



RICHS Second Policy Seminar

NEW HORIZONS FOR CULTURAL HERITAGE

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

*Pre-event: networking session
for EC Projects*

*Chair: Prof. Neil Forbes, RICHS Project
Coordinator, Coventry University*



RICHS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

Second Policy Seminar, Brussels, 23 May 2016

Official Media Partner

DIGITAL MEETS CULTURE
www.digitalmeetsculture.net

RICHES Research Areas



RICHES INTELLECTUAL PROPERTY RIGHTS
STRATEGY: THE MOVE FROM ANALOGUE TO
DIGITAL AND NEW FORMS OF IPR

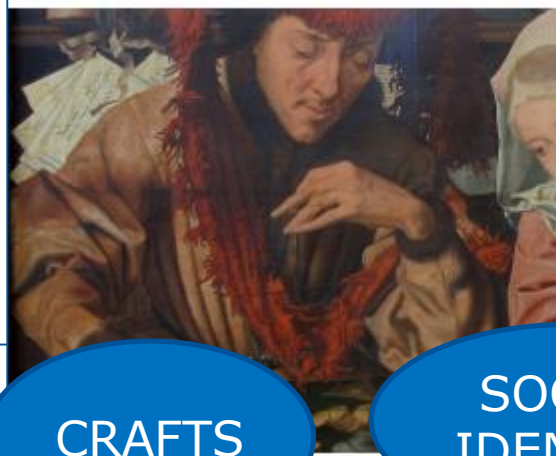


DIGITAL LIBRARIES, COLLECTIONS, EXHIBITIONS
AND USERS. EXPLORING THE STATUS OF DIGITAL
HERITAGE MEDIATED BY MEMORY INSTITUTIONS.



ECONOMICS OF CULTURE

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



PPP

CRAFTS

SOCIAL
IDENTITY

VIRTUAL
PERFORMANCES



RICHERS
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

EC WORKING
B...

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

www.riches-project.eu/riches-book.html

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www.digitalmeetsculture.net



CENDARI
COLLABORATIVE EUROPEAN DIGITAL
ARCHIVE INFRASTRUCTURE

[Home](#)

[Search the Archives](#)

[Working Spaces](#)

[Thematic Research Guides](#)

[About Us](#)

[Register](#)

CENDARI is a powerful toolkit for digital historical research

[Why Build CENDARI? Learn more about the project >](#)

cendari.eu

For the historian, CENDARI supports the 'enquiry' phase

- Search, Browse, Add Collections
- Personal workspaces: combine system information with your own archival records, transcribe, annotate...
- Explore themes through the Archival Research Guides

CENDARI promotes systemic change in the following areas

- Mode and practices for differentiation between digital libraries/archives and virtual research infrastructures
- Promote change in publication patterns and research methodologies
- Working with DARIAH to embed new perspectives on sustainability of digital projects
- Technical innovation around a central data sharing hub



CIVIC EPISTEMOLOGIES: development of a Roadmap for Citizen Researchers in the age of Digital Culture

Mauro Fazio

Project Coordinator

Ministero dello Sviluppo Economico (Italy)



*Ministero
dello Sviluppo Economico*

Brussels, 23 May 2016

Media Partner

DIGITAL MEETS CULTURE
www.digitalmeetsculture.net

CITIZEN SCIENCE IN THE AGE OF DIGITAL CULTURE

- **Coordination action funded by the EC** under FP7-INFRASTRUCTURE-2013-2
- **Duration:** 16 months (1 August 2014 - 30 November 2015)
- **12 partners** from **11 European countries:**
 - Public administrations, universities, research centres, SMEs
- **Website:** www.civic-epistemologies.eu
- **Facebook:** www.facebook.com/civic.epistemologies
- **Twitter:** @citizen_CH
- **MAIN OUTCOMES ACHIEVED:**
 - Roadmap for Citizen Science
 - Registry of Resources
 - Learning Resources
 - **Network of Common Interest**, sharing the principles of the **Berlin Charter**, and which continues to be linked through the **Blog**

www.digitalmeetsculture.net/civic-epistemologies

Cultural Opposition – Understanding the Cultural Heritage of Dissent in the Former Socialist Countries



Exploring and connecting collections on cultural opposition in former socialist countries

REGISTER of collections
how the collections work, what functions they serve, and how to help to represent their holdings

An alternative cultural scene flourished despite the controls of socialist regimes, embracing diverse practices such as non-conformist avant-garde art, cinema, performance art, music, subcultures, emigrant groups, etc.

also „non-visible” private collections
encourage forms of active remembrance
encourage collections to cooperate
building communities around collections

key stakeholders from
10 EU member states
in Eastern Europe

Research-Handbook
Policy recommendations
Exhibitions
Online teaching resources
Film festivals
Training days for the
stakeholders of collections

Sándor Horváth, Hungarian Academy of Sciences
RICHS Second Policy Seminar; Brussels, 23 May 2016



Cultural
Base
Social Platform
on Cultural Heritage
and European Identities

BACKGROUND

Cultural Paradox

While the social importance of culture is enhanced the ability of knowledge and action remains very weak.

THEMATIC STRUCTURE

A1 Cultural Memory

TF1
Memory &
Heritage

TF2
Memory &
Identities

1st PHASE

Survey of existing research and related policies:
Review of 4 Thematics Areas (TAs) on Culutral Memory

2nd PHASE

Analytical framing of the topic:
Elaboration of 4 Vision Documents (VDs) on Cultural Memory

3rd PHASE

Strategic research agendas on Cultural Memory

Roadmaps for action on Cultural Memory

AIMS

- To address the topic of Heritage and European Identities from a double standpoint, namely, an analytical as well as a public policy perspective.
- To explore the new challenges and the new potential of culture, where three pillars - cultural identity, cultural heritage and cultural expression – intertwine combining the knowledge stemming from academic and non academic worlds.

A2 Cultural Inclusion

TF3
Inclusion &
Heritage

TF4
Inclusion &
Identities

Survey of existing research and related policies:
Review of 4 Thematics Areas (TAs) on Cultural Inclusion

Analytical framing of the topic:
Elaboration of Vision Documents (VDs) on Cultural Inclusion

Strategic research agendas on Cultural Inclusion

Roadmaps for action on Cultural Inclusion

ORGANIZATIONAL STRUCTURE

- Scientific Core Group
- Practitioner and Policy Stakeholders

A3 Cultural Creativity

TF5
Creativity &
Heritage

TF6
Creativity &
Identities

Survey of existing research and related policies:
Review of 4 Thematics Areas (TAs) on Cultural Creativity

Analytical framing of the topic:
Elaboration of Vision Documents (VDs) on Cultural Creativity

Strategic research agendas on Cultural Creativity

Roadmaps for action on Cultural Creativity

What is ERIH – The European Route of Industrial Heritage

- The tourism information network of industrial heritage sites in Europe
- Presenting over 1,300 sites in 45 countries
- A website www.erih.net for information by site, by country, and by theme

The structure of the ERIH network

- ANCHOR POINTS: 90 major industrial heritage sites forming the main “route”, represent the “ERIH” brand
- REGIONAL ROUTES: Allow to further explore the industrial history of 18 regions
- EUROPEAN THEME ROUTES: Show the connections and interdependencies of European industrial history

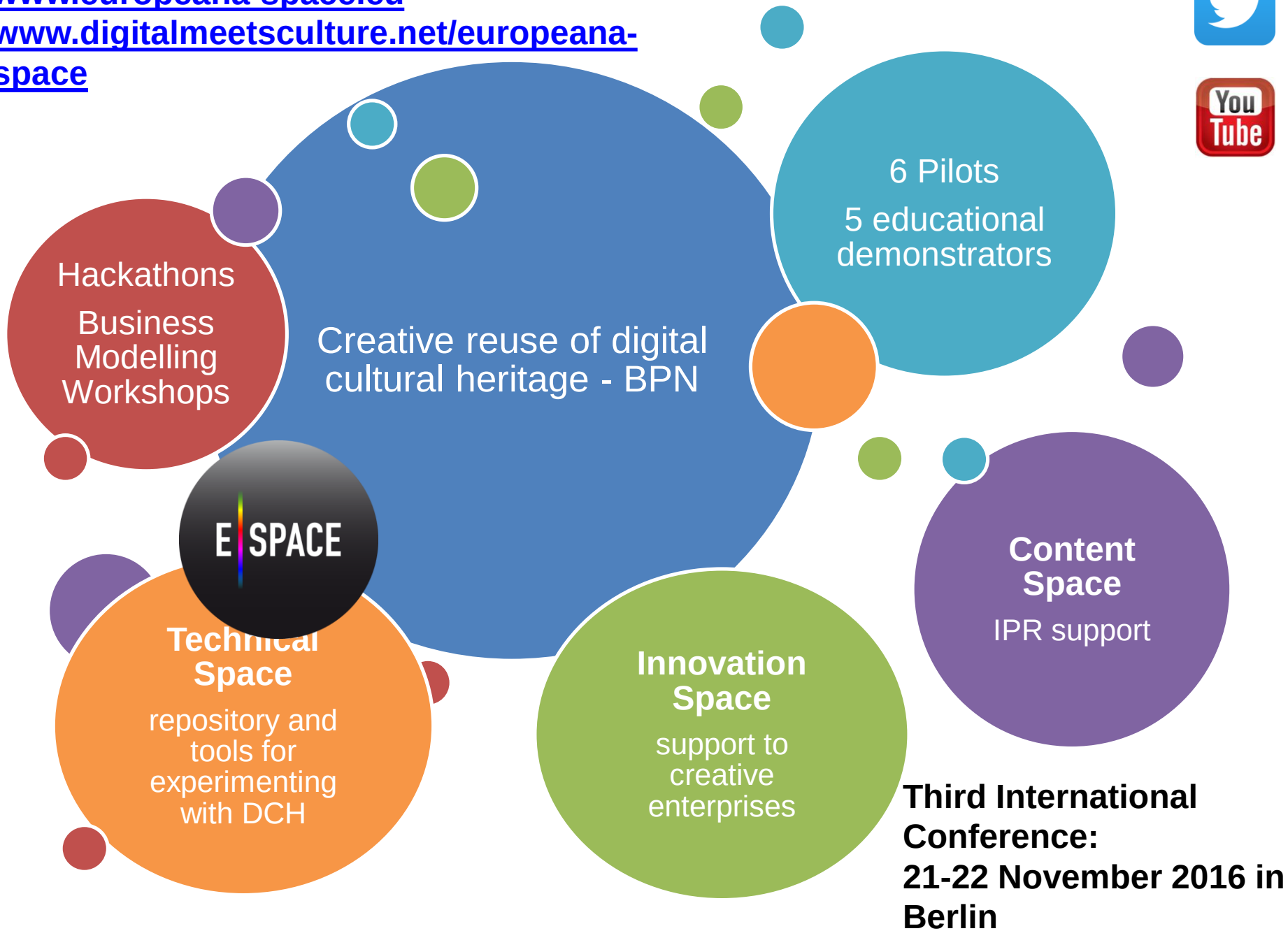


European
Route
of Industrial
Heritage



www.europeana-space.eu

www.digitalmeetsculture.net/europeana-space



Mission

EUscreen is an independent, inclusive network, supporting **durable and contextualised access** to Europe's television heritage. It actively promotes **awareness of audiovisual heritage** in various domains, including education, research, media production and towards the general public.

Network 2006-2016>



Europeana DSI2 >2016

Sustainability

EUscreen as **Expert Hub** within Europeana for the curation of Europe's audiovisual heritage

EUscreen Governance

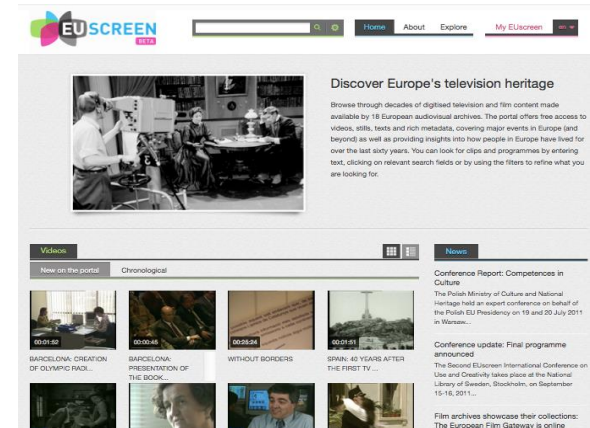
Foundation under Dutch Law (2013) providing the legal framework that governs the EUscreen network. Board & Participants Council.

Advocacy

E.g. legal and user-orientated issues



Portal & Aggregation <http://euscreen.eu/>



Contextualisation



e.g. blog, virtual exhibition, journal, collections





prščivač zidnih oslika – primjena u crkvi sv. Vite



NOVEL MATERIALS

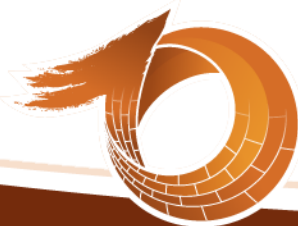
- TWO CONSOLIDANTS
- PROTECTIVE PHOTOCATALYTIC COATING

RESULTS

- Pilot production (SMEs)
- In-situ application and monitoring
- New methods
- Mobile laboratory
- Dissemination

ADDED VALUES

- CLUSTER
- Networking
- Refreshed curriculum content



HEROMAT

Protection of Cultural Heritage Objects
with Multifunctional Advanced Materials

PRODUCTION



APPLICATION



STUDENTS @SITE

Research area/Call: FP7-ENV-NMP-2011

Total cost: 3.42 mil EUR

EU contribution: 2.58 mil EUR

Coordinated: University of Novi Sad, Serbia

Duration: 12/2011-11/2015 (48 months)

HEROMAT website: www.heromat.com

Contact e-mail: heromat@uns.ac.rs

Innovative e-environment for Research on Cities and the Media

- Initiative of 17 partners in 9 Members states (9 film libraries, 5 research institutions, 2 technological providers and a specialist of digital business model)
- To share access & valorize their audiovisual content about EU Cities
- For the sake of promoting multidisciplinary research approaches (urban history, sociology, anthropology, economy...) and other innovative and creative purposes
- Through the creation of two multilingual interactive e-environments, highly innovative and advanced in metadata management, allowing tagging and annotation in 9 languages : one for scholars/research users and one for general public

The legacy of I-MEDIA-CITIES will be a new model for research on digital sources (applicable also to other subject areas) & appropriate exploitation plans to consolidate and expand the platform into the European reference initiative on AV digital content.



www.mapsi.eu

MAPSI
Managing
Art Projects with
Societal Impact

A specialization in management of artistic projects with societal impact.

An international network focusing on educating cultural managers and facilitators to manage and mediate artistic and cultural projects with societal impact.

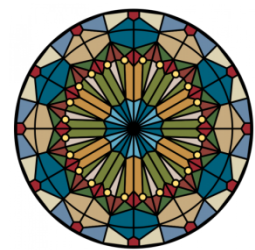
Learning actions: summer school, e-learning courses. MAPSI project channel at YouTube

Teaching materials: study book (for education EN), guide book (toolkit for institutions EN and ES). <https://issuu.com/mapsiproject>

Internships: “learning-by-developping” and “learning-by-becoming” approaches

Community of interest: <https://www.facebook.com/mapsiproject/>





Nano-Cathedral

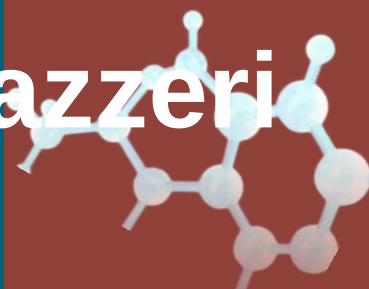


Horizon 2020

OVERVIEW OF THE PRO

June 3th, 2015
Florence, Italy

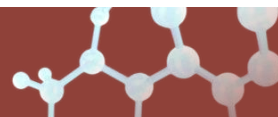
Prof. Ing. Andrea Lazzeri
University of Pisa

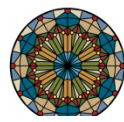


AIM OF THE PROJECT: developing, on an **European scale**, new **nano-materials, technologies and procedures** for the conservation of **deteriorated stones in monumental buildings and cathedrals and high value contemporary architecture**, with a particular emphasis on the preservation of the originality of materials and on the development of a **tailor-made** approach to tackle the specific problems related to the different lithotypes

Aggregation of stone monuments representatives of :

- different European climatic regions
- Different styles and lithotypes





Nano-Cathedral



VITORIA



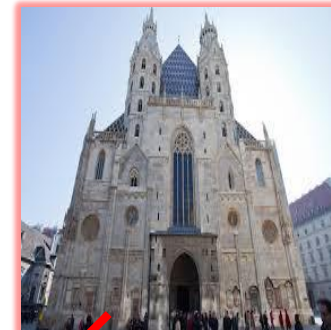
PISA



GENT



KOLN

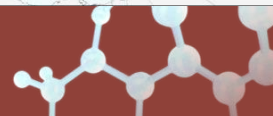


WIEN

ITALY
SPAIN
BELGIUM
AUSTRIA
GERMANY
NORWAY



OSLO



Development and production of alkoxide consolidant precursors:

calcium alkoxides: strengthening effect on stones and alkaline supply on wood

aluminium alkoxide (A18): glass-in-glass-consolidant on micro-fractured glass

Main features of the new products:

- evolving to nano-structured adherent coatings
- chemical and mineralogical compatibility with calcareous stones, ability to bind to the substrates of wood and glass; no detrimental effect on polychromies
- more sustainable, durable and efficient compared to conventional conservation products
- low cost products, simple in the application, respect the environment & human health

Performance assessment in laboratory and after one year exposure in field



Cologne Cathedral (DE); S. Croce Cathedral, Firenze (IT); Oviedo Cathedral (ES); Stavropoleos Monastery, Bucharest (RO)

- Three new products (2 for stone, 1 for glass)
- Risk assessment of nanoparticles release
- Guidelines to answer practical questions of conservators
- Production of Material Safety Data Sheet (MSDS) and application guidelines



AIM

The NanomeCH Cluster aims at defining synergies and productivity overlap between five FP7 projects involved in the ENV-NMP.2011.2.2-5 and ENV-NMP.2011.3.2.1-1 FP7 calls.

NanomeCH working groups

Cluster Coordinators: **A. Bernardi** (a.bernardi@isac.cnr.it), **J. Ranogajec** (janjar@uns.ac.rs)

WG1 - NANO AND ADVANCED MATERIALS AND THEIR APPLICATIONS

R. Giorgi (NANOFORART), M. Favaro (NANOMATCH)
giorgi@csgi.unifi.it, favaro@icis.cnr.it

WG5 - ENVIRONMENT AND HEALTH IMPACT

F. Becherini (NANOMATCH), J. Leben (HEROMAT)
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WG2 - INNOVATIVE TECHNOLOGIES AND TOOLS

R. Furferi (IMAT), P. Storme (PANNA)
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WG4 - PERFORMANCE ASSESSMENT

C. Miliani (HEROMAT), L. Bozec (NANOFORART)
costanza.miliani@cnr.it, l.bozec@ucl.ac.uk

WG3 - TECHNOLOGY TRANSFER AND MARKET OPPORTUNITY

A. Patelli (PANNA), K. Seymour (IMAT)
alessandro.patelli@venetonanotech.it, k.Seymour@sral.nl

WG6 - OPPORTUNITIES FOR SMES

L. Pockelé (NANOMATCH)
luc.pockele@red-srl.com

PROJECTS



<http://www.heromat.com>



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



<http://www.nanoforart.eu>



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



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



SEVENTH FRAMEWORK
PROGRAMME



www.nanomech.eu



NANORESTART



HORIZON 2020

NANOMaterials for the RESToration of works of ART

NANORESTART focuses on
nanotechnologies and contemporary art

TOPIC: NMP-21-2014

“Materials-based solutions for protection or preservation of European cultural heritage”

Duration:

42 months as of June 2015

Budget:

about EUR 9 million

Why? Contemporary art is a major challenge for conservators since there is a significant lack of established conservation methodologies that can safely tackle the often extremely fast degradation of materials used by contemporary artists. The most effective way to solve this issue is to **develop specific materials to counteract the degradation and consolidate works of art.**



Coordinated by



CSGI



26 partners
from **14**
countries over the
word



NANORESTART

Trademarks already registered by CSGI
under the EU project NANOFORART and already available to conservators



HORIZON 2020

Nanorestore® (distributed by CSGI)

Nanorestore Paper®

Nanorestore Gel®

Nanorestore Cleaning®

Nanorestore Plus®*

18 NEW PRODUCTS distributed by CSGI





SOLUTIONS
for
CONSERVATION
of CULTURAL HERITAGE



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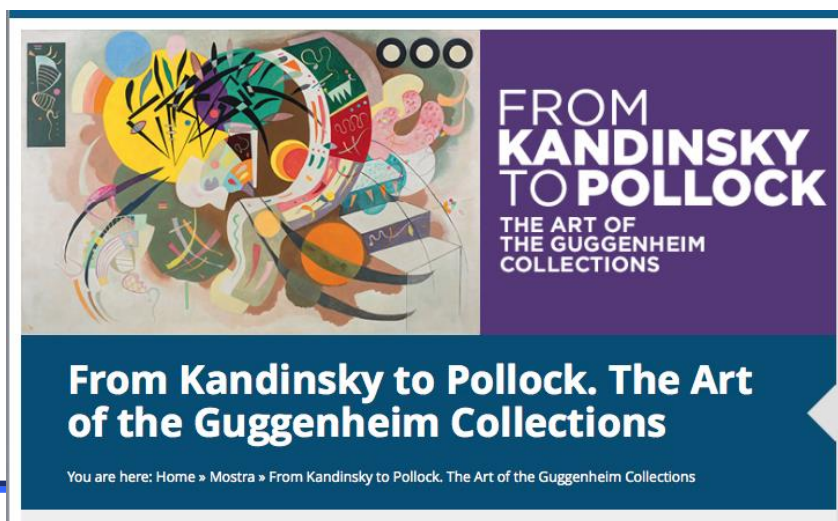
For more information check our website:

<http://www.csgi.unifi.it/>

Or write to products@csgi.unifi.it

* registered by CSGI under the NANORESTART project

We have already tested some of the new materials and methodologies coming from the EU project for the cleaning of important works of art, such as **the masterpiece of Pollock, named "Two"**, which is now on exhibition at Palazzo Strozzi, in Florence: "From Kandinsky to Pollock. The Art of the Guggenheim Collections"



Jackson Pollock, Two

International Consortium for
Photographic Heritage

PHOTO CONSORTIUM



www.photoconsortium.net



International association to promote and
enhance photographic heritage

A novel access point to **photographic culture**

A **centre of expertise** and knowledge on digitisation,
digital archives, and metadata standards

A network for the research on the use and reuse
of photography within **virtual exhibitions**, **virtual
museums**, **virtual reality applications**

An aggregator for photography to Europeana

A travelling international exhibition "All Our
Yesterdays (1839 - 1939): Life Through the Lens
of Europe's First Photographers"

SIGN-HUB

- 10 participants from 7 countries (D, E, F, I, ISR, NL, TR) – PI: Josep Quer (Universitat Pompeu Fabra, Barcelona)
- Four tasks: (i) sign language grammars; (ii) atlas of grammatical structures; (iii) sign language assessment; (iv) cultural and linguistic heritage of elderly signers
- Goal (iv): semi-structured interviews with 20-30 signers for each country, age >70 (D, E, I, NL, TR); use of existing archive materials (F, ISR)
- Life experiences as deaf person in hearing society: family, school, work, etc. Memories of major European historical events from a Deaf perspective.
- Recordings will be subtitled, and a documentary film will be produced.



- 1 Subject: Participatory Governance in Cultural Heritage
- 2 Approach: 34 experts from around Europe
- 3 Method: intensive workshop, paper, presentation
- 4 Consensus: reached on key challenges and priorities
- 5 Outcome: report presented to OMC
- 6 Learning: discussed at European Cultural Forum

HERILIGION

the heritagization of religion and the sacralization of heritage in contemporary Europe

- We investigate the heritagization of religious sites, objects and practices in relation to religious and secular experiences.
- We explore secular and religious forms of sacralisation linking past, present, future.
- We aim at a theoretical and empirical understanding of the consequences of the heritagization of religious sites, objects and practices which were not considered heritage before.
- We aim at a theoretical and empirical understanding of the possible tensions and conflicts arising from heritagization, as it involves a secular gaze that sacralizes non-religious aspects of religious sites, objects and practices.
- We aim to contribute to public awareness and debate on such sensitive issues by working together with cultural and media institutions.

[illegible]

AN-AMERICAN examines the dynamics of competing postwar memories of Nazism, Communism and fascist terror at work in the European space and aims to offer tools which can potentially offer a coherent way of theorising 'storytelling' that integrates different histories and divergent memories. 'Heritage as narrative' is articulated through national experiences and tropes of resistance, collaboration, occupation, and victimhood and perpetration and we consider how these affect and undermine the manner in which heritage is perceived and used in further conflict areas. We do so through transnational analyses of existing narratives of war, resistance, and victimhood in museums, monuments, and mass media, museums, monuments and education), the processes of signification and appropriation and mainstream historical discourses and how they might overshadow, complement, or conflict perspectives.

The project examines *testimonios* as integral of visitor experiences and a subaltern research material on camps in the digital era. It thus aims to collect, analyze and *rethink* interview collections so that they open up *paradigmatic* presentations of histories or *subaltern* space contextual information related to these sites. We study the past, present and future role of audio and video testimonies in safeguarding, underlining and/or *rethinking* the historical memory of the camps. We can account for a previously uncharted *micro-histories* or become an additional source regarding representations of victimhood, agency or responsibility, they provide us a reason for reflection and experimentation. These types of sources also support a differentiated understanding of *political* memories of conflicts of the 20th century and are presumably more flexible in conveying the *mutually shared effects* of these pasts. They also support a differentiated understanding of the *complex* simplifications of conflicted pasts. If *ACCESS* aims to convey the multiple perspectives on individual experiences circumscribed to campscauses.

CAI-EXSS explores *digital lands* in which new technological and methodological tools can help identify and provide access to buried physical traces and landscape evidence within and within camps. The methodology will draw upon state-of-the-art techniques derived from archaeology, landscape investigation, geography and *digital humanities* in order to *locate, recover and digitally preserve* landscapes of mass violence. Recent advances in remote and minimally-invasive archaeological methods, when coupled with digital tools, can help to identify and recover traces of mass violence. We want for sensitivities surrounding conflict sites, they also facilitate much more detailed analysis of both the areas within the boundaries of camps and surrounding *landscape*. We use novel applications of satellite remote sensing, airborne and terrestrial laser scanning (LiDAR), drone (UAV), terrestrial topographic and geophysical survey, and more advanced digital tools to create *digital landscapes* that can be viewed in detail, their three-dimensional landscape models that also incorporate aerial imagery, photographs and maps, as state-of-the-art educational tools

FACTORYS now examines the potential of digital tools to offer new mechanisms to connect local, national and global audiences to access conflicted history, without factual, time or location constraints. Virtual and augmented reality can be particularly useful at sites where no visible remains survive above the ground, as it can substitute traditional visitor experiences and provide an understanding of the campaigns as they unfolded. FACTORYS also provides a means of presenting the reconstructed sites through the assimilation of the 3D visualisations and the subsequent hearing of documentary evidence (e.g. material traces, artefacts, testimonies, photographs, media, narratives and memories) connected to landscapes, monuments, memorials and museums. Through Virtual Augmented and Mixed Reality (VAMR) and other forms of digital media we provide interactive, spatial tools that can be used online, within museums, galleries, schools and universities. FACTORYS is a tool for the digital reconstruction of conflict has arguably not yet been fully realised and we aim to provide new means of transporting and raising awareness

ASSOCIATED PARTNERS

HERA

PROJECT FINANCED BY

IC-ACCESS aims to develop inclusive strategies to provide access to Nazi and Stalinist 'campsites' as sites of remembrance, education and research. Most of these have been demolished; others are either monumentalized without physical remnants or the history they stand for has been erased. Hence the challenge of a sustainable (re-)use of these often-contested 'heritagescapes' demands a transnational, interdisciplinary and integrated approach. Research questions include: How do we best valorize their dissonant heritage, given the multiplicity of users, memorial practices and visitor expectation, incorporate and display testimonial material of their problematic history, and preserve, use and add value to them? This project examines campsites: Westerbork, Bergen-Belsen, Treblinka, Faldstad, Jasenovac, Lety, and Jáchymov. The objectives are three-fold: to evaluate the cultural dynamics and narratives that have shaped the safeguarding and significance of these selected campsites; to identify and analyze the ethics and practices of their preservation and presentation; and finally to develop state-of-the-art strategies and implement innovative tools which provide sustainable in-situ and virtual forms of investigation and representation. Through new transnational partnerships, outputs of the project include 1) publications and educational materials, 2) workshops and community interventions, 3) digital mapping and interactive display tools; these will unravel and problematize new physical evidence and heritage paradoxes, and stimulate further research, exchange, and debate. With relevant stakeholders the project will share cutting-edge ways of increasing inclusivity and accessibility to European campsites.

IC-ACCESS (HERA.15.092)

01/04/2016 - 31/03/2019

REFLECTIVE-1-2014

Number	Short Name	Name	Role	Country
1		Accessing Campscopes: Inclusive Strategies for Using European Conflicted Heritage (IC-ACCESS) — ERA-LEARN 2020		
2		NTNU Norwegian University of Science and Technology	Partner	Norway
3		Staffordshire University	Partner	United Kingdom
4		Faculty of Philosophy and Arts, University of West Bohemia	Partner	Czech Republic
5		Freie Universität Berlin	Partner	Germany
6		Department of Communication and Information Technology, Universitat Pompeu Fabra	Partner	Spain
7		Post Bellum	Observer	
8		Herinneringskamp Westerbork	Observer	
9		Jasenovac Memorial Site	Observer	
10		Falstad Centre	Observer	
11		Lidice Memorial	Observer	
12		Muzeum Walki i Męczeństwa w Treblince	Observer	
13		Bergen Belsen Memorial	Observer	
14		Wiener Wiesenthal Institut	Observer	

ASYMMETRICAL ENCOUNTERS

Digital Humanities Approaches to European Cultures through Historical Newspapers

- How did the largest and most culturally powerful countries like England, France and Germany influence public debates in smaller countries like the Netherlands, Belgium and Luxembourg? What roles have transnational cultures played in the process of European integration between 1815 and 1992?
- This project explores these questions by using long runs of digitized newspapers, and applies multi-lingual text mining techniques to explore the nature of European cultural heritage.
- The project involves an international and interdisciplinary consortium of scholars.
- The project seeks to advance the text mining of digital sources technically as well as methodologically.
 - Our sources are digitized, historical newspapers from across Europe.
- Unlike many digital history projects, ASYMENC is driven by three historical case studies.



The Rolling Stones in the Hague: an image showing the connection between youth and violence. (De Telegraaf, 10 August 1964)



Clusters of words that appear near the word "metropolis" in The Times. The pictures give an indication that discussions of the city shift from an emphasis on health, water issues, sewage, and death in the nineteenth century to emphasizing the police and courts in the twentieth.



Ad showing Heineken's strategy of appealing to all cultures. (De Telegraaf, 19 June 1959)



CRUSEV

Cruising the 1970s:
Unearthing Pre-HIV/AIDS
Queer Sexual Cultures



How might we best reconstruct
and understand aspects of
queer culture from the decade
before HIV/AIDS, and what
can this knowledge contribute
to both the present day and
the future?



modernist reinventions of the rural landscape

MODSCAPES

modscapes.ulb.be
[modscapes\[at\]ulb.ac.be](mailto:modscapes[at]ulb.ac.be)

RURAL LANDSCAPES

produced by large-scale agricultural
improvement / colonization schemes
planned in the 20th century throughout
Europe and beyond
in different political and ideological
contexts

CONCEPT OF LANDSCAPE

unifying paradigm
trans-disciplinary approach to tangible
and intangible legacies
bridge research, practice and policies
test outcomes against current challenges

SHARED CULTURAL HERITAGE

raise awareness around European history
combine research-driven and bottom-up
participatory activities
enable better understanding of common
patterns and diversities of our national
identities
help to support shared European
narratives.

Sustainability



- ☐ Perceived need: how do the results of a current/completed project help inform future projects?
- ☐ Emerging need: how does a completed project track the impact of its results?
- ☐ Project network: satisfactory for current projects, but what about completed projects?
- ☐ Other collaborative models: meetings structured around research impact case studies?

The future of the network



- ❑ Open list of projects
- ❑ 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
- ❑ “Pass the baton” from project to project to guarantee the sustainability of the network beyond the duration of a single project
- ❑ Each project can contribute in the way that best fits its specific objectives



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

Second Policy Seminar, Brussels, 23 May 2016

Official Media Partner

DIGITAL **CULTURE**
www.digitalmeetsculture.net

What RICHES can offer

❑ Mailing list (chprojects-networking@promoter.it, currently 96 subscribers)



The screenshot shows the RICHES website homepage. At the top is the RICHES logo and navigation links: HOME, RESEARCH, POLICIES, ALL DOCUMENTS, ABOUT US. Below this is a section titled 'EC Projects Networking' with a date of 28-10-2015. The text describes a series of networking activities involving major EU-funded projects in Cultural Heritage and Social Science and Humanities. A list of activities follows: reflecting on the impact of cultural heritage projects, sharing knowledge about targeted communities, and identifying synergies. Below this is a section for 'First Networking Session for EC projects' dated 19 October 2015. A list of participants and topics is provided, including Civic Epistemologies, Cre8TV, CulturalBase, Cultural Heritage Counts for Europe, ERIH, GRAVITATE, HERA, and HEROMAT. On the right side of the page, there are sections for 'LATEST DOCS' and 'DOCS BY TYPE', listing various documents like 'European Policy Brief: European Minorities and Identity' and 'Dissemination Materials'.



The screenshot shows the RICHES project website. At the top is the RICHES logo and navigation links: WEBSITE, RICHES RESOURCES, PROJECT, PARTNERS, RESEARCH FIELDS, ACTIVITIES, OUTCOMES, NETWORK, CONTACTS. Below this is a section titled 'PRESENTATION OF THE PROJECT' with a description of the project's goals and a list of partners. On the right side, there is a 'CONTACTS' section with a list of project coordinators and managers. Below this is a 'COORDINATOR' section with the Coventry University logo. At the bottom, there is a 'PARTNERS' section with logos for Coventry University, PROMOTER, and HANSESTADT ROSTOCK.

❑ Dedicated showcase on Digital Meets Culture (www.digitalmeetsculture.net)

❑ Dedicated section on the RICHES resources website (resources.riches-project.eu)



RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

Second Policy Seminar, Brussels, 23 May 2016

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Follow us on:

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

<http://www.digitalmeetsculture.net/riches/>

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