



RICHERS

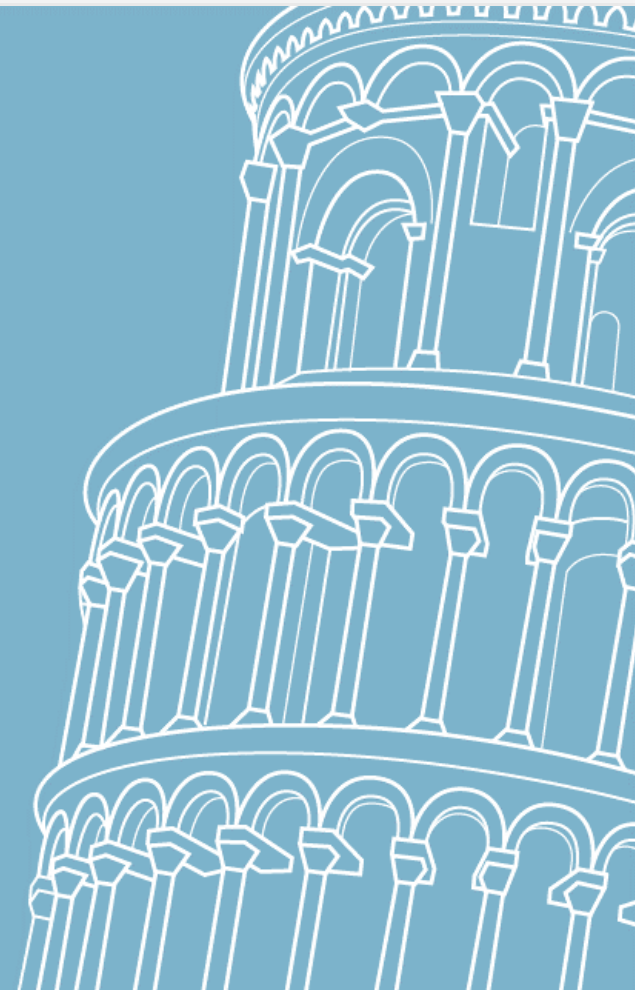
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS

RICHERS INTERNATIONAL CONFERENCE

PISA, 4-5 DECEMBER 2014

MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



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WHAT



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

GENERAL OBJECTIVE

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.

«Recalibrating Relationships: bringing cultural heritage and people together in a changing Europe and finding new ways of engaging with heritage in a digital world».



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RESEARCH



RICHES' research general focus is on change:

on the decentring of culture away from institutional structures towards the individual and on the questions which the advent of digital technologies are posing in relation to how we understand, collect and make available Europe's cultural heritage (CH).



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WHO



Riches draws together 10 partners from 6 EU countries and Turkey:

Coventry University (UK) – Project Coordinator

Promoter Srl (IT) – Communication Manager

City of Rostock (DE)

National Museum of Ethnography, Leiden (NL)

Waag Society (NL)

University of Exeter (UK)

I2cat Foundation (ES)

University of Southern Denmark (DK)

Prussian Cultural Heritage Foundation (DE)

Turkish Ministry of Culture and Tourism (TR)



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QUESTIONS TO BE ANSWERED



RICHES wants to answer the following questions:

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



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GOALS (1)



1. to develop the **conceptual framework** of its research;
2. to investigate the **context of change** in which CH is preserved, made and transmitted;
3. to identify the **directions to be taken** to maximise the impact of CH on social development;



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GOALS (2)



4. to devise **instruments and methodologies for knowledge transfer**, exploiting the potential of CH through digital technologies for the EU economic growth;
5. to tell **stories related to Mediated and Unmediated CH**, through concrete case studies;
6. to produce **evidence-based policy recommendations** and **best practice guidelines**.



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RESEARCH AREAS (1)



RICHES research explores how development and growth in Europe can be stimulated by digital technologies.

A wide range of focus is taken into account for the investigation:

- ❑ IPR issues, arising from the move from analogue to digital media;
- ❑ context of change in which CH is held, preserved, curated and accessed;
- ❑ mediated and unmediated heritage;
- ❑ context of change in which performance-based CH is made;



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RESEARCH AREAS (2)



- ❑ transformation of physical spaces, places and territories;
- ❑ traditional skills transferred into innovative production methods for the creative industry;
- ❑ digital CH practices for identity and belonging;
- ❑ co-creation and living heritage for social cohesion;
- ❑ structures for community and territorial cohesion;
- ❑ CH and places;



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RESEARCH AREAS (3)



- ❑ economics of culture and fiscal issues;
- ❑ innovation and experimentation in the Digital Economy;
- ❑ museums and libraries adopting digitisation and digital services;
- ❑ digital exhibitions;
- ❑ virtual performances;
- ❑ Public-Private-Partnership.



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EXPECTED IMPACTS (1)



- 1. Social Impact:** digital technologies will challenge the “democratic deficit” existing between producers/curators and consumers/users of CH;
- 2. Economic Impact:** the models of skill and technology-transfer developed by RICHES, will influence the production methods in the sectors of fashion and product design and will have wider applicability to many other sectors;
- 3. Cultural Impact:** through digital technologies, performance-based CH will stimulate innovative interactions with cultural audiences, offering models to be re-used for other CH domains;



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EXPECTED IMPACTS (2)



- 4. Educational Impact:** through the co-creation work undertaken by the partners, RICHES will influence educational processes offering novel learning opportunities and new resources for teachers and learners;
- 5. Technological Impact:** RICHES will identify the real requirements of the CH sector, creating the conditions for a truly user-driven technological research.



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TARGET USERS



The RICHES outcomes are targeted towards:

- ❑ cultural ministries of member states within and beyond the project;
- ❑ regional, national and state authorities, EU Institutions;
- ❑ CH organisations;
- ❑ AHSS experts and researchers;
- ❑ public administrations;
- ❑ SMEs working in the digital cultural economy;
- ❑ industrial associations and organisations dealing with creative industries;
- ❑ general public and citizen-scientists.



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FIRST OUTCOMES (1)



Development of the common background of the research:

The RICHES Taxonomy

- it is a **theoretical framework of interrelated terms and definitions**, referring to the new emerging meanings of the digital era (*digital library, co creation, virtual performance*)
- it classifies a wide range of concepts in **categories of terms**
- outlining the **conceptual field of digital technologies applied to CH**, it constitutes the background that guides the RICHES studies...



RICHES TAXONOMY, THE FOUNDATION OF THE PROJECT'S RESEARCH

The advent of digital technologies has brought new creative practices and transformed the Cultural Heritage's traditional methods of preservation and promotion. As CH institutions and artists are rethinking and remaking themselves, shifting from traditional to renewed practices using new technologies and digital facilities, new meanings associated with terms such as "preservation", "digital library", "virtual performance" emerge every day. A variety of definitions of these CH-related concepts are shared and used interchangeably, making difficult the task of research and recognition.

OBJECTIVES

How we re-think and explain this new terminology is one of RICHES' main objectives – to understand how change in Europe today, such as the advent and increasing use of digital technologies, impacts upon European cultural heritage (CH). The development of the taxonomy will provide the conceptual framework for the research programme, through an agreed baseline of terms, definitions and explanations in order to give a rigorous, coherent and global approach to the project.



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FIRST OUTCOMES (2)



The RICHES Taxonomy, comprising around 90 alphabetically ordered terms, has been developed through

- the shared work of the **project consortium**
- the contribution of people participating in the **first RICHES workshop** (13th of May 2014) and
- the revision of an **editorial team** constituted by several consortium members.

The RICHES Taxonomy is online at

<http://www.riches-project.eu/riches-taxonomy.html>

and will be constantly updated and improved, throughout the project's lifetime, with the help of the RICHES Network of Common Interest and visitors to the RICHES website.



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THE TAXONOMY



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RICHERS Taxonomy

A B C D E G H I K L

■ [e-infrastructure](#)

In a general sense, an e-infrastructure is an enhanced networks, tools, resources, and social and organisational resources and advancement of collaborative work in a digital infrastructure in the digital heritage domain. Heritage from many countries, institution shared, retrieved, stored, and accessed of information and communication technology.

■ [European society](#)

Emerging from centuries of intra-European colonialism, European society and heterogeneity. Both ancient tradition celebrated and sometimes contested. As of values – tolerance, respect for individual of expression – are commonly espoused. states that comprise the continent of Europe economically and culturally interconnected European Union. However, European social historical and cultural terms, is not synonymous particular territorial, jurisdictional or super

■ [Exceptions and limitations to copyright](#) EU context

Things that may be done with a work prior consent of the owner of the copyright. It contains a closed list of exceptions and incorporate into their domestic laws. In relation to the right of reproduction these include: photographic reproductions on paper or any similar medium of



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RICHERS Taxonomy

A B C D E G H I K

■ [Analogue and digital](#)

'Analogue' indicates the quality of a characteristics of another object. An photography, which generates an art means of chemical processes. The a characterised by information transmission continuous transmission signal. By v represents physical magnitudes (such binary system of values (1-0, positive). Within the Cultural Heritage sector, has been an extended practice growth. In many cases, an artwork may exist. For example, a photograph may have scanned version. The analogue and advantages for storing, displaying art objects. Analogue versions are the representations, while digital version reduction. Yet, digital formats have their capacity to aggregate different still images), the ease of transfer and storage of large amounts of data.

Sources:

Oxford English Dictionary. 'Analogue' <http://www.oed.com/>

■ [Assignment of copyright](#)

An assignment (assignation) of copyright is an outright transfer of the ownership of the economic rights in the copyright to a third party. Some jurisdictions (e.g. France) in the droit d'auteur tradition do not permit assignation. National rules will dictate the formalities required, for example who has to sign the assignation (whether the assigner and the assignee) and



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RESERVED AREA

RICHERS Taxonomy

A B C D E G H I K L M O P R S T U V

■ [Data migration](#)

Refers to the process of transferring data for storage into different types of computer platforms or systems. For example data initially stored onto floppy-drives may be transferred into CDs or DVDs. Data migration can be dictated by a variety of factors, from a technology becoming obsolete (such as the floppy-drive), to the need to upgrade or replace a system.

■ [Digital Age](#)

The digital age describes the current period in human history, which is characterised by the rapid and paradigmatic transformation of information and communication systems brought about by advances in computer-based technology. The shift consists in the passage from systems based on analogue technology (that is based on continuous values) to digital systems (technology based on discrete, binary values). The binary language of digital systems has contributed to a fundamental transformation in the nature of information and, therefore, in the concept of communication: the technological capacity to store, transmit and process information has grown exponentially in terms of quantity and speed. That has had a great economic, and, above all, social impact: using a wide range of devices, people can create, share and receive an incredibly large quantity of information and data very quickly from one side of the world to the other.

■ [Digital art](#)

Digital art is produced when digital technologies give a substantial contribution to the creation of an artistic work. This implies that digital

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FIRST OUTCOMES (3)



Three co-creation session held in **Amsterdam** and **Leiden** between 27 Sept and 15 November 2014, organised by **Waag Society** and **Leiden's National Museum of Ethnology**. What are the co-creation sessions?

They are experimental activities aimed at demonstrating how the public can be creator (and so co-creator, together with the heritage professionals) as well as user of cultural contents.

The results of these initiatives are presented during this conference in the afternoon of 5 December...



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5 December 2014, Pisa...



...let's be creative together!



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FIRST OUTCOMES (4)



The move from analogue to digital and new forms of IP...

RICHES is at the forefront of re-thinking the intersections between cultural heritage, copyright and human (cultural) rights in the digitised era.

Through two case studies

- the **co-creation sessions held in the Netherlands** and
- the **National Library of Ankara** (digitisation stage + user needs)

RICHES analysed the tension between human cultural rights (presenting CH as public good) and the traditional copyright law (focused on the commodification of culture, private property, ownership and control)



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FIRST OUTCOMES (5)



The move from analogue to digital and new forms of IP...

The last two decades have witnessed significant changes to the ways in which our CH is created, used and disseminated. From the once linear, hierarchical and authoritative relationships between memory institutions and the user of CH, the digital era is forcing us to re-think every aspect of our CH ecosystem.

A challenge for the RICHES project is investigating how the groups involved in the creation, selection and mediation of CH within the analysed case studies can benefit from the cultural rights articulated in the UNESCO Conventions.

CH and IP contextualised within a Human Rights approach may form the foundation for the challenges to cultural hegemony.



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THE RICHES EVENTS



RICHES was kicked-off in Brussels, on 9-10 December 2013.

Planned events and meetings are:

- ❑ «Conceptual Framework» workshop in **Barcelona**, 13 May 2014;
- ❑ 3 co-creation sessions in **the Netherlands**, (27 Sept., 25 Oct. and 15 Nov. 2014);
- ❑ International conference in **Pisa**, 4-5 December 2014;
- ❑ «Context of change» workshop in **Ankara**, May 2015;
- ❑ Policy seminar in **Germany**, September 2015;
- ❑ «Role of CH in social and economic development» workshop in **Berlin**, November 2015;
- ❑ Policy seminar in **Brussels**, February 2016;
- ❑ International conference in **Coventry**, March 2016.



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