is concerned with CH institutions in a time of dynamic cultural, social and technological change. Specifically, it considers the multi-faceted impact of DT and the recalibration of the relationship between institutional CH practices and the individual. It advocates that innovation through research and new technologies are essential for bringing the CH of Europe

closer to people¹, the importance of the CH sector to European growth and the recognition of DT as a driver of change in the CH institution.

The research undertaken indicates that the development and implementation of emerging, innovative technologies can have many benefits for the CH institution and the CH visitor but it can also be disruptive, challenging and limiting. Based on RICHES research into best practice in CH and DT, key observations have been drawn and this policy brief outlines some of the benefits and constraints involved which can be used as guidelines for European policy-makers at strategic and practical levels.

EVIDENCE AND ANALYSIS

THE CHANGING DYNAMIC OF CULTURAL HERITAGE INSTITUTIONS

Challenges and Changes: In the last three decades the CH institution has faced many challenges and changes including shifts in practice from its custodial role in relation to collections and conservation to becoming a social and sometimes commercial institution and part of what has been termed the 'creative industries'. In his book *The New Museology* (1989), Peter Vergo asked the question "What is museology?" (Vergo 1989: 1). He claimed that there was "a state of widespread dissatisfaction with the 'old' museology both within and outside the museum profession" (Vergo 1989: 3). In addressing the change in museums in the 1980s, he declared that the "Museum is said to be undergoing a 'renaissance'... or as Lumley stated, "it has become a place for visiting exhibitions, eating, studying, conserving and restoring artefacts, listening to music, seeing films, holding discussions, and meeting people" (Lumley 1988:1). In 2007, the International Council of Museums (ICOM), in its revision of the definition of a museum, strengthened the role of the museum as a social institution, "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."² DT has brought changes inside the organisation (production), in the CH organisation's communication with the public (distribution), and in the way the public interact with the institution and its contents (consumption). In addition to DT, these changes in policies and practice have been brought about by government policies, from CH professionals and from the CH audience (Black 2005).

Cultural Renaissance: Throughout Europe there has been a drive towards the integration of DT in the CH sector supported by a range of government initiatives and agendas to promote the development and application of innovative technologies in how Europe's CH is accessed, distributed, communicated, preserved and interpreted. This is concomitant with the changes in CH institutions throughout Europe in becoming more interactive, participatory and democratic in their relationship with their visitors and in enhancing their public engagement agendas. The digital has infiltrated and transformed all aspects of social life and the CH institution, as a social institution, is part of these changes. According to Visser (2014), CH institutions have become 'social institutions' with practices that include interaction and co-creation. Relationships between the CH institution and its visitors have been recalibrated: the authority to interpret CH is now shared.³

Participatory Practice: Simon (2010) asserts that DT can foster participation and democratisation in CH institutions. One of the most important principles of participation is "dialogue or creative

¹ *Towards an Integrated Approach to Cultural Heritage for Europe*. European Parliament Resolution of 8 September 2015 (2014/2149(INI), (Item 44). <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

² <http://icom.museum/the-vision/museum-definition/>

³ Keynote speech by J. Visser at the Canadian Museums Association Conference 2014.

<http://themuseumofthefuture.com/2014/04/18/museums-in-times-of-social-and-technological-change/>

expression, shared learning or co-creative work” (Simon 2010: 1). One of the ways in which this has been enabled is through the adoption and implementation of DT in accessing, communicating and disseminating Europe’s CH.

Digital Technologies: The implementation of DT has introduced changes across CH institutions from ticketing, marketing and virtual exhibitions to the use of social media to communicate and network with audiences. It has enabled multi-modal ways of working and has taken CH ‘beyond the label’.



Testing ARtSENSE at The Museo Nacional de Artes Decorativas (MNAD), Valencia, Spain.
Copyright ARtSENSE project

From meeting holograms of historical characters, engaging with virtual and augmented reality, to the use of games (gamification) to communicate culture, these are just some of the examples of innovative and experimental DT that have been implemented in the CH sector. Applications (apps) have been developed for all aspects of accessing, communicating, interpreting and preserving culture with the aim of increasing visitors’ understanding and knowledge of CH. DT can enable diverse audiences to access collections, data about objects and in some cases to contribute to the interpretation of objects, artefacts and archives or exhibition reviews. There is an increasing use of mobile or wearable technology: smartphones, tablets and iPads - a bring your own device approach (BYOD), exemplifying the potential (and predictable) future of DT and mobile internet in accessing information online anywhere, anytime and by anyone. Developments in DT, and the building of appropriate infrastructure by CH institutions, will continue to enable citizens to add their own perspectives and personal knowledge to objects across space and time in a borderless sharing of knowledge. DT has enabled a shift in which the distribution and accessibility of CH has become available through various multi-platform channels (online, offline, mobile) and this has entailed new thinking by CH professionals in the presentation of content, not just in increasing the quantity available, but also in qualitative ways in order to meet the needs of audiences and in developing and sustaining new dialogical relationships (Doyle 2015). These developments underline the continuous need to improve the level of digitisation, preservation and online availability of CH.⁴

The CH Audience: The value of the CH sector lies in the quality and diversity of collections, objects, monuments and places. But value is also in how they are accessed, communicated, preserved and disseminated and experienced by society who may be changed and transformed by them. Collections are at the heart of CH institutions and are their main capital. Digital technologies have had an enormous impact in enabling wider access to collections, in developing innovative and engaging teaching and learning, and in telling stories of their collections in innovative and

⁴ *Towards an Integrated Approach to Cultural Heritage for Europe*, European Parliament Resolution of 8 September 2015 (2014/2149(INI), (Item 47). <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

interactive ways. CH collections are now both physical and digital and audiences are more diverse; they are virtual and real, and they are global.⁵ The adoption of DT can help CH institutions to reach audiences who are too remote or unable to access the physical space of the museum.⁶ CH institutions are in the business of communicating culture but this communication is no longer in the sole control of the institution – rather it has become interactive, participatory and dialogic. Individuals can now choose how and what to access according to their own, personal preferences. Some audiences are digitally literate but others are not, or may prefer not to engage with DT, and the CH institution has to cater for this diversity.

Collaborative Partnerships: The development of innovative technologies can be time-consuming and expensive. The research undertaken in RICHES indicates that some of the most successful projects in developing DT are through collaborative, interdisciplinary working, particularly with academic institutions. Working in partnership is not new in the CH sector and it is long recognised that this can generate a body of knowledge that can be a vital resource for the CH institution. By developing partnerships with external bodies such as university research departments and technology companies, the CH institution can access innovative technologies and academic research, thereby enhancing the CH visitor experience and potentially contributing to the transformation of how European CH is accessed, communicated, interpreted and disseminated. Working in interdisciplinary teams can have many benefits for all partners such as sharing knowledge and experience, but it is also challenging and it is important for the CH institution and the academic research institution to be aware of each other's needs and requirements such as:

- Financial and time constraints
- Input from all partners should be valued equally with respect and trust in achieving aims and objectives and be open to new ideas and learn from different perspectives
- Awareness and knowledge of copyright and ownership issues when working in partnership

*Interoperability*⁷: Collaborative partnerships are a form of interoperability and these can be online or offline. For example, the development of partnerships between CH institutions and online digital portals such as *Europeana*⁸ allow European institutions to share their digital collections with global communities helping to make their collections more accessible. Other online collaborations include *Research Space*, an online collaborative environment for humanities and cultural heritage research⁹ and Google Cultural Institute.¹⁰

There is a tendency for individual CH institutions to develop their own digital agenda and the development of DT is undertaken on a one-to-one basis – what works in one CH institution will not necessarily work in another - and the visitor has to adapt to each institution leading to a lack of interoperability and fragmentation. According to some, this will be detrimental to the future of the CH sector, particularly in the light of emerging technologies such as the Internet of Everything (IoE). For future experimentation and innovation in DT in the CH sector, interoperability is essential as it “lowers barriers to innovation and is fundamental to the creation of participation”.¹¹

Sustainability: Many of the projects researched raised issues of sustainability as they only last for the lifetime of the funding. In many cases there is no follow-on funding and projects are simply abandoned or staff associated with a project may move to another institution. Some, however, are a catalyst for a continuum of experimentation and change through the relationships developed

⁵ Ibid. With the caveat that “the opportunity afforded by digitisation and new technologies, which would never replace access to the original heritage or the associated benefits of traditional forms of participation in culture, should not lead to negligence in the conservation of originals or disregard for traditional forms of promoting culture, whether during or after digitisation”.

⁶ Ibid. See Items 45 and 56.

⁷ For a definition of interoperability see RICHES Taxonomy:
<http://resources.richesproject.eu/research/taxonomy/terms-and-definitions/#i>

⁸ <http://www.europeana.eu/portal/>

⁹ <http://www.researchspace.org/>

¹⁰ <https://www.google.com/culturalinstitute/home>

¹¹ Maurizio Pilu, Executive Director for collaborative R&D at Digital Catapult quoted in Kobie 2015.

during the initial project. The issue of sustainability may be due to time and financial constraints or a lack of technical skills on the part of CH practitioners.

Evaluation: DT projects are rarely tracked beyond the funding period and there appears to be a lack of evaluation in terms of visitor experience or revenue growth. Although the evaluation of exhibitions is a long-standing practice in most CH institutions, the evaluation of DT has not yet been fully recognised. Evaluation of DT is essential to measure the success and impact on the institution, on CH professionals and on audiences. This can determine if the institution's objectives have been achieved: whether sales, views online or visitor numbers have increased. Information gathered would provide evidence of the impact of DT on the visitor and how it enhanced personal or social experience of CH, onsite, online and mobile. Evaluation may point to the need for further research, support funding bids for new projects, reveal new skills required in the sector and the educational potential of DT in CH. The evaluation process requires specific skills and knowledge which some CH professionals feel that they lack and this has been identified as a barrier which prevents them from embarking on a DT project (Lomas, Hutcheson and Dawson 2012).

The Economic dynamic: European CH is of exceptional economic importance and has the power to support economic growth and regional development particularly through the employment of DT. RICHES research indicates that by developing innovative technologies which enhance the CH visitor experience, CH institutions can increase consumption by attracting a new generation of visitors whilst maintaining existing visitor numbers, and so continue to contribute to Europe's creative economy. Revenue can be increased through activities such as online ticketing, marketing and crowdfunding.

POLICY IMPLICATIONS AND RECOMMENDATIONS

The recommendations are aimed at policy-makers at European, national, institutional and local levels.

The CH institution

Recommendation: Further research is recommended into the impact of digitisation on CH professional identities, expertise and skills.

European support and funding for the CH sector recognises DT as a driver of change and as an important factor in European growth; the sector can be said to have cultural, social and economic value. Based on the evidence of European support and funding initiatives, the implementation of DT in CH institutions will continue to grow and this will bring further changes to institutions. Different institutions, particularly those with limited resources, must explore the extent to which DT can enhance their work. This, however, will involve taking risks, investing time and effort to experiment, being entrepreneurial and relinquishing some institutional control in allowing the visitor to participate and co-create CH. The CH institution must develop a policy regarding opening up their collections and they need to be:

- dialogic and responsive to the needs of their audience
- open to sharing collections, knowledge and expertise (online and with other CH institutions)
- open to collaborative, interdisciplinary working partnerships (internal and external/online and offline)
- more innovative, competitive and entrepreneurial
- more creative in developing participatory and co-creative practices to engage audiences

Digital literacy needs to be a requirement across the institution. Internal collaboration can be optimised by the adoption of digital technology. However these new skills do not simply replace existing ones but enhance and complement them to bring a richer and expanded set of skills among the workforce.

Institutional Digital Strategies

Recommendation: 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 audiences or users by designing digital experiences according to the needs, expectations, motivations, lifestyles, identities and skills of different kinds of audiences and experimentation with different mediation platforms and formats like digital storytelling and collaborative platforms. Digital strategies should be sustainable, transparent and published on institutions' websites (see, for example, the Tate). The choices associated with a digital strategy help to characterize a CH institution and enable differentiation between institutions. "Digital strategies are not so much technologies as they are ways of using devices and software to enrich education and interpretation, whether inside or outside of the museum. Effective digital strategies can be used in both formal and informal learning; what makes them interesting is that they transcend conventional ideas to create something that feels new, meaningful, and 21st century" (NMC Horizon Museum 2015: 34).¹²

Digital Technology supports/launches new research

Recommendation: CH institutions should continue to invest in the expansion of DT infrastructure to enable them to be part of the future digital society.

This will bring further changes that will require new policies to guide resource allocation, licensing and rights of co-created content and further DT applications to enable use of content.

Recommendation: The design of DT for CH should be relevant for purpose.

In the development of DT, it is essential to take into account the specifics of the museum's collections and also the user perspectives; the user must be one focus of the design process and this should be followed up by comprehensive user-testing.

Recommendation: Designing DT for the CH sector:

- The design should reflect the CH institution's digital strategy and purpose and have clear objectives and motivations for implementing DT.
- The institution should be aware of specific advanced technologies, e.g. semantic or linked (open) data and DT should be used to support and enhance lifelong learning, formal and informal learning within the institution, online or offline.
- The DT should give a personalised experience of CH to enable them to choose what and how much they want to learn about CH.
- Copyright information regarding the use, re-use and re-mix of digitised materials for personal or commercial use should be made clear.

The CH Audience

Recommendation: CH institutions need to build and sustain relationships with audiences and balance the use of DT with more traditional methods.

An institution's public engagement strategy needs to cater for diverse audiences that are plural, multicultural and include people with disabilities. There is a need to recognise that not all audiences want to engage with digital content and that there should be a balance with the use of more traditional methods of engagement. Audiences have their own cultural capital and require an individual and personalised way of using DT according to their own interests and preferences.

Collaborative Partnerships

Recommendation: CH institutions should actively engage in collaborative, interdisciplinary partnerships.

Working in partnerships and collaboration in multi-disciplinary teams, sharing knowledge and developing new ways of working can be transformative and can recalibrate relationships not only between CH professionals but also with visitors in enhancing their engagement with, and experience of, CH. The collaborative partnerships and the experimental development of innovative technology, which aims to engage visitors and see them as relevant in the design process, are

¹² <http://cdn.nmc.org/media/2015-nmc-horizon-report-museum-EN.pdf>

important factors in the shaping of the future for the CH sector. Indeed, it can be argued that these new relationships are key to the future health of the sector.

Interoperability

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

This is particularly important for DT and for the promotion of policies that support and fund innovation in DT.

Specific recommendations addressing European and national policy-makers:

Recommendation: The development and maintenance of a European website (online platform) for the systematic gathering, archiving and sharing of digital projects for the CH sector.

There are many experimental and innovative DT projects in CH that are not widely known in the sector and which could be made more visible. CORDIS¹³ is the European Commission's primary public repository and portal to disseminate information on all EU-funded research projects and their results, but this is very broad and covers a diverse range of topics. A platform specifically designed for the gathering of data on digital projects for CH institutions would facilitate the sharing of expertise and knowledge, could help to avoid fragmentation and duplication of projects, stimulate new projects and allow the "exchange of experience and best practices".¹⁴ It could include the evaluation of projects and a forum to discuss, share and communicate the lessons learned, have information on partnerships, and help to promote interoperability. Sharing can enable the repositioning of content in new contexts, which further increases access to collections.

The development of digitisation is, in itself, part of our emerging cultural heritage. The history of DT in CH, like any other history, needs to be preserved and archived and scholars will have difficulty in researching it if it is not available; access to the recommended platform could be the starting point for their research. The development and viability of the platform will, however, require commitment and the allocation of resources.¹⁵

Specific recommendations addressing institutional, national and local policy-makers:

Sustainability

Recommendation: Sustainability should be part of the initial planning process and the life of every DT project.

For DT to be sustainable it has to become an intrinsic part of the CH institution's public engagement strategy. Sustainability can be interpreted in different ways: it could mean that a project continues; it could mean that one project provides the springboard for another; it could mean that knowledge exchange and transfer takes place across the CH sector or that there is long-term access to the use of content.

Evaluation

Recommendation: Future research is recommended to determine qualitative and quantitative measures that evaluate DT success and to develop a best practice benchmark.

The outcomes of implementing DT in a CH institution need to be measured and evaluated. CH professionals should be trained in effective evaluation methods in order to assess the impact of the new technology on the institution, on the development and research of the collection, on CH staff and on user-engagement and experience.

Ethics

Recommendation: Further research is needed into the ethics of digitisation.

¹³ <http://cordis.europa.eu>

¹⁴ *Towards an Integrated Approach to Cultural Heritage for Europe*, European Parliament Resolution, 8 September 2015(2014/2149(INI), (Item 39): <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

¹⁵ *Ibid.* This is in addition to Item 7 (a).

The ethical dimensions of data and information-gathering from CH visitors should be considered in order to avoid potential accusations of unethical practice. CH institutions need to be transparent in explaining their motives for using information - where the balance lies between financial gain, democratic engagement and visitor enhancement.

Economics

Recommendation: CH institutions should allocate resources to ensure a) the presence of skilled staff and b) the development of long-term solutions to DT activities (e.g. sustainability).

These two elements will lead towards innovative applications of DT. In an era of financial crisis and funding cuts, the development and implementation of innovative DT is of paramount importance in keeping pace with these changes, to compete with other industries and to maintain the potential for economic growth.

RESEARCH PARAMETERS

One of the aims of the RICHES project was to investigate the changing environment in CH institutions. Extensive research was undertaken into the development and use of emerging and innovative DT in the sector which is having a transformational impact on CH institutional practice and this revealed some of the changes in CH practice brought about by digitisation.

Research methodology included desk research on, and literature review of, the 'new museology' to gain an understanding of the changes and shifts in how CH institutions relate to, and communicate with, audiences in the course of the last three decades. A diverse range of best practice projects in the development and implementation of DT in the CH institution were identified. Experimentation and innovation in DT is contingent upon funding. Research was undertaken into initiatives, policies and strategies across Europe that encourage and support experimentation and innovation in DT for the development of the CH sector and economic growth.

Case Studies

Many case-studies were researched during the course of the project, chosen on the basis of the interdisciplinary, collaborative research that developed experimental and innovative DT for application in the CH sector. They reveal that through adopting and experimenting with DT, new practices emerge. These changes in practice, knowledge and skills can result in the recalibration of relationships between the CH institution and its audiences and between the CH institution and the research institution - one of the aims of the RICHES project. Semi-structured interviews based on a specifically-designed questionnaire, were undertaken with professional staff in museums and universities. Two case-studies were chosen for in-depth investigation.

Case Study 1: ARtSENSE (Augmented Reality Supported adaptive and personalized Experience in a museum based on processing real-time Sensor Events): Adaptive Augmented Reality for CH.

This case study was based on the ARtSENSE project. It examined the use of augmented reality in the CH sector and the emerging innovative development of this technology and its potential to provide a personalised, adaptive CH experience. This was achieved through the close collaboration of CH institutions, academic researchers and technologists. The case study explored the collaboration and partnership, the rationale for the project, the objectives, aims and methodology. It then discussed how this technology was applied in three CH institutions who were partners in the project. In developing wearable and non-intrusive technology, the ARtSENSE project revolutionised adaptive assistance. ARtSENSE technology in adaptive augmented reality is the beginning of a new generation in the experience of CH within and beyond the CH institutions walls.



Augmented VIP pillars at FACT, Liverpool, UK
Copyright ARTSENSE project

The success of the project was described by the project partners: “The ARTSENSE device represents a breakthrough in the application of new technologies to CH institutions and creates new communication channels between museum visitors and artworks” (Damala et.al 2012: 755).

Case Study 2: GHOSTS IN THE GARDEN

This case study explored the *Ghosts in the Garden* collaborative project in which innovative and experimental technology was designed and employed to revitalize and reinvigorate the historic Georgian Sydney Gardens in Bath, England. Based on the idea of time-travel, present-day visitors could engage with archival research, soundscape and a live action game, all centred round a ‘Georgian Listening Device’ now referred to as a ‘Time Radio’. It aimed to create a visitor experience to transport the visitor back in history to meet and interact with historical characters, listen to their stories and respond to them. The case study investigated the development of the project, the concept, collaborative partnership and the technology, contextualised within the changes in the CH sector brought about digital technologies.



Ghosts in the Garden: Wooden Georgian ‘Time Radio’
Copyright: Laurens Knockles

Both case studies are examples of CH delivered in new ways, how it can be transformed by DT and how it is influencing and shaping the environment of change in our society; they also open the way to new, distributed, ways of working, communicating and investigating new products and services in the CH sector, as in other sectors.

PROJECT IDENTITY

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ARtSENSE images: <http://mw2013.museumsandtheweb.com/paper/artsense-and-manifest-ar-revisiting-museumsin-the-public-realm-through-emerging-art-practices/>

Ghosts in the Garden image:

<http://www.splashandripple.com/ghostsinthegarden>



EUROPEAN POLICY BRIEF



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

RICHERS “RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY”

Food Heritage and Culture: Changing Spaces of Production
and Consumption

March 2016

INTRODUCTION

RICHERS 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.

RICHERS looks at the role of cultural heritage in forging European cohesion and identity. It asks how cultural heritage can be a force in the new EU economy, and how EU citizens can play a co-creative role in shaping and representing their cultural heritage.

Within this context, RICHES has investigated the role of local food projects which engage with the many rich and varied elements of European food culture. The research makes clear that across Europe, there has emerged a dynamic vein of community-led food initiatives, which seek to reconnect people with food cultures that have been threatened by the rise of convenience and fast foods, the erosion of food knowledge and skills, and the emergence of monocultures in food and farming. Such projects have potential to revive endangered practices of food production, and at a community level, can contribute to the transmission of knowledge and skills about food, the preservation of food heritage, and improved understanding and tolerance between different socio-economic groups. Yet their ability to flourish is often challenged by:

- competing pressures on urban space, which mean that community groups often have only precarious access to land for growing;
- societal trends, which encourage consumption of food that is fast, cheap and unhealthy;
- threats to biodiversity, especially the loss of seed varieties which undermine the very fabric of locally distinctive food cultures.



Magenta Spreen or 'fat hen' cultivated by members of the Sikh Community in the West Midlands, England

The aim of this policy brief is to highlight the growth of community-led food initiatives and the changing spaces of food production and consumption. It shows how food culture can be a force for change and how citizens can co-create cultural heritage around food. It provides some brief examples of community-led food initiatives and makes recommendations for policies which are needed to enable these to thrive.

EVIDENCE AND ANALYSIS

There is a long history of growing and sharing food in communities across the EU. Prior to industrialisation, the majority of people worked in agriculture and related sectors, and depended on the food economy in some way for survival. With the growth of factory working in urban centres, food habits changed, but it was still not uncommon to find gardens and livestock inside the city. Indeed, a number of 'model villages' were constructed by industrialists to provide workers with good quality housing, which included spaces for food growing (examples include Port Sunlight in England, with community allotments, and Crespi d'Adda in Italy where each house had a vegetable garden). People remembered and reproduced their cultures of food production and preparation as they migrated to towns; even today, many urban residents are only a generation removed from the countryside and around half of the EU population still lives in intermediate or predominantly rural areas.

Counter-balancing and sometimes overwhelming this long tradition of community scale food cultures, has been a rapid and dramatic transformation of the way in which most people procure their food on a daily basis. Although there are important differences between the EU member states¹, the general trend has been for food to be purchased from large retailers (with increasing concentration of the sector) and for eating outside the home to become more common, with a corresponding tendency for ready-made meals and convenience foods to replace meals cooked from raw ingredients. There is now a widespread availability of global, standardised brands of products and catering outlets (famously called the 'McDonaldization' of society (Ritzer 1993)). The ingredients for this food system are provided largely by industrialised, productivist farming which

¹ Within this general picture, differences in the profile of the food retail sector and in food cultures exist between Eastern and Western European countries, the Mediterranean and Scandinavian countries. There are also significant differences in rates of overweight and obesity, although the problem is recognized as a Europe-wide one.

works in tandem with the application of commercial property rights to seeds and genetic materials. The food system globally now depends on a limited number of plant and animal varieties, which in turn has reduced dietary diversity and threatens the survival of local cultures of food and farming.



Uplands allotment, England

Over recent years, people have become increasingly aware of the impacts of these changes and have also experienced economic austerity which, as history shows, often provokes a return to domestic food production. Partly as a result, but also driven by an interest in reconnecting with food, nature and identity, there has been a rise in community-led initiatives to restore food to its central place in peoples' daily lives. There are no European-wide data on the scale of this activity although some idea can be gained by looking at the revival of home food production². Despite the lack of quantitative data, there is no doubt that examples of community-led food projects are found in all countries, and also that thousands of European citizens are involved in international networks that have been established in this arena (such as Slow Food International, URGENCI, La Via Campesina). In the RICHES project we have looked in more depth at how this interest is being expressed in Italy, Germany and the United Kingdom. In all three countries, there persist traditional forms of community food production in gardens and allotments, but it is also taking place in new spaces such as roadsides, rooftops, schools and reclaimed lands, and with new organisational formats. For example, in *Community Supported Agriculture* in the UK, or *Solidarische Landwirtschaft* in Germany and *Gruppi di Acquisto Solidali* in Italy, consumers make partnerships with farmers and growers in their locality, agreeing to buy a share of the harvest and to accept the risk as well as the rewards of farming. They commit to eat seasonally, to eat what is grown (not choose from a supermarket) and usually to share some of their labour. There are also thousands of examples of urban food initiatives oriented towards generating inter-cultural and inter-generational exchange around the growing, preparing and sharing of food, such as Pisa's vegetable gardens, Rostock's 'Open Fair Brunches' and the 'Sowing New Seeds' project in several of England's cities. The latter is specifically focused on creating opportunities for new migrants and longer established residents to share knowledge and exchange seeds from 'exotic' crop varieties which can be grown in Northern Europe. In some cases, these initiatives benefit from the support of local authorities, which make space available to them, but they tend to emerge outside of formal heritage institutions. They are concerned with living and evolving cultures, which draw on older

² Clues are provided in Church et al's (2015) analysis of 2003 and 2007 data from the European Quality of Life Survey (15 EU countries – Austria, Belgium, Lux, Germany, Portugal, Greece, Italy, Finland, UK, France, Denmark, Sweden, Spain, Netherlands, Ireland). It showed that in 2003, 9.61% of respondents from EU15 reported growing their own food; by 2007 this rose to 15.5%. Another example is the rise of domestic livestock production. For instance, although there are no official figures, media reports have estimated that up to 750,000 households in the UK keep domestic chickens.

traditions and knowledge; their aim is to breathe life into these, rather than try to preserve or ‘freeze’ them in time. In addition, these food cultures are open to new influences, just as European food culture always has been: growing and sharing of food together creates opportunities for new migrants and longer-term residents to interact and build mutual understanding. Finally, another important aspect is the continued work of various seed libraries and seed sovereignty initiatives, which are trying to protect the diversity of local seeds. The “seed savers” (“custodi dei semi”) in Italy and the “seed guardians” in the UK consist of networks of hundreds of people that save, grow and share local seeds, to resist the homogenisation of plant life.

Community-led food initiatives show how culture can be a force for change and how citizens can co-create cultural heritage by:

- Maintaining and developing food skills and knowledge
- Remembering, and reviving food heritage
- Creating social ties and new economic spaces

POLICY IMPLICATIONS AND RECOMMENDATIONS

Community-led food initiatives can offer many lessons for cultural heritage professionals seeking a more active engagement of citizens with cultural resources. These initiatives can be regarded as experimental spaces in which the participants engage in the co-construction of shared food cultures. This involves learning by doing, and building processes of democratic, ‘reflexive governance’³, to promote social inclusion. The projects combine ‘hands on’ practical engagement with growing and cooking, and the use of social media and digital technology to communicate and build communities around food.



Pakistani Keera cucumber

There are many opportunities to link food culture with the arts and creative sectors such as through festivals of film, performance arts, and crafts. Food culture in this way can become a basis of the construction of culture economies which can deliver regional and local development. An example

³ The concept of ‘reflexive governance’ has been developed in the research literature concerning the construction of food systems through democratic processes which enable collective learning and adaptation. See for example Du Puis and Goodman 2005

is Slow tourism, which links food culture with leisure, in the framework of a re-prioritising the 'experience' of travel over the 'acquisition' of destinations.

In terms of policies, food is cross-cutting, so policy makers need to be aware of how different funding sources, policies and strategies could be combined within the framework of territorial or 'place-based' development. For example, intensive agricultural development can have a profound effect on historical irrigation systems of high cultural value⁴:

- Europe's **cohesion policy** has a renewed emphasis on supporting community-led local development.
- The **European Agricultural Fund for Rural Development** will continue supporting the conservation and upgrading of rural cultural heritage (on which €1.2 billion was invested from 2007-13), and the **European Maritime and Fisheries Fund** will finance community-led development projects that promote cultural heritage – including maritime cultural heritage in fisheries areas.
- Europe's **food quality policy** protects food products with quality attributable to place of origin, through the Protected Designation of Origin and Protected Geographical Indications schemes. These can help to protect foods that draw on distinct local farming and food cultures.
- European Parliament's **cultural heritage resolution** "Towards an Integrated Approach to Cultural Heritage for Europe"⁵ stresses the importance of gastronomic heritage, which must be protected and supported. It also considers that the resources allocated to this area can be optimised through interaction with other EU policies, such as the common agricultural policy and consumer protection policy.

This policy brief recommends that the 'bottom-up' development of community food projects should be nurtured through policy tools to support it and by removing the barriers to growth. The key is to enable people to develop their projects, rather than attempt to regulate or standardise such efforts. The aim should be to develop a diverse ecosystem of community food initiatives, by providing the right conditions and this policy brief recommends:

- Protecting communal spaces for growing, preparing and sharing food.
- Supporting initiatives which enable people to 'learn by doing' such as, for example, 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.
- Ensuring that young farmers have access to land so that they can try out their innovations and build new business models.
- Making sure that rural areas have high quality broadband connections: digital technology and smart media are vital to enable sharing of ideas and building a sense of community.
- Recognising and valuing the direct and indirect benefits of community-growing initiatives, which according to research include: improvements in health and wellbeing; contribution to social cohesion; maintaining, restoring and improving urban environments (including built heritage and green spaces); enhancing urban biodiversity; supporting rural economies in the farming, tourism and craft sectors.
- Recognising that seeds are part of Europe's cultural heritage common property and that their diversity needs to be protected.
- Finding ways to share examples of best practices; undertake more systematic cross-cultural research in order to generate a more accurate picture of the full scale of community food activities across the EU and to help facilitate the exchange of ideas and learning.

⁴ http://ec.europa.eu/research/social-sciences/pdf/policy_briefs/policy-brief-memola-112015.pdf#view=fit&pagemode=none

⁵ European Parliament resolution of 8 September 2015, *Towards an Integrated Approach to Cultural Heritage for Europe* (2014/2149(INI): section 18.

RESEARCH PARAMETERS

The research consisted of a desk review of published research and data on the topic of community-led food projects, and case studies of examples from Germany, Italy and the UK. The case studies were compiled using secondary data and semi-structured interviews with leading members of the projects.

PROJECT IDENTITY

PROJECT NAME

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

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BUDGET

EU contribution: 2,432,356 €

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

Subscribe to the RICHES Project YouTube channel: www.youtube.com/richesEU

FURTHER READING

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All images with kind permission by Anton Rosenfeld, the of the 'Growing From Your Roots' project at Garden Organic, England.



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RICHERS “RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY”

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

April 2016

INTRODUCTION

RICHERS 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 (CH).

RICHERS 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.

The Council of Europe’s Framework Convention on the Value of CH for Society¹ (Faro Convention) emphasises CH related to human rights, and several projects and media platforms, analogue and digital, have been developed to research, disseminate and raise awareness and understanding of Europe’s complex history and culture.² European identity is ever changing, and different groups face different challenges and have varying needs. As RICHERS deliverable D4.1 – *European identity, belonging and the role for digital CH*³ – states, shared values and CH can provide a sense of belonging⁴ amongst and between European citizens.

An aspect of RICHERS research is concerned with digital CH websites and their contributions towards the development of a European identity that encapsulates the diversity of communities

¹This Convention is based on the idea that knowledge and use of heritage form part of the citizen’s right to participate in cultural life as defined in the Universal Declaration of Human Rights.
(<http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199>)

² See - <http://resources.riches-project.eu>.

³ See - <http://resources.riches-project.eu/d4-1-european-identity-belonging-and-the-role-for-digital-ch/>.

⁴ For a detailed definition of the term ‘belonging’ see the RICHERS Taxonomy - <http://resources.riches-project.eu/glossary/belonging-2/>.

across the continent. In this context, identity is a plural entity that connotes a sense of belonging to a group or community or engagement in cultural activities, aesthetic judgment and freedom of expression.⁵

This policy brief discusses the main findings of the study and offers a series of recommendations,⁶ which can contribute to the understanding of a European identity and strengthen already existing relationships. The proposals are based on case studies involving the:

- Romani people of Coventry, United Kingdom
- Protestant community in Italy
- 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.

For these groups, their identities are maintained in their CH, which is manifested in languages, traditions, historical knowledge, everyday behaviour, and meanings and symbols attached to the intangible and tangible aspects of their CH. Therefore, making commonalities (such as common values, similar traditions, meals, stories) between communities visible, is a positive way to foster European identity and digital technologies provide easy and flexible access to these commonalities. Although such technologies have facilitated and enabled the construction and maintenance of identity, it should also be recognised that they have still to permeate all sections of society and that there is a risk that some communities might be left behind.

EVIDENCE AND ANALYSIS

European identity

As an intricate mosaic, cultures and identities contribute to a more heterogeneous European landscape. Europe finds itself in a tense situation where nations are clinging to traditions and values that are in direct conflict with welcoming those of the complex patchwork of non-European and/or minority communities. As more people arrive, the question of identity surfaces and European identity becomes challenged and forced to reinvent itself and adapt to a changing environment. Europe's identity has always been manifold; hence (additional) minority groups should not pose a threat to its social and cultural cohesion. This is however not necessarily the case in a contemporary cultural climate increasingly ruled by fear and blame. CH could be a first step towards the undoing of the marginalisation of ethnic minorities and to enhance mutual understanding of differences. This policy brief is contextualised “in the light of what are profound demographic and societal changes – of our common European cultural heritage and of the planned European year with regard to citizens’ identification with the EU and to strengthening a sense of community within the union”.⁷ As RICHES research highlights, culture is the most effective means of creating a European identity that sees beyond notions of nation and state and can be employed as a unifying force. The research furthermore found that communities are empowered through their heritage either to strengthen their particular identities or to foster a sense of belonging to their home or host countries. The communities analysed in our six case studies could not be more diverse, yet a cultivation of languages, artefacts, beliefs and other CH materials, which are accessed and/or preserved through digital technologies, can stimulate, challenge and engage members from all walks of life, including those often marginalised communities and ethnic minorities. Acquisition of new talents, skills and the discovery of new information are possible

⁵ See RICHES Taxonomy for a detailed definition of the term identity - <http://resources.riches-project.eu/european-policy-brief-riches-taxonomy-of-cultural-heritage-definitions/>.

⁶ All in agreement with the European Parliament resolution of 8 September 2015, item 52 - *Towards an Integrated Approach to Cultural Heritage* <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

⁷ Ibid: Item 62.

through engagement with CH, especially via digital technologies. Cultural heritage websites examined as part of this study included:

- *Europeana* – www.europeana.eu (including thematic collections: *Europeana 1914-1918* – www.europeana1914-1918.eu and *Europeana 1989* – www.europeana1989.eu),
- *Euromuse* – www.euromuse.net,
- *Inventing Europe* – www.inventingeurope.eu/.

Intercultural dialogue both within and outside Europe is at the core of creating an inclusive Europe. Strengthening trust and having mutual respect for one another is important and the use of digital technologies in relation to CH can facilitate such conversations and partnerships, as revealed through the various RICHES case studies. As the research considers, even highlighting the daily life of European citizens in different countries and raising awareness of differing lifestyles, has the potential to mediate a sense of European belonging. Interest for other cultures is not limited to Europe but embraces cultural diversity worldwide and creates an awareness of Europe. As to the way that European CH websites should mediate cultural identities, respondents to the user questionnaire expressed a wish to understand their distinctive characteristics and commonalities and focus on unifying elements rather than on differences. This approach would help to foster a sense of belonging and yield a connected, cohesive Europe by stressing (cultural) similarities and fostering cultural exchange instead of emphasising a series of separate European communities. Innovative digital tools that start with the people's digital practices and demands have the potential to support an awareness of cultural pluralism, by providing new ways of dealing with CH as an engaged experience. These tools include, for example, use of e-magazines, newsletters, the Thesaurus Management Platform and a web portal for thesaurus management developed in the framework of the AthenaPlus Project.

Stereotyping, fear, racism and discrimination are root causes of social exclusion. CH lends itself to facilitating a sense of belonging for diasporic and ethnic minorities and can be “important in developing a true democratic and participative narrative for European heritage, including that of religious and ethnic minorities”.⁸ As the EU's policy on culture states, “even when it has its roots in a particular country or region, culture is a shared heritage” (<http://www.libergdc.eu/culture> accessed 31 January 2016). RICHES research underlined the importance of cultural pluralism within Europe and the openness to other European cultures. Communication with people from other European countries as well as social interactions and community values were considered as important components of contributing to a shared European identity. Values such as freedom to live one's own regional or national identity and culture anywhere in Europe were also underlined as essential. The research revealed that being European also means caring about politics and the current situation in Europe, about how people in Europe live today, as well as understanding information about current social and cultural events. The responses to our research questionnaire are comparable with the results of recent studies on European citizenship and European cultural values.⁹ For those communities who are negotiating notions of homeland and displacement, CH is at the core of linking identities. In summary, digital platforms allow a fluid identity to exist, which embraces many members of a community and enables multivocality.

Identity politics and a changing Europe

The gathering debate around issues of national sovereignty has considerable implications for the question of identity in Europe. With, for example, the UK grappling with the very idea of EU membership and Spain facing Catalonia's assertion of independence, there are grave concerns over how any potential political schism may impact upon local, community-level identity. Essentially, RICHES research is situated within this discourse, and argues that understanding and knowledge of notions such as identity need to be reflective of the reconstructions of a changing

⁸ Ibid: Item 48.

⁹ The Standard Eurobarometer 82.

Europe and for the “preservation of the cultural heritage of national minorities and for the promotion and protection of cultural diversity”.¹⁰

Contrary to the view of some cultural institutions, particularly those responsible for European CH digital platforms, CH cannot be understood as belonging to a single, distinctive strand, but rather should be seen from the perspective of ‘multiple identities’ pocketed in local communities or even in individual clusters across the continent. These identities do not seek to replace national identities, in whose space they are embodied or maintained for some form of unifying objective, but ensure cultural continuity and a sense of belonging. This not only contributes to fulfilling basic psychological needs, but ‘being secure in one’s own cultural identity enables one to act with greater freedom, flexibility, and openness to others of different background’ (Pinderhuges 1989: 11). It is this sense of identity that empowers individuals and groups to feel confident in acquiring a sense of belonging to a Europe of cultural pluralism; a community of cultures united in diversity, as this study acknowledges.

Role of online and digital practices

In raising awareness of the consequences of new digital practices in the CH domain and their impact on issues of identity and belonging, this study appreciates the contribution of both internal and external migration in Europe. For example, while the Romani-Gypsy and Traveller minority is a vibrant cultural representation across the continent, it is also one of the least understood minorities. However, digital technologies can play a critical role in altering some of the negative perceptions and attitudes that they face by supporting wider availability of reliable information on the Roma and their culture. Correspondingly, even though the Surinamese presence in the Netherlands is contested, digital media is used to facilitate its representation in the country and for bottom-up activism by providing a means for individual and community voices left out of mainstream media and national and international debates.

To some extent, all of the groups in the study used social media for communication and outreach within the community, sharing information and/or maintaining close ties to their (religious) culture, homelands or a worldwide diaspora. As seen within the case study of the Spanish-speaking community in Berlin, people can reside in a place while, irrespective of what is going on around them, still live ‘in’ their own culture. Technology such as Skype and Facetime enables easy contact with the original home base. YouTube provides access to videos and music and often generates targeted output, to reach specific (minority) communities, creating a type of unmediated heritage, often with significant following. The Waldensian Church in northern Italy has helped its congregation to feel connected by providing streamed coverage of Sunday services, community Facebook discussions (with almost 2,000 followers) and by using WhatsApp and Twitter to quickly share news. It has built and sustained a strong inclusive community through use of social media.

It was observed that often younger and more educated generations develop integral community platforms, such as *Marokko.nl*. This includes sharing intangible forms of heritage such as music and dances through live media practices, as well as important day-to-day interaction. These form an essential part of the community’s everyday life, often more so than CH offered through websites of official cultural institutions. The community platforms leave space for discussion and exchange, and provide an opportunity for flexible and individual engagement with the community’s culture as well as European CH. Content in the native language creates an atmosphere of empathy as well as a sense of ‘We-ness’, and offers the possibility of in-depth participation for migrants with linguistic deficit.

Despite Europe arguably being the world’s wealthiest continent, communities such as the Jewish people in Rostock and many others face being bypassed by the digital revolution due to limited

¹⁰ See item 52: European Parliament resolution of 8 September 2015 *Towards an Integrated Approach to Cultural Heritage for Europe* (2014/2149(INI)). <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>

financial resources. Together with a higher degree of digital illiteracy in the older generations, this potentially signals a two-tier Europe with people more or less able to access, engage in or enjoy the continent's rich cultural heritage through online media.

With a greater number of services becoming digital, including everyday tasks such as banking, what happens to people that either don't have or can't use the internet at home?¹¹

The Global Libraries project (Turkey), funded by grants from the Bill and Melinda Gates Foundation, provides training sessions to people in their own communities to prevent social exclusion. The Turkish government has expanded access to computers and the Internet in its public libraries to support digital literacy and to avoid exclusion and isolation of a high proportion of its population from engagement in the digital era.¹² This has been recognised by the European Parliament¹³ which calls for greater support of digital innovation to ensure that e-infrastructures engage new audiences and create better access to and exploitation of digital CH.

It is important for the content of general CH websites, such as those considered within this research, to be inclusive, diverse, reflective of Europe's cultural pluralism, and based in a framework that reflects European values and human rights. Improvements in multilingual access and content are advised, which can be achieved through advanced technologies and Linked Open Data. This would further facilitate a sense of belonging through overcoming language barriers, providing context, and satisfying expectations of different audiences.

Although it may have been a traditional perception that educational systems, laws and rules of conduct are the most influential methods of minority integration, RICHES research has clearly shown that cultural heritage, supported by digital technologies, can play a role in bringing diverse groups together and has the potential to lead to more harmonious interaction, symbiotic relationships and integrated communities and identity.¹⁴

POLICY IMPLICATIONS AND RECOMMENDATIONS

Main Recommendations Emerging from the Research

A series of recommendations are provided aimed at a range of policy-makers at European, national, regional and local levels.

Specific recommendations addressing national, regional and local policy-makers:

1. Greater focus should be placed on identity from the perspective of local communities and groups to encourage more bottom-up participation, local voices and empowerment of marginalised peoples across the continent, which will contribute to a more inclusive, flexible and tolerant EU.

In particular, we recommend the funding of initiatives or research that can help to increase the visibility, by means of digital platforms, of individual testimonies of historical events that reveal diverse backgrounds of people and emphasise their mobility and portability of their CH, to create a stronger sense of belonging to Europe.

¹¹ Prof. Dr. Mehmet Emin Kucuk (Hacettepe Technology Transfer Center, Turkey): [Global Libraries Project Turkey Education-Learning](#) presentation made at the RICHES Ankara Workshop in May 2015.

¹² See RICHES publication - D3.1 Transformation, change and best practice for CH processes @ <http://resources.riches-project.eu/d3-1-transformantion-change-and-best-practice-for-ch-processes/>.

¹³ See item 46, European Parliament resolution of 8 September 2015 - *Towards an Integrated Approach to Cultural Heritage*. <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN>.

¹⁴ Ibid: See item 65.

2. Local and regional politicians need to be more proactive in understanding the diasporic lifestyles of minority community groups.

Policy continues to be made in traditional ways, even though society has changed. We recommend that policy-makers are made more aware of the online digital footprint of these groups, as this will provide a greater understanding of different cultures, reduce misunderstandings and enable decisions to be made that fit the needs of all residents.

Specific recommendations addressing European and national policy-makers:

3. European digital CH content should reflect cultural pluralism through a network of interrelated identities and their interactions and should be inclusive. Equal representation of European ethnic groups, including various minority groups, within the content of the websites that are set up to reflect European CH (such as those explored within the project), as well as multilingual access, is vital. Content in the native language creates an atmosphere of empathy as well as a sense of 'Wenness', and offers the possibility of in-depth participation for migrants with linguistic deficit.

Therefore, we recommend improving the diversity of digital CH content in a multilingual way that represents all groups equally.

4. Use of digital technologies to access, re-use and build CH content provides community members with communication tools, which in turn helps them to strengthen their community. Communities need to have access to CH content. Digital media are used for bottom-up activism. Digital media provide the means for individual and community voices left out of mainstream media. Projects that support CH and the use of digital technologies are crucial as they can foster integration and support a horizontal way of working.

Accordingly, we recommend funding for projects that support CH and the use of digital technologies to access CH.

5. Today's Europe cannot be understood without understanding its complex past. RICHES research has demonstrated that minority communities make a positive and important contribution to Europe's CH, but currently, this is little known and understood.

We recommend further projects that address and promote a broader historical understanding and greater knowledge of minority communities and their cultural contribution to European heritage.

6. A lack of financial resources as well as generational issues means that some people may not have access to, or the skills to use, Internet services and digital media. This signals a divided, two-tier Europe in terms of access as well as levels of digital literacy. The all-encompassing application of technological development may result in sections of the population becoming isolated and disenfranchised.

We recommend that community hubs, as illustrated within the Global Libraries (Turkey) example, are promoted to reduce the risk of isolation of specific groups of people.

RESEARCH PARAMETERS

The recommendations in this policy brief are based on the outcomes of RICHES project deliverables D4.1 - *European identity, belonging and the role for digital CH*, which focused on the use of digital CH techniques for identity-building processes within European Communities and D3.1 - *Transformation, change and best practice for CH processes* – that considers institutional change, including the role of libraries, as well as unmediated CH.

Within the project's overarching research theme on the role of CH in European social development, this specific study explores how communities engage with their heritage in a changing digital world, and investigates the role of digital CH to facilitate the development of a European identity and a sense of belonging among people of diverse origins.

The exploratory mixed-method research design combined desk research (clarifying terminology and learning from historical perspectives), analysis of three CH websites hosted by non-profit organisations, and empirical, qualitative research in six European minority communities. These six case studies were selected as examples of specifically complex processes of identity-formation, reflecting the cultural diversity in Europe: through expert interviews, surveys, and focus groups, these case studies investigated how individual community members represent, preserve, and transmit their CH in digital format, in order to keep a sense of belonging with the home countries alive, as well as to facilitate integration within the new country.

PROJECT IDENTITY

PROJECT NAME

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

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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 €

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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Subscribe to the RICHES Project YouTube channel: www.youtube.com/richesEU

FURTHER READING

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Websites

RICHES deliverable D4.1 – *European identity, belonging and the role for digital CH*

RICHES deliverable D3.1 - *Transformation, change and best practice for CH processes*

<http://riches-project.eu/deliverables.html>

<http://www.libergdc.eu/culture>

http://ec.europa.eu/public_opinion/index_en.htm

<http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199>



EUROPEAN POLICY BRIEF



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

RICHERS “RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY”

The Economic and Fiscal Dimension of Cultural Heritage

April 2016

INTRODUCTION

RICHERS 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).

RICHERS 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.

Access to Europe's CH has been supported by governments through policies and funding programs developed to stimulate creative production and social participation. This is because cultural participation is linked to positive social effects, such as improving education and literacy when reading books. This policy brief will focus on the **effects of two forms of government support**: VAT regulation for CH goods and services and direct subsidies to CH organisations.

Though most policies are drawn within a legal or cultural context, fiscal policies can also contribute to increase access to CH, for instance, by lowering the VAT rate for books. Setting special VAT rates for cultural goods and services has been widely criticized as a measure to support cultural participation because of three main reasons: (1) VAT rates cannot target a specific user group (e.g. children); (2) VAT rates cannot target a specific CH good (e.g. novels); and (3) benefits are greater to individuals with high cultural and economic capital. Nevertheless, special VAT rates for CH are an important government tool to stimulate certain consumer behaviour, in this case to pay for a CH good or service.

VAT serves to tax consumption by individuals: the higher the consumption the higher the contribution to government expenditure or, with a reduced VAT rate, the higher the consumption the higher the benefit. A VAT reduction is meant to lower the payment incurred by the individual in a way that is similar way to receiving a direct subsidy by the government. However, fiscal policy and cultural policy follow a different set of guidelines. For example, a novel and a train timetable

are both considered book publications by the guidelines defining VAT, while cultural policy guidelines would only grant a subsidy to the novel. Similarly, e-books are not publications but a service, according to the VAT guidelines, while novels are increasingly being published in digital form and therefore subject to direct government subsidy. In contrast, distribution of film in cinemas makes no distinction between formats (digital or not).

Critics of reduced VAT rates to support culture point to these inefficiencies, as well as to the high costs. It has been estimated that the cost of reduced VAT for books, journals and periodicals in 2009 in the Netherlands was close to €600 million, nearly the entire national budget for arts and culture (€800 million).¹ On the other hand, countries with high VAT rates for culture notice a decline in income due to a decrease in ticket sales. For example, in 2012, Spain experienced a 33% decrease in revenue by performing arts companies after the VAT rate was increased from a reduced to a standard rate. However, in the same period and with the same VAT rate increase, ticket sales in larger cities increased.

Direct government subsidy to the CH sector continues to be of key importance in Europe. The effects can be identified in the number of performing arts companies and venues, in the efforts to digitise CH collections, and in the growing cultural industries. The CH sector has further played an important role in the economy, as can be seen in the growing creative industry sector found in urban centres.² However, even though CH organisations and the CH sector have been identified as having enormous potential to contribute to Europe's creative economy, the sector remains absent from the digital landscape, as evidenced by the last ENUMERATE survey, reporting less than 10% of digitised heritage as being available online.

Those who support the digitisation of CH argue that it enables the CH organisation to open up their collections to a global audience and to position their vast collections in the online market of information, feeding innovation in all segments of the economy. This is because information flow and reuse stimulates the exchange of knowledge, in turn facilitating innovation.

In the RICHES project, an analysis has been made of Europe's changing environment, increasingly digital, where CH is produced, distributed and consumed, by considering the economic and fiscal dimension to CH. During this research project a new theoretical model was developed to explore the relation between the characteristics of different European countries and the effects of government support in VAT rates for CH organisations. This policy paper presents the results and outcomes of the research and describes the actions that can be taken to stimulate a CH-rich and CH-engaged European society.

EVIDENCE AND ANALYSIS

Fiscal Policy for Cultural Goods

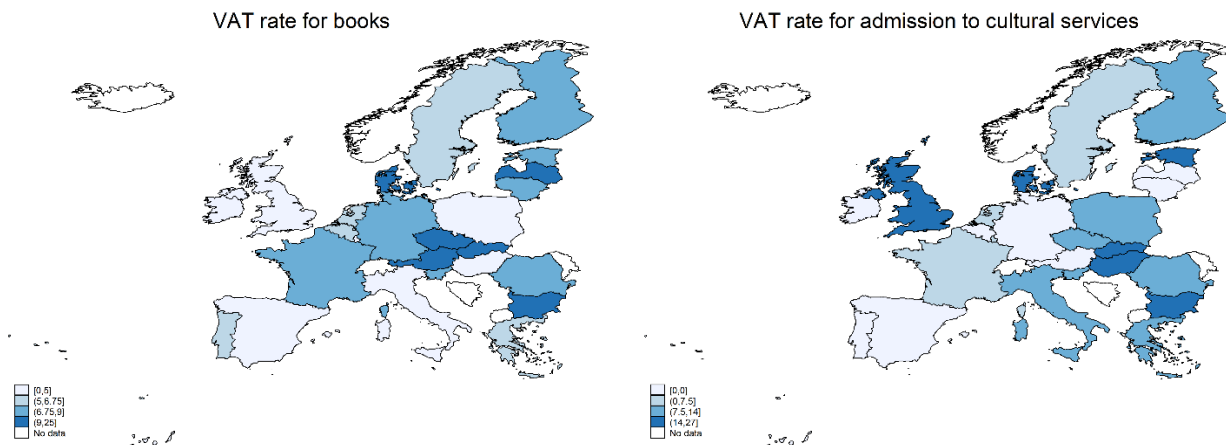
RICHES research on Europe's fiscal policy for cultural goods and CH consumption in the past two decades shows that a reduced VAT rate can contribute to a reduction in price, in turn stimulating consumption. In the case of books, specifically, countries with a higher VAT rate report higher book prices in general, while Europeans spend more on books in countries with a lower VAT rate. When considering country characteristics of wealth, educational level, and population size to analyse the relation between VAT rates for culture and consumer behaviour, the following characteristics emerge:

- Standard VAT rates follow a different pattern than VAT rates for culture, the latter being mostly reduced. This suggests there is total autonomy between cultural policy and fiscal policy. This is illustrated in the following maps, showing the VAT rates per country, the darker the area the higher the price for CH.

¹ Hemels, 2009.

² Feldman, 1999.

- Reduced VAT rates lead to greater benefits for households that are wealthier, that have a higher level of education, and that are located in big cities rich in cultural activities.³ This demonstrates the limitations of using a reduced VAT for culture.
- Countries with a higher educational level have higher VAT rates for books, newspapers and periodicals. This signals the need for a VAT reduced rate to stimulate literacy.
- Countries with a higher educational level have lower VAT rates for admission to cultural services, performing arts, and services provided by artists. This suggests VAT reduced rates are most effective for affluent populations (affording higher cultural capital).
- Countries with a lower VAT rate for books have a standard (non-reduced) VAT rate for e-books. This indicates a conflicted approach to CH in the digital economy.



European Cultural Organisations

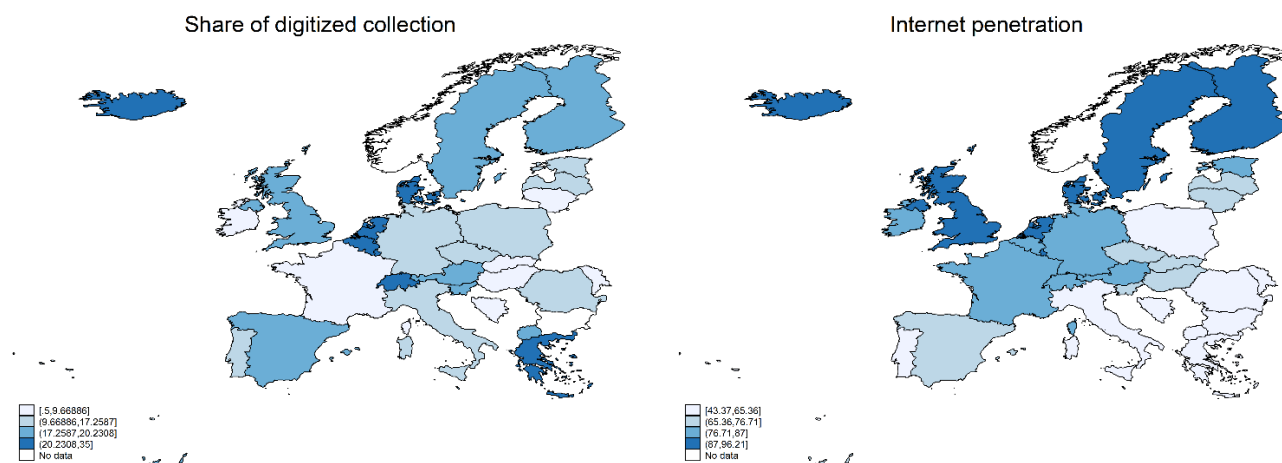
Government support to CH organisations increasingly includes support for the adoption of digital technologies: to support efficiency at work, to increase digital literacy, to foster transparency and to stimulate the economy. CH institutions, however, lag behind other industries in the adoption of digital technologies in their working practice. The share of European CH collections available online continues to be marginal even after 50 years of national and international efforts. When observing the country characteristics of wealth, educational level, population size and Internet access, compared to the characteristics of individual CH organisations, including size of staff and resources, organisational policy and use of collections, the following characteristics emerge:

- CH organisations receiving government support, either through local or national government programs and schemes, have a greater share of digitised collections. This suggests CH organisations remain dependent on subsidies to innovate.
- CH organisations with a higher reliance on incidental costs have a lower digitisation performance. This indicates innovation efforts benefit from a structural source of resources.
- CH organisations with a specialised staff (ICT knowledgeable) are able to advance digitisation and availability of collections while lowering the cost of further digital efforts. This suggests digital literacy reaps long-term benefits.
- CH organisations with a digitisation strategy (sustainability) perform better. This signals the importance of the use of policy to guide efforts at work.
- European CH organisations have digitised 17% of collections, but only a portion is available online (7% of CH collections).⁴ See map below, where the darker shade represents greater share of digitisation. This represents a loss of opportunity for the consumer.
- Countries with a higher level of education and digital literacy (access to the internet) have a higher availability of digital content. See map below, where the darker shade represents a higher internet penetration. This indicates a link between (digital) literacy and innovation.

³ Prieto-Rodriguez, et al., 2005.

⁴ ENUMERATE, 2014.

- No other country characteristic shows a significant relation to digitisation of CH content. This reflects a lack of use of an abundant resource and reinforces the urgency to support financially the availability of CH collections online.



POLICY IMPLICATIONS AND RECOMMENDATIONS

Based on RICHES research, priority needs to be given to the following when considering the future of Europe’s CH landscape:

Fiscal policy:

Indirect government support in the form of reduced VAT rates for CH cannot substitute direct government support: it is an expensive and inefficient form of government support. Greater congruence of VAT rates as a tool to stimulate cultural participation and a country’s cultural policy are needed. This can be achieved by drawing cultural and fiscal policies and guidelines that accord with each other. A different VAT rate for paper or digital books is incongruent in a digital economy.

We recommend the use of reduced VAT rates for CH only as a complement to direct support and in agreement with national cultural policies.

Financing digitisation of CH:

Structural government subsidy to CH organisations and professionals is needed to develop sustainable solutions and to stimulate innovation. Examples include the funding of an e-depot to preserve digital CH. Yet storing is not enough. The financing of CH is pointless when the CH content is locked-up: it must be made accessible in order to stimulate innovation in all sectors of the economy.

We recommend ensuring structural financing to CH organisations to ensure the building of a digital heritage infrastructure and distribution of all digital CH.

RICHES’ findings identified digital know-how (or digital literacy) as a key ingredient to guide digital efforts efficiently, to lower costs and to increase innovation. The impact in society is already visible in the cultural industries and all sectors of the economy – CH cannot be left behind – it is an essential ingredient to fuel the economy.

We recommend nurturing digital literacy in all domains of society, including CH organisations and professionals.

RESEARCH PARAMETERS

Results are drawn from a combination of document analysis of previous research on the subject and of policy documents, together with a quantitative analysis of statistical data available at European level. Quantitative analysis was performed in the following three steps: we first focused on the fiscal policy developments across Europe for the past two decades to identify the potential benefits or caveats of using VAT as a fiscal instrument to support cultural policy. We examined the correlates of VAT rates across EU Member States in time, and the relations between VAT and prices, and expenditure.⁵ Results reveal the impact of taxation on the heritage market. Second, we analysed the current heritage market and its response to the adoption of digital technology in order to single out the conditions that support or inhibit innovation. Results reveal the impact of public support on the heritage market. For that, we studied the level of digitisation, the adoption of a digitisation policy and the use of heritage collections.⁶ Results are reported in detail in the RICHES deliverable D5.3 Fiscal and Economic Issues in the Digital Age.

The quantitative analysis is based on the following eight datasets: (1) the VAT rates applied in the EU Member States covering the period from 1993 to 2014 (Taxations and Customs Union); (2) data on prices of cultural goods for the period 2003 to 2013 (ERICarts Compendium of Cultural Policies and Trends); (3) socio-demographic statistics for the period from 1993 to 2013, including population size, GDP per capita and educational attainment (Eurostat); (4) the political orientation (World Bank); (5) the state of digitisation at European heritage institutions in 2013 (ENUMERATE); (6) individual use of the Internet in 2013 (ITU); (7) collection exhibitions and museum visitor numbers from 1911 to 2010 (annual reports and TMS collections management system from the Dutch National Museum of World Cultures); and (8) online views to individual images (Wikimedia Foundation).

PROJECT IDENTITY

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⁵ Borowiecki and Navarrete, 2015a.

⁶ Borowiecki and Navarrete, 2015b.

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APPENDIX 2 RICHES THINK PAPERS

1. Copyright and Cultural Heritage: Developing a Vision for the Future
2. New Forms of Artistic Performances and the Future of Cultural Heritage
3. Cultural heritage festivals: belonging, sense of place and identity
4. Digital Technologies: Re-thinking Turkish Libraries in an Information Society
5. Digital heritage: intellectual rights, democracy and commoditisation of cultural heritage places
6. Museum education and learning with digital technologies: shaping a culture of participation and lifelong learning
7. Public-Private-Partnerships (PPP) for cultural heritage: Opportunities, Challenges, Future Steps
8. Cultural Heritage as fuel for innovation: enabling the power of creation



01

THINK PAPERS COLLECTION / 01

Copyright and Cultural Heritage: Developing a Vision for the Future

This Think Paper raises questions about the relationship between European cultural heritage and copyright in the light of the fundamental and disruptive changes brought about by new and emerging digital technologies and which promise profound transformation in the future. It advocates that a human rights approach should be taken to the use and re-use of our cultural heritage and that copyright should be used as a tool to support cultural rights.

THINK
PAPERS

This Think Paper is one of a collection of Think Papers issued by RICHES in order to stimulate further debate on the issues arising from the research.

Research undertaken by the RICHES project covers a range of subject areas including digital libraries, virtual performance, crafts, fashion, technologies and spaces.

All images courtesy of the British Library Flickr collection, except the last one: CC BY-SA, Wikimedia Commons, Peter Zelizňák.

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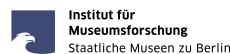
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Copyright and Cultural Heritage: Developing a Vision for the Future



What is cultural heritage? Should access to cultural heritage be considered a human right? What are cultural rights? If cultural heritage is co-created should all authors have equal rights? Should digitised images be free for all to use in any way they wish? Should cultural heritage institutions charge for access to their digitised collections? When can a user be confident that a copyright protected work can be used without permission? How can you tell when a copyright work is an orphan work?

This Think Paper raises questions about the relationship between European cultural heritage and copyright in the light of the fundamental and disruptive changes brought about by new and emerging digital technologies, changes which are taking place at an accelerating pace and which promise profound transformation in the future.

Key questions outlined above have been highlighted during the course of the research in RICHES. What, then, is the right copyright strategy that would address these challenges?

What copyright approach will support the optimum environment for policy-makers, museums, libraries archives and galleries, heritage professionals, audiences, performers, users, craftspeople and investors and the varied range of interests that they have in cultural heritage? And what strategy will prove resilient enough to support and provide vision for the sector, not just in the here and now, but into the medium and longer-term future?

The current copyright framework, first developed in the 18th century, was firmly rooted in the protection of the written word – specifically books. While the law has developed over the years in response to technological development, the advent of digitisation has really stretched those laws, almost to breaking point. But that does not mean to say that copyright is irrelevant. What it does mean is that it is incumbent on us to rethink how we might use the law to the advantage of the cultural heritage sector, recognising that cultural heritage is now less about objects in museums and more about new participatory cultural practices that draw to a greater or lesser extent on remembered and recovered pasts and in so doing enable participants to form new identities, unmediated by traditional institutions. Within this changed and continually changing environment a coherent copyright strategy should seek to provide a touchstone for making principled decisions; decisions that reflect and respect the rights and interests of creators, of users and of the public. It should seek to draw the sector together and provide a vision of where it should go over the coming decades, recognising that ‘cultural heritage’ is in a state of flux and that emergent practices are changing its boundaries.



So what are the options for a cultural heritage copyright strategy?

- We could align ourselves with some intellectual property thinkers and suggest that copyright should be abolished. This would be in keeping with some economists who consider that copyright law no longer fills its purpose of encouraging innovation, but rather it does the opposite, it hampers innovation. But this is not a realistic suggestion and tends only to be proposed in order to provoke debate.
- We could take the copyright framework as it exists and apply it to each scenario as it arises. Copyright law after all has its own in-built rationales – that of the encouragement of innovation and reflection of the personality of the author. Simply applying copyright rules should therefore reflect these ideals. But such an approach without more avoids the reality of the challenges of applying copyright law in practice and ignores the fact that copyright law is constantly changing. Factual situations are rarely identical and the boundaries of the law tend to be opaque. When, for instance, can an institution be sure that a work is an orphan? Or when can a user be confident that a use of a copyright protected work falls under one of the permitted purposes and thus permission of the copyright owner is not needed to re-use the work?
- We could lobby for reform and seek to persuade policy-makers that a specially contoured copyright framework should be developed for the cultural heritage sector, one that balances the rights and interests of copyright owners with the new engaged ‘cultural heritage’ practices and processes favoured by the younger generations and through which they seek to create new identities. While this may be utopia, it is unworkable. As noted above, the current copyright framework emerged in the 18th century and has been refined ever since. The creation of a new framework is unlikely to proceed any faster and the cultural heritage sector will look completely different 300 years from now.
- We could do some lateral thinking and move from the copyright framework to the human rights framework. In so doing, we could seek to persuade policy makers and memory institutions to consider cultural heritage as a resource (via the human rights framework) before considering it an asset (via the intellectual property framework). Heritage does, after all, belong to ‘the people’. The starting point would be to ask how the rights to culture and cultural rights in the human rights framework could be fulfilled when developing the law or institutional strategies and then find ways in which copyright can support that approach.

It is this last strategy that has been proposed by RICHES. It is acknowledged that this method is not without its challenges and aligning the two regimes will not give us hard and fast answers to copyright conundrums. But what it will do is to give us a consistent – and principled – way of thinking about how we can use copyright to support access to and use of our cultural heritage. It is an approach that gives us a vision of what the cultural heritage sector could, and should, look like in a time of tempestuous change.



so as to converge the light upon any crystal brought into the centre of the field.* Some means of focussing it within a short



Fig. 14.—Petrological microscope with rotating stage.

range should be supplied, and it is a great convenience when

* A $\frac{1}{4}$ -inch objective, supported inverted under the slide and above the polariser, serves to produce the characteristic figures.



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02
THINK PAPERS COLLECTION / 02

New Forms of Artistic Performances and the Future of Cultural Heritage

How can dance and performance artists interact with digital technologies to create new artefacts and events? How are new skills, which can coexist and complement traditional skills, developing in today's performing arts landscape? In which ways are cultural expressions from the past being currently reinvigorated and renewed with leading edge digital technology?

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Research undertaken by the RICHES project covers a range of subject areas including digital libraries, virtual performance, crafts, fashion, technologies and spaces.

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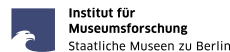
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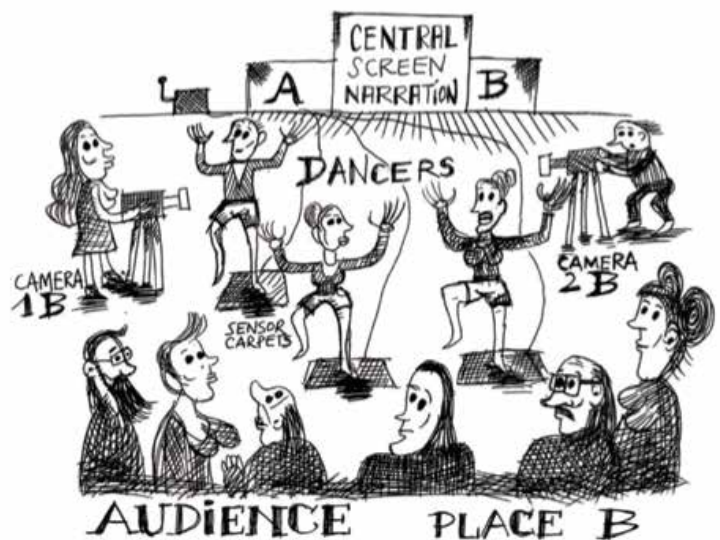
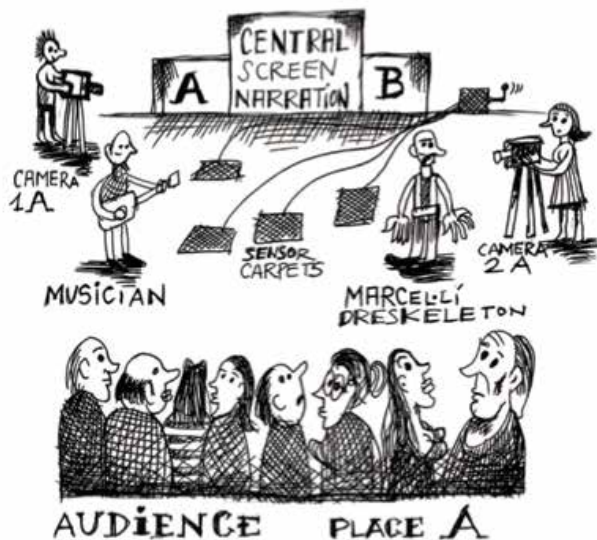


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All these questions intersect in the virtual distributed performance. As defined in the RICHES Taxonomy, virtual distributed performances are performing arts productions in which interactive technology and virtual spaces are used to mediate or augment interactions among performers, between performers and the performing space, or between performers and the audience. A wide range of virtual performances can be enacted, depending on artistic intentions and the modes of technology integration. Technology-enhanced interactions are generally distinguished by the way they facilitate connections among one or several physical spaces, among different virtual spaces, or combinations of virtual and physical spaces.

Distributed performances push the boundaries of what we traditionally recognise as cultural heritage. They propose a hybridisation of disciplines, a creative partnership between the performing arts and engineering. In many instances, this interplay entails an ingenious recrafting of cultural heritage elements to take full advantage of the possibilities of digital technologies. In doing so, they force us to reconsider deeply held notions of our cultural identity, placing under scrutiny the meanings we attach to elements of our tangible and intangible cultural heritage.



A case study in distributed performances: Marcel·lí Antúnez's Ultraorbism

Ultraorbism is an interactive distributed action between two networked connected spaces in two cities; Barcelona and Falmouth. It was conceived by Marcel·lí Antúnez Roca (Moià, Barcelona, 1959), well-known in the international art scene for his mechanotronic performances and robotic installations, as a joint creative venture with i2CAT Foundation, Coventry University and Falmouth University. The piece was performed simultaneously in Barcelona's Centre d'Art Santa Mònica and Falmouth University on the 9th of April 2015.



The performance develops a story based on a fantastic journey structured in several scenes. This journey is inspired by works such as “True Histories” by Lucian of Samosata (AD 125/180), “Comical History of the States and Empires of the Moon” by Cyrano de Bergerac (1619-1655) and “L’Autre Monde” by Grandville (1803- 1847).

Lucian’s book is considered a forerunner of science fiction, and tells us about an invented journey on which none of the places visited are real. In it, Lucian describes a journey into space on a sea of milk, and one of the places visited is the Moon. The story was written as a critique of the travel books of the era, which assumed many fabrications to be true.

Promoting open innovation in cultural heritage

Ultraorbism was successful in creating a hybrid virtual performance-as-experiment, by enmeshing digital technologies into the fabric of ancient Greek storytelling. Lucian of Samostata's vision of reaching to the unknown (the moon, the stars, the bottom of the sea) reflects a universal longing of humankind. By retelling the story with the aid of distributed digital technologies, a connection between modern and ancient audiences is created through this shared cultural heritage.

Marcel·lí's performance binds past and present together by reinterpreting a traditional cultural heritage storyline (an ancient Greek fantastic narrative), with the possibilities offered by cutting-edge digital technology (real-time video, mechatronics, audience interactivity, distributed action, feedback loops that push the performance further). In doing so, it proposes a new hybrid artistic form, merging the traditional features of intangible cultural heritage with the expanded possibilities of digital technology.

Ultraorbism exemplifies the relevance of distributed performances for cultural heritage research in today's digital arts landscape. New, tech-savvy audiences are willing to experiment with novel ways to engage with their cultural heritage, giving rise to patterns of cultural consumption different from traditional ways to access cultural heritage. Audiences were generally engaged and satisfied: technology was perceived as an integral element of the performance, especially as regards performer interaction (between Barcelona and Falmouth) and tech-enabled storytelling devices (mechatronics, screen animations).





The relevance of Ultraorbism to cultural heritage research also lays in that it brings to the fore a key question: what kind of role do we want cultural heritage to play in the future of Europe? Is it one marked by optimism and self-confidence, open to experimentation and world influences? Or closed-minded and insecure, always afraid of losing some imagined essence? The process of construction of Europe is also a process of co-creation of a shared pan-European identity. Involving the citizens in the creative practices of appropriation and reinterpretation of cultural heritage afforded by distributed performances can infuse new meaning to old stories, and mobilise our rich culture in solving the social and political issues of today.

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03

THINK PAPERS COLLECTION / 03

Cultural Heritage Festivals: Belonging, Sense of Place and Identity

This RICHES Think Paper considers the role of cultural heritage festivals in contributing to notions of belonging, sense of place and identity. It argues that with increasing migration across Europe, there is a need for more in-depth research to examine the extent to which cultural heritage festivals such as London's Notting Hill Carnival could add to the promotion of greater European integration and social and economic development.

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All images by Ernest Taylor.

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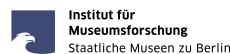
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Painted: Revellers add a splash of colour to London's Notting Hill Carnival (RICHES 2014).
Photograph: Ernest Taylor.

Migration has become a theme of the 21st Century like other aspects of globalisation. However, while attention tends to be focused on accommodation and other economic support, social concerns such as cultural integration can be relegated lower down the order of resettlement imperatives. Many migrants may end up in a new country with, perhaps, few belongings, but all will bring aspects of their cultural traditions whether tangible or intangible. RICHES research has shown that many migrant groups have various ways of maintaining their culture or cultural connectedness in their new environment. This includes involvement in community groups, cultural events and activities or through online forums and websites¹. Occurrences not only offer migrants the chance to bond with their fellow compatriots, but also provide the opportunity to make new friends, forge relationships with their hosts and overcome cultural barriers.

One of the more visible platforms for maintaining cultural connections, creating new friendships and challenging stereotypes is through cultural heritage festivals. For example, London's Notting Hill Carnival, Europe's largest cultural heritage street festival, was formed to counter racial tension and unease among African Caribbean migrants and the host

1. See RICHES research publication D4.1 European identity, belonging and the role for digital CH:
http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/RICHES-D4.1-European-identity-belonging-and-the-role-for-digital-CH_public.pdf

community. Britain had experienced serious labour shortages following the Second World War and turned to their former Caribbean territories to fill skills gaps in the UK. Faced with hardships, social exclusion, and missing 'home', the new arrivals organised their own social events and bonding activities. This helped to create a home away from home where they could interact freely thus fostering a sense of cohesion, common identity and satisfying a sense of belonging. Although the Notting Hill Carnival has had issues with crime and anti-social behaviour, the event has been instrumental in laying a cultural heritage foundation for people of African Caribbean origin and their descendants in Britain today. RICHES research shows that the event, predicated on inclusivity, all-year-round activities and cohesiveness, has helped to encourage wider community participation and attendance. This has led to the festival becoming an embodied space in which ideas of belonging, sense of place and identity are transformed and communicated.

Moreover, with an estimated annual attendance of more than one million people, figures from 2004 shows that the carnival contributes in excess of £93 million to London's economy and supports the equivalent of 3,000 full time jobs. An estimated £36 million is spent on food, drink and other merchandise at the carnival's 250 licensed trading sites and a further £9 million on accommodation (Greater London Authority (GLA) 2004). Additionally, music producers, clothing designers, merchandisers, and security firms also benefit from the event. More than 90,000 foreign tourists, mainly from Europe, annually attend the carnival, however, the majority of visitors are from London and other parts of the UK (GLA 2004). With cultural tourism accounting for 40 per cent of global tourism revenues, the Notting Hill Carnival offers huge scope for commercial sponsorship, celebratory art form, job creation, skills training, marketing, and merchandising. Furthermore, the event augments an iconic London image of diversity, distinctive characteristics, lifestyles, heritage, cultural activities and landscape.

As acknowledged by Europe for Festivals, Festivals for Europe (EFFE), a European Commission pilot project for a European Platform for Festivals, cultural festivals such as the Notting Hill Carnival, have been a growing phenomenon across the continent and have become an important feature in the cultural life of Europeans. While festivals provide a direct benefit to culture and arts, EFFE recognises their contribution to social, economic and educational development. Moreover, festivals offer a space of festivity, creativity and audience participation where people from all walks-of-life can come together. Furthermore, festivals are linked to other similar events across Europe and other parts of the world building cooperation, transversal values, social and territorial cohesion, which are fundamental to European integration. Within this context, the Notting Hill Carnival is said to have inspired the Rotterdam Caribbean Summer Carnival and the Berlin Carnival of Cultures. Moreover, in terms of urban street festivals of this type, only Brazil's Rio Carnival is bigger than the London event.



Union joy: Youngsters decked in Union Jack costumes join in the celebrations at London's Notting Hill Carnival (RICHES 2014). Photograph: Ernest Taylor.

RICHES research reveals that cultural heritage festivals such as the Notting Hill Carnival can encourage a sense of identity and responsibility, which enable people to feel they belong to one or different communities and to wider society. Festivals are thus connected to cultures and to places, can help bind people to their communities, foster and reinforce group identity, and are central to cultural heritage transmission and pursuits. Moreover, these features are being heightened by digital technologies, which are used to capture and disseminate events globally. The medium thus enables festivals to extend beyond the local, encouraging wider and more diverse participation, cultural connectedness and sense of belonging.

However, RICHES research found that more detailed and substantive research is needed to assess the full social and economic impact of cultural heritage festivals such as Notting Hill. The last economic impact study of the London event was conducted by the local authority in 2004 (GLA 2004). In a time of increasing migration and with economic and social cohesion seen as an expression of solidarity between EU member states, it seems logical to explore the extent to which cultural heritage festivals could contribute to this endeavour. This would entail detailed research to examine the economic impact of cultural heritage festivals. Moreover, future studies could investigate the role of cultural heritage festivals in providing a space for promoting greater unity between newcomers and existing locals through celebration and appreciation of each other's culture. As RICHES research clearly shows, cultural heritage festivals are capable of instigating balanced and sustainable development, reducing structural variances locally, nationally and internationally and promoting equal opportunities for people from all strands of life.

Reference

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04

THINK PAPERS COLLECTION / 04

Digital Technologies: Re-thinking Turkish Libraries in an Information Society

Digital technology (DT) has had an enormous impact on Turkish society and culture and has introduced many changes in cultural heritage (CH) institutions such as libraries in Turkey. Traditionally used for borrowing books, doing homework or spending free time within a specific restricted timeframe, the introduction of DT has allowed for an expanded service for users with no restrictions of time and place or socio-economic background. For example, the important and extensive history and CH of Anatolia has been digitised and can be accessed online by anyone, at any time and in any place.

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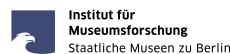
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Based on RICHES research the aim and focus of this think paper is to outline the introduction of digital technologies in Turkish libraries and to give an account of the current situation and its subsequent evolving status. It addresses the issues and challenges raised in the digitisation of CH and also the benefits and offers an opportunity to rethink the role of Turkish libraries in an information society.



Aksam Newspapers dated 12 January 1929

Digitisation and Libraries in Turkey

RICHES is a research project about change: the change that digital technologies are bringing to our society decentering culture and CH away from institutional structures and towards the individual. Libraries and archives are one of the institutions that experienced change when they started to digitise their collections in transforming sources from analogue to digital media in order to enable increasing access of CH to the public.

This development and implementation of information and communications technology (ICT) has resulted in the reinvention of libraries. In an information society, users of libraries

expect to have the same DT experience as they would in other aspects of their life with immediate and accurate access to CH without restrictions. CH institutions, in order to remain relevant to a contemporary information society, have had to keep pace with these new and emerging developments in DT. As a result, many CH institutions give priority to digitisation for the preservation, interpretation and access to their collections. However, this has not been without its challenges. For more than a decade, CH professionals in museums, libraries and archives have been challenged with how to integrate DT according to their needs and struggled with the challenges of preserving information in a digital environment.

Benefits of Digital Technologies in Libraries and Archives

RICHES research has highlighted that there are many benefits in adopting DT in CH institutions such as libraries and archives and that it can, and has, had an impact in every stage of information processing from the retrieving of information to improving customer service:

- Users may become a member of these institutions online and browse and reserve from their library / collection.
- Users may benefit from the electronic materials without the restrictions of time and space.
- Usage of IT in institutions definitely saves time and money, reduces human resources and decreases faults in processing.
- Digitisation provides much more storage options compared with the analogue systems.
- Provides more collaboration and co-operation possibilities.

Digital Technology in Turkish Libraries

Prior to the implementation of DT in Turkish libraries, operations and process were undertaken in analogue. Although there is no current data on DT, evidence suggests there has been increasing and ongoing adoption and use of DT, particularly in the CH sector in accessing, archiving, interpreting and preserving CH. For example, efforts in digitisation can be seen in many Turkish CH institutions in Istanbul, Ankara and İzmir: the General Directorate of State Archives, the Turkish National Library, the Süleymaniye Library, the Beyazıt State Library, the Atatürk Library and the Konya Regional Manuscript Library. Although these were initially individual digitisation processes they have been brought together as an online collective accessible at <https://yazmalar.yek.gov.tr/portal/main/login>.

The Turkish Ministry of Culture and Tourism has established an executive presidency to administer and standardise the digitisation of manuscripts and all manuscript libraries in Turkey are responsible to them. One of the first and most innovative libraries in adopting

DT in Turkey was the library of Islamic History, Art and Culture Research Center (IRCICA) which established the Farabi Digital Library project. This has digitised important material on Islamic culture and the Ottoman Empire.

Digitisation has allowed researchers from all over the world to access the rich cultural content of the Turkish National Library. This has a collection of rich sources that include books, printed works, rare manuscripts of art, printed works with the Arabic alphabet, daily newspapers, magazines, bulletins, annuals, posters, maps, musical notes, audio-records (CD and tape) and pictures. Currently, half of the non-book collection (more than 100.000) including manuscripts, fine arts (posters, paintings, brochures etc.), gramophone records, talking books, bibliographies and serials are being digitised and made accessible to users.



Manuscript: Eczâ minel-Kurân. Risale-i Musiki by Yusuf Nizameddin

As a government authority on libraries and archives, the Directorate General of Libraries and Publications has conducted various researches (case studies, survey and questionnaires, reports, workshops, projects) on digitisation in Turkey in recent years. Some of the outcomes are as follows:

- Initially, the importance of digitisation was not recognised.
- The situation has now changed and digitisation includes preservation as well as sharing and accessing.
- There is a lack of technical know-how and infrastructure.

- Institutions implement their own methods and there is a need for common policies and strategies to make possible the sharing of best practice.
- Personnel qualification and training is one of the most important issues in digital services. With the evolving system of technology, a need for continuous training is necessary. Whether born digital or not, long-term access and preservation of digital records are essential aspects of access and retrieval of data over a long period. Because of the wide productivity of these documents which can be easily lost in the wide world of information, these digital files are the guarantee of accession and retrieval for future years. Because of this reason, curators need to keep up with the developments of the digital age.
- There are issues about copyright, accession, sustainability, storage, back-up and data integrity that need to be addressed at the different levels, from the policy domain to the technological research and development. There is a lack of common approaches and solutions to the problem of the persistent identifiers.
- Also there is a language issue on accession of the digitised content because of the Arabic alphabet still cannot be ocr'ed.
- Institutions and their staff are mostly unaware of the e-infrastructure possibilities; in some cases they are not even connected to the e-infrastructure providers.

Rethinking the role of DT in Turkish Libraries: Future possibilities

Digitisation in Turkish libraries needs to continue to develop. Some of the actions we suggest to perform about digitisation of CH in Turkish libraries and archives are the following:

- Nationwide interoperability and a global policy about digitisation should be provided.
- Necessary changes in laws should be undertaken in order to overcome the legal issues about copyright, accession and data sharing.
- Staff training should be provided for the operational system.
- Publications and guidelines about digitisation should be provided.
- Usage of union catalogs, NREN and e-infrastructures in CH area helps sharing heritage wider.

- An advisory board for the digitisation processes should be constituted under the Turkish Ministry of Culture and Tourism. This board should coordinate the tasks on digitisation.
- A nationwide inventory on CH sources that are about to be digitised should be compiled.



Hacivat from traditional Turkish shadow play “Hacivat & Karagoz”.

Zenne: A Turkish female impersonator in Turkish shadow play.

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05

THINK PAPERS COLLECTION / 05

Digital heritage: intellectual rights, democracy and commoditisation of cultural heritage places

This Think Paper reflects on debates arising from RICHES research regarding the increasing digitisation of cultural heritage places. The analysis highlights concerns about intellectual property rights, democratisation of knowledge and commoditisation of cultural heritage places. It argues that while digital technologies offer new opportunities to experience, consume, conserve and interact with cultural heritage, a balanced approach is needed to ensure the medium plays the role of enhancement rather than replacement or monopolisation.

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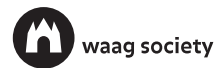
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Eye Shakespeare: Screenshot of the iPhone application of William Shakespeare (Apple 2016)

Digital technologies have become ubiquitous in (re)presentation, promotion and preservation of cultural heritage places. From France's Loire Valley and Shakespeare Birthplace at Stratford-upon-Avon, UK, to all of UNESCO's 911 World Heritage sites like the Rainforests of Atsinanana in Madagascar and the historic centre of Prague in the Czech Republic, digital technologies have transformed their image, marketing, conservation and consumption. For the first time, for example, admirers of William Shakespeare, arguably the greatest playwright in the English language, can view a 3D reconstruction of his final home at Stratford-upon-Avon via the Eye Shakespeare smart phone application. Similarly, internet users can saunter around the historic centre of Prague via Google's Street View interface from wherever they are in the world. Such universal accessibility to these cultural

heritage places, not only increases awareness, enjoyment and fascination with some of our unique treasures, but also encourages participation in their preservation. Moreover, virtual navigation captures a more spherical picture of cultural heritage places than the traditional two-dimensional image of photographs.

While reflections such as these support the efficaciousness of digital technologies in the (re)presentation of cultural heritage places, RICHES research has flagged up some critical issues. These include intellectual property rights, democratisation of knowledge, subjective representations, authenticity and commoditisation of cultural heritage places. For example, Google's Street View interface provides a shortcut to knowledge allowing immersion in virtual spherical and panoramic tours of cultural heritage places using high-definition images. However, such interaction could lead to judgments about places and cultures based on subjective representations regarding what is included or excluded by the author of the images. Moreover, (re)presentation of the public sphere as fact suggests an idealised perspective of what are often complex and contested landscapes, sites and cultural heritage assets. At the same time, the long-term implications of ownership and control of cultural heritage through intellectual property rights have not been determined. For example, could access to certain heritage knowledge domains be restricted in the future by password or payment, thus leading to potential consequences for availability of learning material?



On the move: UNESCO and Google partnership (UNESCO 2009)

According to UNESCO, Google photographs cultural heritage places at their 'suggestion' and with the permission of 'site managers'. However, the world cultural body does not refer to

ownership or intellectual property rights in the images. While those countries that allow the taking of photographs and images of buildings and art works which are permanently located in public places without infringing copyright laws (freedom of panorama¹), the legislation is not recognised universally. In European countries such as Italy and Belgium, the freedom of panorama does not apply. It is thus unclear who retains the rights for photographs of historic places or art works in Italy, for example, which are made available on the internet via Google's Street View interface. The case for bringing some of the world's cultural heritage wonders, particularly those that are difficult to access or are, in fact, inaccessible to millions of ordinary members of the public, is very straightforward. As such, the agreement between Google and UNESCO fits the criteria of being in the interest of the public (UNESCO 2009). However, the commercial potential of the cultural heritage places and art works captured by Google has yet to be tested and until this happens it is difficult to determine how authorities such as those in Italy, which has more UNESCO-designated World Heritage sites than any other country, will react. Despite this, the Google and UNESCO alliance is set to extend to online access, via Google Maps, YouTube and Google Earth, to maps, texts and videos of UNESCO's Biosphere Reserves, to documentary heritage inscribed on the Memory of the World Register² and to endangered languages.

As the scale of Google's collaborations with cultural heritage organisations and groups becomes perspicuous, so do the questions. RICHES research shows such a major intervention to map, document and (re)present our cultural heritage online, could, potentially, have future implications with regards to access to knowledge. While universal access to cultural heritage online can increase participation and decentralization, and empower people to create culture for themselves, the concern is that it is all derived through one source.

1. Freedom of panorama, which is a phrase derived from the German term *Panoramafreiheit*, is a provision in the copyright laws of various countries that allows the taking of photographs, video footage and the recreation of public buildings and works or art without infringing copyright laws. However, the provision is not universal and each country has its own rules.

2. The Memory of the World Register lists documentary heritage, which has been recommended by the International Advisory Committee, and endorsed by the Director-General of UNESCO, as corresponding to the selection criteria regarding world significance and outstanding universal value.
(<http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/>)

Commoditisation of cultural heritage places

As RICHES research shows, digital technologies can provide a myriad of routes into cultural heritage. However, there are contradictions as to how to promote deeper and more lasting engagement with the medium. The quandary is how to attract visitors, preserve cultural heritage assets and maintain the meaning(s) culture holds for local people. In this regard, digital technologies are playing a critical role by increasing diversification of the way we engage, interact, conserve and consume cultural heritage. This can be seen by initiatives such as Google Street View's documentation of cultural heritage places, smart phone applications, Google's 3D glasses and virtual reality interfaces. These serve to promote greater interactivity, educational uses and a more flexible refashioning of cultural heritage sites as spaces of consumption. However, increased digitisation of cultural heritage places can spiral interest and visitor numbers (Jones 2014).

Moreover, it can lead to an over reliance on 'digital substitutes' as replacements for actual cultural heritage places and objects to cope with greater numbers of visitors or to counter possible damage caused by overcrowding. It is becoming clear that facing up to issues such as these is the challenge of cultural heritage in the digital age. While debates about authenticity and commoditisation are, perhaps, as old as many cultural heritage places and objects, there is an obvious need for a balanced approach to the digitisation of our cultural assets. Without doubt, digital technologies offer new opportunities to experience, consume, conserve and interact with cultural heritage, but the medium should be seen as a means of enhancement rather than replacement or monopolisation.

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06
THINK PAPERS COLLECTION / 06

Museum education with digital technologies: participation and lifelong learning

Education and learning have been a high priority task for museums. Whether informal and unintentional or structured in educational programmes for different kinds of audiences, museum learning focuses on the learner. Rather than knowledge transmission, it builds upon knowledge construction and an active engagement in personal, social and physical contexts. More than knowledge acquisition, learning in museums is engaging and gives a sense of wellbeing.

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Visitors watching the Time Machine, a digital storytelling exhibit inspired by dioramas, in the learning lounge of the Museum of Prehistory and Early History, Neues Museum, Berlin.

The integration of digital technologies challenges museum learning. How do digital technologies transform museum learning? Are the existing learning frameworks and assumptions still valid? How do they influence encounters with different audiences? Which implications do they have on the role of museums in the 21st century, in a lifelong learning and knowledge society? This Think Paper highlights the potential of digital museum learning through selected examples and discusses the challenges and opportunities that can impact future developments.

Broadening access and engaging learners

Museum learning has become ubiquitous. Responding to a growing demand, a large amount of curated digital heritage content has become available online on museum websites and cultural platforms, on social media and crowdsourced platforms, on mobile devices and onsite, within the museum spaces, thus making knowledge accessible for free-choice learning, when and where the audiences might choose. Thousands of people consult museum online collections for their research, for inspiration and learning or to reuse information and images. Through social media channels museums engage with millions of people - frequent visitors and non-visitors, virtual visitors, online communities, in an

effort to build sustainable relations around cultural heritage. In order to increase cultural participation and learning through co-creation, museums open up their online collections to social tagging, or work with communities of volunteers to transcribe manuscript archives for digital publishing projects¹. Learning can become more inclusive and accessible to disabled people through digital applications tailored to their needs².



Marker scanning during the session Passport to the afterlife, a mobile Augmented Reality trail for families in the Samsung Digital Discovery Centre at the British Museum.

1. Decker, J (Ed.) (2015), Engagement and Access. Innovative Approaches for Museums, Lanham: Rowman and Littlefield, 5-10.

2. 3D printing in an art exhibition for the visually impaired at the Prado Museum, www.openculture.com/2015/03/prado-creates-first-art-exhibition-for-visually-impaired.html; handheld devices for deaf and hard-of-hearing visitors, Proctor, N (2005), "Providing Deaf and Hard-Of-Hearing Visitors With On-Demand, Independent Access To Museum Information and Interpretation Through Handheld Computers", in J. Trant and D. Bearman (Eds.). Museums and the Web 2005: Proceedings, Toronto: Archives & Museum Informatics, www.archimuse.com/mw2005/papers/proctor/proctor.html.

Innovative interpretations and learning interactions

Digital media are used for engaging interpretation, to increase motivation and awaken interest and curiosity for learning³. Virtual exhibitions, online collections and experimental catalogues integrating digitised and digital-born works of art cater for the information needs of specialists as well as amateurs⁴. Transmedia content and games offer engaging interactions⁵. Curators' blogs and stories about objects personalize museum narratives and make them attractive to a wider audience⁶. Even “dialogic” apps on smartphones allow visitors to chat in real-time with museum educators who answer their questions about works of art, thus adapting learning provision to the visitors' lifestyles and learning preferences⁷. Natural user interfaces (touch, eye-tracking, gesture) stimulate multi-sensory perceptions through lively, participatory scenarios inspired from the museums' themes and collections⁸.

Participating in the learning ecology of the 21st century

Digital technologies are transforming the traditional educational programmes for schools. Online learning opportunities range from educational resources to prepare for a museum visit or to memorize it afterwards by keeping a contextual link⁹. Additionally, online environments with digital resources and tools allow teachers and students to personalize, annotate and

3. Samis, P. (2007), “New technologies as part of a comprehensive interpretive plan”, in H. Din, P. Hecht (Eds.). *The Digital Museum: A Think Guide*, Washington, DC: American Association of Museums, 19-34; de Vet, M, van Kregten, J (2014), “Touch Van Gogh and Be Touched – How New Media Are Transforming the Way We Present Complex Research”, *Museums and the Web 2014*, mw2014.museumsandtheweb.com/paper/touch-van-gogh-and-be-touched-how-new-media-are-transforming-the-way-we-present-complex-research

4. www.staedelmuseum.de/de/angebote/digital; www.walkerart.org/magazine/2015/its-complicated-institution-publisher; www.berlinischegalerie.de

5. www.staedelmuseum.de/de/angebote/staedel-digitale-sammlung; www.vam.ac.uk/designawig

6. samarrafindsproject.blogspot.com; www.britishmuseum.org/explore/a_history_of_the_world.aspx

7. museumtwo.blogspot.com/2015/06/asking-about-art-at-brooklyn-museum.html

8. ABBA, The Museum, www.abbathemuseum.com

9. LeMO, The Living Museum Online, www.dhm.de/lemo

share museum resources, or to create their own materials¹⁰. Museum MOOCs (Massive Open Online Courses) are transforming thousands of people of different age and background from all over the world into a virtual community of online learners¹¹. Digital learning centres and makerspaces within museums offer visitors, with different levels of digital literacy, an in-depth experience of the museum's digital collections, or participation in digital crafting workshops¹². Such interactive spaces, frequently launched in partnership with high-tech companies, can work as hubs for digital learning innovation by providing well-designed and thoughtful learning programmes encompassing a wide range of 21st century skills for young learners, or what has been termed, digital natives¹³. As recent studies show, young generations are increasingly becoming co-creators, co-authors and co-producers of digital content, initiating the shift from interactive technologies towards a participatory culture¹⁴.

Overcoming barriers

As highlighted in a recent European Parliament resolution, digital cultural heritage is important for preserving our past, but also as “a source for education research opportunities, quality job creation, better social inclusion, access and sustainable economic development”¹⁵. However, evidence shows that not all museums are harnessing the potential of digital technologies for engaging with audiences and strengthening their learning provision. Some of the reasons for this include insufficient funding or funding cuts, lack of awareness and training in digital skills. Significant differences exist between European and American

10. Sayre, S, Wetterlund, K (2008), “The Social Life of Technology for Museum Visitors”, *Visual Arts Research*, 34(2), 85-94.

11. MoMA on the Coursera platform, www.coursera.org/moma

12. The Taylor Digital Centre at the Tate, www.tate.org.uk/whats-on/tate-britain/daily-activities/taylor-digital-studio-public-access-drop

13. The Samsung Digital Discovery Centre at the British Museum, www.britishmuseum.org/learning/samsung_centre.aspx

14. Jenkins, H., et al. (2009), *Confronting the challenges of participatory culture: Media education for the 21st century. A MacArthur Foundation Report*, Cambridge Mass., London: The MIT Press; Arnone, M., Small, R, Chauncey, S, McKenna, P (2011), “Curiosity, interest and engagement in technology-pervasive learning environments: a new research agenda”, *Educational Technology Research and Development*, 59(2), 181-198.

15. Towards an Integrated Approach to cultural Heritage for Europe, European Parliament resolution of 8 September 2015 (2014/2149(INI) (item 45). www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2015-0293+0+DOC+PDF+V0//EN

institutions, where digital engagement and the provision¹⁶ of digital learning opportunities are a high priority. According to a recent report, in the UK approximately one third of nearly a thousand art and heritage institutions invest in digital technologies for content dissemination and only forty per cent of heritage institutions are now producing content for schools, down from sixty-five per cent in 2013¹⁷.

Today, digital strategies to enrich education and interpretation should be a part of the museum's mission, adapted to its goals and financial means. Partnerships with private companies, participation in learning networks and collaborations between museums open up new opportunities to reach out to and engage with audiences and to increase the visibility of their multimedia digital assets for educational reuse. Moreover, museum education has to consider current transformations in formal education, where new models of learning overcoming the traditional school's boundaries are being created. To become an instrumental part of the learning ecosystem and bridge the gap between formal, non-formal and informal learning, museums should develop frameworks to shape a coherent and sustainable pedagogy for digital learning. Metadata standards for learning applications, open licenses formats for digital learning materials free for co-creation, reuse and remix and maintained in the public domain for the benefit of all learners, are necessary. Finally, a framework for measuring and evaluating the outcomes of learning with digital technologies for different kinds of audiences would support museums in recognizing their place as lifelong learning providers¹⁸. Digital technologies as part of the museum's educational mission have the potential to strengthen the public value of museums by providing inspiring and engaging lifelong learning opportunities for all.

16. NMC Horizon Report 2015 Edition, www.nmc.org/publication/nmc-horizon-report-2015-museum-edition

17. Digital Culture 2015, How arts and cultural organisations in England use technology, Report commissioned by Arts Council England, Nesta and the Arts and Humanities Research Council, artsdigitalrnd.org.uk/wp-content/uploads/2015/12/Digital-Culture-2015-Final.pdf, p. 6.

18. Hooper-Greenhill E (2007), *Museums and Education. Purpose, Pedagogy, Performance*, London: Routledge, 44-62; Scott, C., Dodd, J., Sandell, R. (2015), *Cultural Value. User value of museums and galleries: a critical view of the literature*, Leicester: Research Centre for Museums and Galleries, www2.le.ac.uk/departments/museumstudies/rcmg/publications/cultural-value-of-museums; LEM - The Learning Museum Network, www.ne-mo.org/about-us/the-lem-network.html.

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07

THINK PAPERS COLLECTION / 07

Public-Private Partnerships for Cultural Heritage: Opportunities, Challenges, Future Steps

This Think Paper addresses the theme of Public-Private Partnerships (PPP) and raises questions about the validity of these partnerships for public administrations, the private sector and citizens. When the requirements of these parties are well served, then we can expect PPP to become an accelerator for the investments in the cultural heritage sector.

This Think Paper provides an overview of what PPP is, with a special focus on PPP and cultural heritage, discussing opportunities and advantages, identifying some challenges, and proposing a set of future steps to gain more benefits from PPP.

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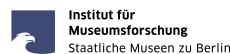
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Public-Private Partnership: A Definition



Interested parties have developed a number of different definitions of PPP over the years. A chronological list is given below in order of publication:

- 2003: PPP is a “cooperation between the public and private sectors for the development and operation of infrastructure for a wide range of economic activities.” - European Commission, March 2003
- 2008: “By PPPs we mean any partnership between a private-sector corporation and a public-sector body, through which the parties contribute different assets to a project and achieve complementary objectives.” - i2010 European Digital Libraries Initiative, May 2008
- 2010: PPP is a “contractual agreement between a public agency (federal, state or local) and a private sector entity. Through this agreement, the skills and assets of each sector (public and private) are shared in delivering a service or facility for the use of the general public. In addition to the sharing of resources, each party shares in the risks and rewards potential in the delivery of the service and/or facility.” - National Council (of America) for PPP, 2010

The first definition by European Commission was general and wide; the European Digital Libraries Initiative attempted to be more specific; while in 2010 the National Council of America for PPP proffered a more comprehensive definition that includes the following three key aspects:

- the presence of public bodies and private entities;
- sharing of skills and assets, risks and rewards;
- benefit for citizens.

Focusing on these key aspects, PPP widens from being a financing tool for infrastructure projects, to include all those actions, initiatives and projects, which are focused on the sharing of three core “Rs”: Resources, Responsibilities, and Risks.

Citizen Engagement and Participatory Governance

PPP tends to be more accepted and understood by the general public, compared to the concept of “privatisation”. Privatisation refers to sharing or selling public assets to private companies interested in making a profit, often raising concerns among the public because it implies a loss of ownership over public goods. PPP is instead a “partnership”, generally limited to a specific project, and one that the general public regards as a ‘safer’ engagement for the public sector.

Another element of difficulty is the lack of trust in politicians, and therefore in the public administration which is under political control. This is an unfortunate situation often faced in contemporary democracies, and can produce a negative influence on citizens’ willingness to participate in the design and governance of PPP initiatives. It is worth considering that the private sector in a PPP can be represented by not-for-profit organisations (e.g. associations), which re-invest their income for the realisation of their statutory goals and not just for sharing profits among shareholders. In this light, citizens can be represented in the PPP through the associations that they participate in.

In addition to a partnership with a not-for-profit organisation, the involvement of citizens as individuals is important in the definition of priorities for and directions of PPP, especially in cultural heritage projects. This is the case, for example, with decisions around the re-use of historical buildings and other cultural sites, which could have an impact on daily life of people in the cities. If this involvement is absent, decisions may be perceived as ‘top-down’, not be well received by the public and result in waste of resources and a duplication of effort.

Involving the general public can be a resource in terms of creativity and innovative ideas. Digital marketing and dynamic social media can support citizen engagement.



PPP for Cultural Heritage

PPP has been adopted in the field of cultural heritage mostly for:

- digitisation, online access and digital preservation;
- conservation of immovable heritage;
- managing cultural services.

The case of EU funded projects also represents a form of PPP for cultural heritage. A consortium of public and private partners is established to implement a collaborative project, which can be the starting point for partnerships lasting for several years after the end of the EU funding period. As with any other PPP, the participation of citizens (users) is important to get results that better fit with their requirements. Furthermore, EU projects are important for supporting the implementation of EU policies for cultural heritage, social cohesion and European identity.

Opportunities and Advantages

For the private party, even if financial return is a strong driver, this is not the only motivation for joining a PPP. In a PPP, the return on investment can come from an increase in brand reputation, internationalisation of a company's activities, help with entering new markets, and developing new collaborations and gaining new expertise.

For the public party, joining forces with private companies can help to develop further project management and business skills of civil servants. The public sector can learn from the private sector its attitude to motivation, creativity, dynamism and problem-solving, combined with greater attention to market and customer needs. While public administrations are increasingly proactive in reaching out to the public, they can benefit strongly from the expertise of the private entity.

Some Challenges

Because of the differences between public and private parties, designing the right contract for a PPP is challenging. As with any contract, the terms of the PPP agreement need to be precise and clear to avoid misunderstandings, while at the same time leaving some degree of flexibility to allow refocusing of the project and resilience of the solutions in the case of unexpected external changes.

Another challenge in the execution of PPP are the management skills of the appointed personnel: while the private sector is able to manage complex and dynamic projects, people in the public sector tend to follow pre-defined procedures. These differences can cause friction and jeopardise the success of the initiative. A thorough understanding of intellectual property rights, copyright clearing, and licensing are of particular importance for PPP in cultural heritage. Having an open mind towards re-use of cultural heritage for commercial ventures and fully respecting national and European legislation are two facets of a complex problem¹.

Suggested Options for Successful PPP Strategies for Cultural Heritage

- **TRUST BUILDING.** This could take place via public encounters, online communication and social networks. Representatives of the public administrations need to explain

1. We refer for this matter to the RICHES Think Paper entitled "Copyright and Cultural Heritage: Developing a Vision for the Future"

the benefit of the PPP to the community along with the representatives of the private sector. The communication should be bi-directional, allowing citizens to converse with both the public and the private parties, and to express their opinions.

- **PARTICIPATION.** Citizens' participation and engagement should be encouraged alongside the implementation of the PPP. The overarching principle is that the public sector is comprised of two parts: the public administration and the citizens, who are the ultimate stakeholders in the public goods. Looked at this way, the private sector should feel responsible towards both the public administration that signed the PPP agreement and the local community that is affected by the results of the PPP project.
- **TRAINING.** The pace of work in a public administration is often less dynamic than in private companies. It is therefore helpful to support and motivate civil servants regarding the need for defining objectives, achieving targets, monitoring outcomes and using problem-solving approaches. Also, moving from being a guardian of tangible cultural heritage to becoming a promoter of digital cultural heritage is a key factor.
- **SIMPLIFICATION.** Simplifying administrative procedures is a constant challenge when dealing with the public sector, which becomes more of a priority when planning the implementation of a PPP. A balance is needed between serious monitoring and seamless implementation of procedures. Offering tutorials and helpdesk services can help the participants to orientate through regulations.

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08

THINK PAPERS COLLECTION / 08

Cultural Heritage as Fuel for Innovation: Enabling the Power of Creation

How is innovation stimulated? Where does CH fit in the innovation process? What is the role of CH creators and managers in the innovation process of a society? How can an innovative environment be nurtured?

This Think Paper explores the role of CH in innovation and focuses on the changing digital landscape where CH exists. The main argument is that the digital availability of CH content can serve as trigger to fuel innovation in all sectors of society.

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Innovation has been identified to fuel the economy and to improve wellbeing. It has been defined as “the process of turning a new idea into something deemed useful” (Castañer, 2016). Its result is an invention, which can take the form of a new idea, a new product or service, or a new process (or practice) including organisational innovation and marketing innovation (Rogers, 1995; Stoneman, 2011). Innovations can be functional, such as developing a system to write music or finding the right mix of pigment and oil to paint, but can also impact intellectual and sensory performance, such as writing a musical composition or painting an altarpiece.



Figure 1. Page from L'Orfeo (1609), by Claudio Monteverdi, an innovative work exploring the use of the orchestra for dramatic power. Among the first operas.

Figure 2. Detail from the Ghent Altarpiece (1432) by Jan van Eyck, associated with the innovative use of oil paint on wood panel and depiction of light: reflections and refractions.

The latter is referred to as soft innovation. Examples need not only be related to culture. Soft innovations can also be found in the new way light shines in luxury autos, which does not alter the functionality, or the new look of a website, which may very well influence functionality. Organisations can introduce innovation to improve their position in the market, which can lead to an increase in revenue (Schumpeter, 1947), but can also result in a deepening or widening of the customer base. Soft innovation has been identified to be closely linked to the creative industries, which refer to the goods and services related to cultural, artistic and entertainment activities. These include book publishing and libraries, visual arts and museums, performing arts and recordings, cinema and broadcasting, crafts, fashion, design and architecture (Caves, 2002; DCMS, 2015). The close link between soft innovation and cultural heritage points to three important aspects:

- **Innovation is fuelled by the exchange of creative ideas**, which may generate from the proximity of creative individuals but also from the availability of information to stimulate creativity¹.
- **Cultural heritage is a gold mine of (past) creative ideas**, which can be built upon to develop new applications, in turn generating new knowledge and leading to further innovation².
- **Technology can introduce novelty** into ‘old’ ideas, products or services, and processes, in turn leading to innovation³.

It can therefore be argued that an important role of cultural heritage organisations is to disseminate their collections widely, supported by digital technology, in order to stimulate the exchange of new and old creative ideas to serve as trigger for new innovation. This innovation can take place in the cultural sector, in the greater creative industries, as well as in the rest of the economy. It is the flow of creative ideas that leads to further innovative thinking and heritage institutions have a magnificent collection of latent innovations to make available to the world.



Figure 3. Glasgow Museum of Transport (2011) by Zaha Hadid, an innovator in the use of fluid forms in architecture.

Figure 4. Kinetic Petals Dress 1 (2016) by Nervous System, an innovative example of 3D printing applied to fashion.

1. See Acs and Audretsch 2005, Feldman 1999.

2. Borowiecki and Navarrete 2016.

3. Schumpeter 1942, Schumpeter 1947.

Digital technology and CH

CH organisations can use DT to support innovation in society by disseminating collections, otherwise limited by physical accessibility. A greater digital cultural repository would only stimulate creative minds to further innovate. CH organisations can also adopt DT to innovate from within, by enhancing products and services and through the reorganisation of processes and staff.

The adoption of DT in CH organisations has led to innovation in content creation and in content presentation (Castañer and Campos, 2002). Examples can be found in the use of online platforms to disseminate content, such as Europeana or even Wikipedia. This has further led to innovation in audience reach (Bakhshi and Throsby, 2012). An example can be found in the live broadcasts of blockbuster exhibitions of the British Museum, available online as well as in cinemas, allowing people to access a tour of the museum and exhibition from remote areas of the world and through mobile technology. Making cultural heritage available through new venues, and new technologies, including the cinema and the Internet, potentially lead to multiple benefits, including widening audience reach and increasing new audiences. All these innovations have resulted, most importantly, in a lower access cost and a more efficient outcome for society. That is, it is physically impossible to show more than 10% of collections at any one time while access to the entire digital repository is possible 24/7 limited only by an Internet connection⁴.

Excellence in the use of DT can be identified in several organisations that have managed to ensure a prominent place in the market. Attention distribution is greatly skewed to a few institutions and to a few objects. Examples include the British Museum blockbuster exhibition, above mentioned, or the Metropolitan Opera's live broadcasting, not to mention Google's various projects. For the majority of organisations, a more subtle, perhaps, but greater challenge lies in finding optimal solutions to position heritage content online so that it reaches a wide audience while serving as catalyst for innovative thinking.

Organisational innovation has remained a challenge for the majority of CH organisations. Not only do they need to employ staff who can work with DT, but in addition they need to change work-flow patterns to incorporate digital collections in their activities. The speed of organisational innovation can be reflected in the rate of digitisation, estimated at 17.3% of European collections, and on the rate of online publication, estimated at 7.4% (Borowiecki and Navarrete, 2016). Further research is needed to analyse the organisational innovation of CH institutions as part of the adoption of DT.

4. Navarrete and Borowiecki, 2015.

How can European cultural organisations be a stronger partner in the innovation process? RICHES research has identified the key elements that result in greater innovation of the cultural sector:

- **Adoption of a digital work practice** that will enable organisational innovation as well as the creative reuse of collections.
- **Slack**, or available resources beyond the essential, allowing for creative new applications of technology.
- **Skilled staff** to ensure the digital know-how of the institution supports the wide dissemination of collections.
- **Long-term strategic planning** to guide decision making, resource allocation and further technological applications.

The construction and development of a common infrastructure shared by all cultural heritage domains, the pooling of resources and the enrichment of the content made available to all would further support the exchange of know-how.

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www.riches-project.eu
www.digitalmeetsculture.net/riches



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APPENDIX 3 RICHES FIRST POLICY SEMINAR REPORT



RICHES

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



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

Networking Session and Policy Briefing – Brussels October 2015

Report produced by the RICHES Project

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'¹ 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,² 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.

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

² 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>

NETWORKING SESSION

The programme for the networking session can be found at <http://www.riches-project.eu/first-networking-session.html>. 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 at <http://www.riches-project.eu/first-networking-session.html>.

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 magazine³, 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 2015⁴.

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.

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 <http://www.digitalmeetsculture.net>

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

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 at <http://www.riches-project.eu/first-policy-seminar.html>.

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 at <http://www.riches-project.eu/policy-recommendations.html>.

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 at <http://www.riches-project.eu/first-policy-seminar.html>.

The recent report ‘Cultural Heritage Counts for Europe’⁵ 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 at <http://www.riches-project.eu/first-policy-seminar.html>).

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 at <http://www.riches-project.eu/first-policy-seminar.html>.

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.

⁵ Available at http://www.encatc.org/culturalheritagecountsforeurope/wp-content/uploads/2015/06/CHCfE_FULL-REPORT_v2.pdf

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 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.

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.

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 at <http://www.riches-project.eu/first-policy-seminar.html>.

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 4 RICHES SECOND POLICY SEMINAR REPORT



RICHES

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY



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

Networking Session and Policy Briefing – Brussels May 2016

Report produced by the RICHES Project

INTRODUCTION

The RICHES project (Renewal, Innovation and Change: Heritage in European Society) is a three year European funded project which began in December 2013 and concludes on 31 May 2016. This is the report of the final policy seminar organised by the RICHES project in cooperation with the European Commission, aimed at discussing how RICHES can provide evidence-based insights to support cultural heritage policymaking in Europe. Held at the Royal Institute for Cultural Heritage (KIK-IRPA), Parc du Cinquanteenaire 1, Brussels, the main objective of the Seminar was to produce 'joined-up' policy recommendations to be used in the definition of the H2020 work programme for 2018-2020.

The Seminar began with a pre-event consisting of a networking session of European-funded projects on cultural heritage (CH) a follow up to the first such session organised on the occasion of the first Policy Seminar in October 2015. It was chaired by Professor Neil Forbes, RICHES Project Coordinator, University of Coventry, UK. The scope of the session was to reflect on how to sustain the organisation of these appointments in the future, after the end of the RICHES project. This represented a good opportunity to reflect on the impact that cultural heritage projects are delivering, identify opportunities to improve the effectiveness of their results, and identify synergies and the potential for collaboration among projects.

The seminar had political updates from representatives on current and future policies on CH. This was followed by a presentation of the RICHES policy briefs and recommendations based on the outcomes of RICHES research. A roundtable discussion was then followed by a world café discussion involving all seminar delegates.

NETWORKING SESSION

The representatives of twenty European projects gave a brief introduction to their work. The projects included RICHES; Civic Epistemologies; CENDARI; COURAGE; CulturalBase; ERIH; EUScreen; Europeana Space; HEROMAT; MAPSI; NANO-CATHEDRAL; NANOMATCH; NANORESTART; Photoconsortium; SIGN-HUB and some of the new projects funded under the HERA JRP Programmes Cultural Encounters & Uses of the Past (specifically ASYMENC; CRUSEV; HERILIGION; iC-ACCESS and MONDSCAPES). The range and diversity of projects demonstrated the panorama of research currently being undertaken in Europe on cultural heritage which is addressing themes such as nanomaterials, photographic heritage and religious heritage. Issues of diversity and inclusion are being addressed through projects such as sign-language for those with hearing impairment to enable them to access CH, projects that aim to create participation in CH and social cohesion, and the queer politics of identity. They represented a good opportunity to reflect on the impact that cultural heritage projects are delivering, identify opportunities to improve the effectiveness of their results, and identify synergies and the potential for collaboration among projects.



Posters during the networking session

The sustainability of funded-projects was discussed and raised more questions than answers. For example,

- Could ‘clusters’ of similar research projects collaborate together?
- How do the results of current or completed projects help inform future projects?
- How does a completed project (for which there is no further funding) track the impact of results?
- If, and how, is it possible for projects to continue beyond the life of the funding?

It was noted that the EU decide on what type of projects and specific themes to fund but how could projects such as RICHES influence their choice. A full list of the projects and their areas of research can be found at: <http://www.riches-project.eu/second-networking-session.html>.

The list of outcomes and recommendations that emerged from the discussion can be summarised as follows:



- The organisation of such networking events for EC projects is considered by the majority of the attendees very useful
- A network of European projects needs to be set up and maintained as an open list of projects, who will stay in touch and meet periodically to exchange knowledge and information
- An annual event will be organised, which needs to be self-sustained in order to be independent from the single EC funded projects that have a limited duration
- New projects can join the network at any time
- Each project will contribute by offering what best fits its specific objectives, e.g.
 - Webpage describing the network in the project's website
 - Posting news on websites, newsletters and social media channels to promote the activities and events organised by the network
 - Circulation of announcements related to the main initiatives organised by the members of the network via relevant mailing lists and other web channels
 - Organization of joint events (workshops, networking sessions, webinars, etc.) or other "clustering" activities for stimulating collaboration among the network's members
 - Etc.

RICHES can offer showcases dedicated to the network both on its Resources website (<http://resources.riches-project.eu/>) and on Digital meets Culture (<http://www.digitalmeetsculture.net/>), a communication and collaboration platform designed and operated by Promoter (responsible for the dissemination in RICHES). Digitalmeetsculture.net is conceived as an on-line magazine about digital culture, for collecting and sharing information and events, in a global dimension, while taking into account the different approaches that scientific, humanistic and artistic culture have to the digital age.

Europeana Space is available to organise the next networking session in Autumn 2016 in the occasion of the Final Conference in Berlin. The programme is still under finalisation and it will include a rich set of events, among which:

- The Europeana Space final conference. Europeana Space (<http://www.europeana-space.eu/>) is a project funded under the ICI-PSP CIP Programme whose aim is to increase and enhance the creative industries' use of digital cultural content by delivering a range of resources to support their engagement.
- The PREFORMA Experience Workshop. PREFORMA – PREservation FORMAts for culture information/e-archives (<http://www.preforma-project.eu/>) – is a Pre-Commercial Procurement which addresses the challenge of implementing good quality standardised file formats for preserving data content in the long term, with the objective to give memory institutions full control of the process of the conformity tests of files to be ingested into archives.
- The third networking session for EC projects in the Cultural heritage field, after the first two events organised by RICHES in Brussels in October 2015 (<http://www.riches-project.eu/first-policy-seminar.html>) and in May 2016 (<http://www.riches-project.eu/second-policy-seminar.html>).



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 on 23 May 2016 in Brussels. 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. The policy seminar was introduced by Professor Neil Forbes and Dr Zoltán Krasznai, European Commission project officer for RICHES. Programme, presentations and list of participants are available at <http://www.riches-project.eu/second-policy-seminar.html>.



Attendees during the Policy Seminar

Dr Krasznai gave an overview of his thoughts and conclusions of the RICHES project. He responded to some of the questions raised in the networking session and acknowledged that the results and impact of projects are difficult to follow on. He commented that RICHES had fulfilled and delivered on all of its objectives and highlighted the excellent management and dissemination activities and the open access, clear and concise web and paper-based materials as being one of the best outcomes of a project he had witnessed. In particular he highlighted the important contribution of RICHES to the debate on Intellectual Property and Copyright which linked human rights to a right to culture and RICHES research on the craft industry and the potential of craft to Europe which he thought of as an important aspect of CH which is currently under-researched as is the fiscal and economic research which addressed VAT regimes for CH. He commended the RICHES policy recommendations which had a holistic approach towards research and CH covering digital, social, participation, tangible and intangible and which brings together research and cultural institutions which are often disconnected.

In general he recommended that within H2020 there is still a dynamic and enthusiasm for CH by the EU but it is only one amongst many and that there needs to be:

- Lobbying from the CH sector to highlight the potential of CH research
- More dialogue and linkages between research communities and policy-makers in order to make an impact and to bring about change.
- Move beyond the economic to a more holistic approach to CH research projects
- More visibility and awareness of the potential of CH research.



He concluded that the research outcomes of the RICHES project and the co-ordination and pre-event networking session had contributed to addressing these issues.

3.1 Political Updates

Catherine Magnant, Deputy Head of Unit "Cultural diversity and innovation" at DG EAC, reported on the conclusions of the EU Presidencies of Italy and Greece and confirmed that since 2014, CH within the EU has been revived and understood as a key element in social and economic change.

The presentation outlined the 2014 initiative, 'Heritage as a Strategic Resource for a Sustainable Europe', in which CH is seen as a strategic resource for social, economic and environmental development in Europe and would make a strong contribution to the achievement of the EU 2020 strategy goals for smart, sustainable and inclusive growth.

She confirmed that 2018 would be the year of CH and that this would be an important opportunity to raise the visibility of CH to a range of stakeholders and to the wider public, and to drive the agenda forward for CH and society. There would be a focus on the cultural, economic and social dimension of CH, particularly intercultural dialogue and identity. However, it would also include an external dimension to European CH which had not been previously acknowledged and she referred to a new EU policy document on external relations in which European CH could bring people together from countries as diverse as India, China, Russia and Iran. There was a wealth of expertise of CH in the EU which could contribute to the development of relationships between Europe and the rest of the world. In conclusion she outlined some future possibilities for CH:

- The development of an expert group on skills and professions in CH to train the next generation (2017)
- More participation in CH
- Research into how to manage the impact of disasters on CH (whether by man or nature)
- Research into the notion of 'place' that symbolizes CH
- To continue to award prizes to reward excellence in CH

She emphasised that evidence-based policy was key and that RICHES had made an important contribution in this respect.

Albert Gauthier, Scientific Officer Unit Creativity, DG Connect, gave an introduction and overview of 'Europe in a Changing World': Inclusive, Innovation and Reflective Societies. He discussed the work of the 'Creativity' unit which covers a range of activities from funding leading-edge ICT research to innovation and policy support. Research under the ICT programme will explore the potential of information and communication technologies to enhance creative processes in general and in cultural and educational contexts in particular; it will also enhance user experiences with digital cultural resources, including keeping those resources useable at long-term (digital preservation); innovation activities aim at stimulating the up-take of research results in the creative industry; policy support activities - follow-up of the Commission's recommendations on digitisation and digital preservation; promoting Europeana the European Digital Library.

He questioned how do we proceed to define the new work plan for CH, how do we image we, as Europeans, are and what is 'European' made of? New research under the H2020-SC6-CULT-COOP-2016-2017 included the 'virtual museum' to improve the 'digital encounter' and interactivity with digital objects through highly innovative technologies in order to attract new CH visitors. Future research would aim to close or narrow the 'semantic gap' through new

technologies to allow the study and preservation of CH and that address the issue of data quality and interoperability.

His presentation slides are available at: <http://www.riches-project.eu/second-policy-seminar.html>.

3.2 Riches Policy Briefs

Five members of the RICHES team delivered presentations on the key themes underpinning the policy seminar:

- Food Heritage and Culture: Changing spaces of production and consumption
- The Economic and Fiscal Dimension of Cultural Heritage
- Towards a Craft Revival: Recalibrating Social, Cultural, Economic and Technological Dynamics
- The Cultural Heritage Institution: Transformation and Change in a Digital Age
- European Minorities and Identity: strengthening relationships for a sense of belonging in the digital era

The aim of the **Food Heritage and Culture** policy brief is to highlight the growth of community-led food initiatives and the changing spaces of food production and consumption. It shows how food culture can be a force for change and how citizens can co-create cultural heritage around food. It provides some brief examples of community-led food initiatives and makes recommendations for policies which are needed to enable these to thrive.



Moya Kneafsey presenting the Food Heritage and Culture Policy Brief

The **Economic and Fiscal Dimension of Cultural Heritage** policy brief focuses on the effects of two forms of government support: VAT regulation for CH goods and services and direct subsidies to CH organisations. It presents the results and outcomes of the research that explores the relation between the characteristics of different European countries and the effects of government support in VAT rates for CH organisations, and it describes the actions that can be taken to stimulate a CH-rich and CH-engaged European society.

The policy brief of **Craft** makes recommendations for unlocking the potential of the craft sector and craft skills, with a focus on maximising their economic value without undermining their social and cultural value. Policy recommendations are formulated from an holistic perspective, which



recognizes the interplay of social, cultural, economic, legal and technological dynamics in determining the standing of craft, and realising its potential.

The policy brief on **Institutional Change** is concerned with CH institutions in a time of dynamic cultural, social and technological change. Specifically, it considers the multi-faceted impact of DT and the recalibration of the relationship between institutional CH practices and the individual. It advocates that innovation through research and new technologies are essential for bringing the CH of Europe closer to people, the importance of the CH sector to European growth and the recognition of DT as a driver of change in the CH institution.

Finally, the policy brief on European Minorities and Identity discusses the main findings of the study conducted in RICHES about digital CH websites and their contributions towards the development of a European identity that encapsulates the diversity of communities across the continent. It offers a series of recommendations, which can contribute to the understanding of a European identity and strengthen already existing relationships.

Presentations are available at: <http://www.riches-project.eu/second-policy-seminar.html>.

3.3 Roundtable Discussion

A roundtable discussion was chaired by Silvana Colella, University of Macerata, Italy and included Mirjam Rääbis, Estonian Ministry of Culture and Marie Véronique Leroi, French Ministry of Culture, Eric Philippart, Unit Tourism, Emerging and Creative Industries, DG GROW and Catherine Magnant, Deputy Head of Unit "Cultural diversity and innovation" at DG EAC.

The discussion evolved around three questions:

- 1) The ever-expanding heritage sector reflects the increasing demand for recognition of diversity within European cultural heritage; how can this expansion be supported financially? Are there limits to the possible growth of a more inclusive CH?
- 2) While emphasising the economic value of CH is important, to what extent is this mainstream economic narrative preventing us from developing other lines of inquiry focussed on different types of values associated with CH projects? Should research into the non-economic value of CH be encouraged?
- 3) An integral part of the democratisation of CH is the idea (and utopian ideal) that culture unites Europe. The recent resurgence of nationalist, xenophobic and even racist movements and discourses across Europe, however, begs at least one question: has the investment in CH (over the past 40 years or so) failed to produce a more integrated, more socially cohesive Europe? What are the obstacles preventing the transition from a shared European cultural heritage to a shared sense of belonging?

Eric Philippart commented that the economic value of CH is its most important dimension and that policy makers want the economic argument. He gave the example of National Parks which has a huge market. The economic sector has developed tools to help us measure the economic impact of CH and the benefits we derive from it. What is also critical is hedonic price, which measures people's willingness to pay for something they enjoy. CH can be fully integrated in a monetized system. You have to talk money, there are ways for CH to monetize value and we need to do that. Explaining the economic value of CH is the only way to catch the attention of policymakers. Responding to the question about funding an ever more inclusive CH, he responded that private-public partnerships are a good way forward.

Responding to the question on the economic value of CH, Catherine Magnant stated that we need the evidence of the economic value of cultural heritage in addition to other values and that we should have a positive approach to how CH can contribute to economic growth and other issues such as wellbeing.

Mirjam Rääbis was concerned with the European Commission emphasis on economic value. As a policy maker she suggested that we need more evidence on the economic value of CH and questioned the possible negative outcomes of this emphasis. For example, some museums have become 'theme parks' and we have to take responsibility about such developments, but then we have to balance this with budget cuts and the need to raise more finances, so research into economic value is important.

Responding to the question on CH and social cohesion, Catherine Magnant reminded us that identities can be multiple, and CH helps us to understand the complexity of the identity question. She described European identity as being a 'mille-feuille' of history and heritage and that Europe has become a community of communities. In this respect, the RICHES policy brief on identities was very much to the point.

Marie Véronique Leroi responded to the question on inclusiveness and pointed to the importance of digitization to make content available online free for all and this is a strategy to sustain CH which the French Ministry of culture is acting on. She highlighted the need to be aware that the EU cannot fund everything and that we need to collaborate and expand the scope of what we mean by culture. She suggested that Private-Public-Partnerships (PPP) is a good strategy and that we need to rely on national strategies for digitisation. We also need to raise awareness on the different skills we need, professional habits and mentality have to change.



Panellists during the Round Table

Mirjam Rääbis approached the question from a different angle, looking at cultural heritage diversity within one nation and having to finance minority cultures in Estonia. She described that they have been financing minorities for a few years, the problem is not how, but what, to finance, as these minorities are very small and lack professional skills. She therefore suggested that we should put more financing in the professional skills and work on the bureaucracy level of the scheme and agreed that more collaboration between different cultural sectors would be helpful. For a minority community, CH is in a sense their own responsibility, everybody has a right to preserve and live their culture, but if they are not interested in it, what do you do? She commented that culture, however you define it, needs financing.

The problem with the emphasis on economics and finance is that CH becomes an indicator whose impact has to be measured and quantified. This raises questions about the types of CH to be



funded. Should we only fund projects that can be immediately measured or do we take a risk and fund those that do not comply with the quantitative requirement?

In response to the third question, Marie Véronique Leroi stated that the main focus of the French Ministry of Culture is to give broader access to a larger number of people. In a culture of change consumers of CH are no longer passive consumers but want to be more involved. We need to change our mentality and to deepen collaboration with the education sector. If we want to include people and to have them develop a stronger sense of belonging, we need to make them more active, and make appropriate and relevant cultural content. She concluded that a participatory approach is key to a more cohesive society.

Mirjam Rääbis was confident that we have not failed to produce a more integrated and more socially cohesive Europe. She gave the example of Estonia where they have attracted and registered 3 million visitors to museums last year. However, she suggested that there may be too much pressure on cultural heritage and on what it can do at the social level. She concluded that it is important to celebrate the diversity of cultural heritage not just the idea of unity and that there should also be more of a focus on education and audience development. Further investment in digitization would help to achieve these goals.

Silvana summarized the roundtable discussion and highlighted three main aspects or issues that the panelists as well as the audience identified as being relevant for CH in Europe:

1. All participants agree that the economic value of CH is of paramount importance especially with reference to policymaking. Demonstrating the economic benefits of CH remains a crucial issue. But one should also consider the possible negative impact of attempts to monetize CH (i.e. turning heritage sites into 'theme parks') as well as the link between heritage, culture and innovation.
2. There is widespread consensus that a participatory approach to CH is to be encouraged. This can be done a) by creating new synergies with the education sector; b) by investing in audience development.
3. To foster inclusivity and social cohesion, cultural diversity ought to be reflected in the way CH is defined and preserved. Digitization of CH provides many opportunities in this respect. Choosing how to allocate resources to a plurality of minority cultures is problematic; and questions of power are not far away. But the consensus is that cultural diversity still needs to be defended and sustained.

3.4 World Café discussion

In the afternoon, seminar participants were involved in a world café discussion and were split into two groups to discuss two specific themes: Citizenship and Safeguarding CH. A rapporteur was appointed to each discussion group to report the outcomes of the discussion. Two questions were asked: In the run-up to the European Year of CH in 2018, what policies should be developed in order to ensure that the celebrations are inclusive? and 'How might developments in policy help to bring about an integrated approach to safeguarding CH?'

The first group was chaired by Tim Hammerton, project manager for RICHES, University of Coventry, UK. The discussion began by questioning the word 'celebrate'; it was decided that activities was a better choice. It was agreed that a European Year of CH was important even though it often brings in little money, but has lots of activities on a specific topic to engage European citizens and can be used to gain wider visibility of the role that CH could play, an



important point considering the presentations earlier in the seminar. It would be important in enabling CH to be on the agenda in a greater number of political forums and future strategies, particularly into the 2020 strategy and beyond.

The issue of 'inclusivity' was discussed. Policies regarding the European Year of CH are usually made by 'experts' and it was agreed that there was a need for public collaboration, participation and involvement for a bottom-up approach to the year. What does Europe mean to people? How do we reach those that don't value it? How inclusive is it? Transnational cultural networks will help to provide broader views than individual national views, including transcultural approaches but the problem is how to identify and reach out to the members of the public that are not usually interested or engaged in CH or aware of their history. For example, some communities may not understand the growing, cooking and eating of food as part of their CH.

CH needs to be considered in its broadest terms, so we need to include topics such as food and communities and CH within health as part of daily life e.g. personal wellbeing through music. In other words, the tangible and the intangible aspects of CH have to be included, specifically the practice of storytelling to allow for a multiplicity of voices and perspectives to be heard.

In discussing the question, 'How might developments in policy help to bring about an integrated approach to safeguarding CH?' one option was that using wikis is a good way to reach communities. Information on Wikipedia is sustained, as people update it; a place for people and crowds. Wikis have lots of specialist knowledge, especially in terms of maintaining landscapes but this also raised questions about who actually uses Wikipedia? Would it reach real people? And who would it exclude?

It was suggested that protecting and safeguarding heritage is always behind and catching up, that it was reactive rather than pro-active and that just keeping up with it is an achievement. How should sites and buildings be used was discussed as they take up a lot of money to sustain, but for what value and for whom? For example, it was noted that some UNESCO protected sites are often used for pop concerts and events and there is limited, if any, any awareness of the history of the site, especially by young people.

There was a discussion on how PPP could potentially help, but the cost of private sector involvement was questioned. In Italy, a successful system has been the Art Bonus, a tax regime for those who support culture with charitable donations and allows every citizen to protect Italy's CH. The Government is not the only funder – perhaps they still are indirectly, but at least there are diverse models. It was agreed that there needs to be an open attitude to be able to get more stakeholders involved and the CH sector has this responsibility.

We need to bridge the tangible and intangible; this is done through stories. If monuments and buildings are under threat, it is because no one cares for them. However, if there is a story attached to them that could generate interest and lead to greater sustainability. Why give funding if there is no meaning? In conclusion it was decided that more stories and storytelling are needed for the Year of CH to create meaning and that this is one way to get people involved. The keepers of heritage need to think about this.

The second group was chaired by Professor Charlotte Waelde, University of Coventry, UK. The first question, 'In the run up to the European year of CH in 2018, what policies should be developed in order to ensure that the celebrations are inclusive?', prompted further questions such as, 'What do we mean by European? Are we global rather than European?' Does including also involve excluding? Heritage implies the past and CH is not singular and means different things to different communities who may have different heritages. This is important as CH is often



connected with national heritage yet there are many forms of CH 'below' the level of national heritage. The year of culture has to come from 'below', from European people and communities in order to share and include. There was a conflict between human rights and cultural value and the year of culture would be an opportunity for a diverse range of CH.

A second question addressed was, 'How might developments in policy help to bring about an integrated approach to safeguarding CH'? This question raised issues of what CH is endangered and by whom, and who decides what is kept and (safe) guarded and what is (dis)guarded. It was noted that there was also a right to forget which was considered important. These issues function to politicise CH and international standards were needed in order to proceed in the future. It was agreed that one of the most important aspects of CH was its contribution to citizens' wellbeing and the importance of digitisation to promote democratisation but it was also pointed out that this can also function to devalue the original CH.

CONCLUSION

The success of the two Policy Seminars and Networking Sessions organised by RICHES, with more than 130 enthusiasts participants in total coming from all over Europe, represent a clear indication of the usefulness of these events, which represent an opportunity for people to communicate and exchange ideas and a way to update each other of what's going on in terms of policy recommendations in the CH sector.

The survey that was launched among the participants in the Networking Session before the event also confirms the need to find new ways to sustain these initiatives in the future. To this purpose, it was agreed among the participants to set up a network and to create regular appointments where projects can meet, check what has been done during the last period and plan the next steps, and where new projects can join the network. Each project can contribute in the way that best fits its specific objectives and the idea is to “pass the baton” from project to project to guarantee the sustainability of the network beyond the duration of a single project. A mailing list has been created to support the activities of this network (chprojects-networking@promoter.it). It contains more than 100 subscribers. A website/blog is also under discussion.

Finally, the next appointment (the third edition of the networking session for EC projects in the CH field) has been planned already in Berlin, jointly with the Europeana Space final conference and with the PREFORMA Experience Workshop. This session will be organised in late November 2016 (very likely in the afternoon of November 22) and it will be hosted by SPK.

The results from the recommendations from the RICHES policy briefs and the World Café discussions will be processed and distilled into a set of ‘joined-up’ policy recommendations – mapped against the EP Resolution and current societal challenges – to be fed in the programming exercise for the preparation of the H2020 work programme for 2018-2020.