



RICHERS

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

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

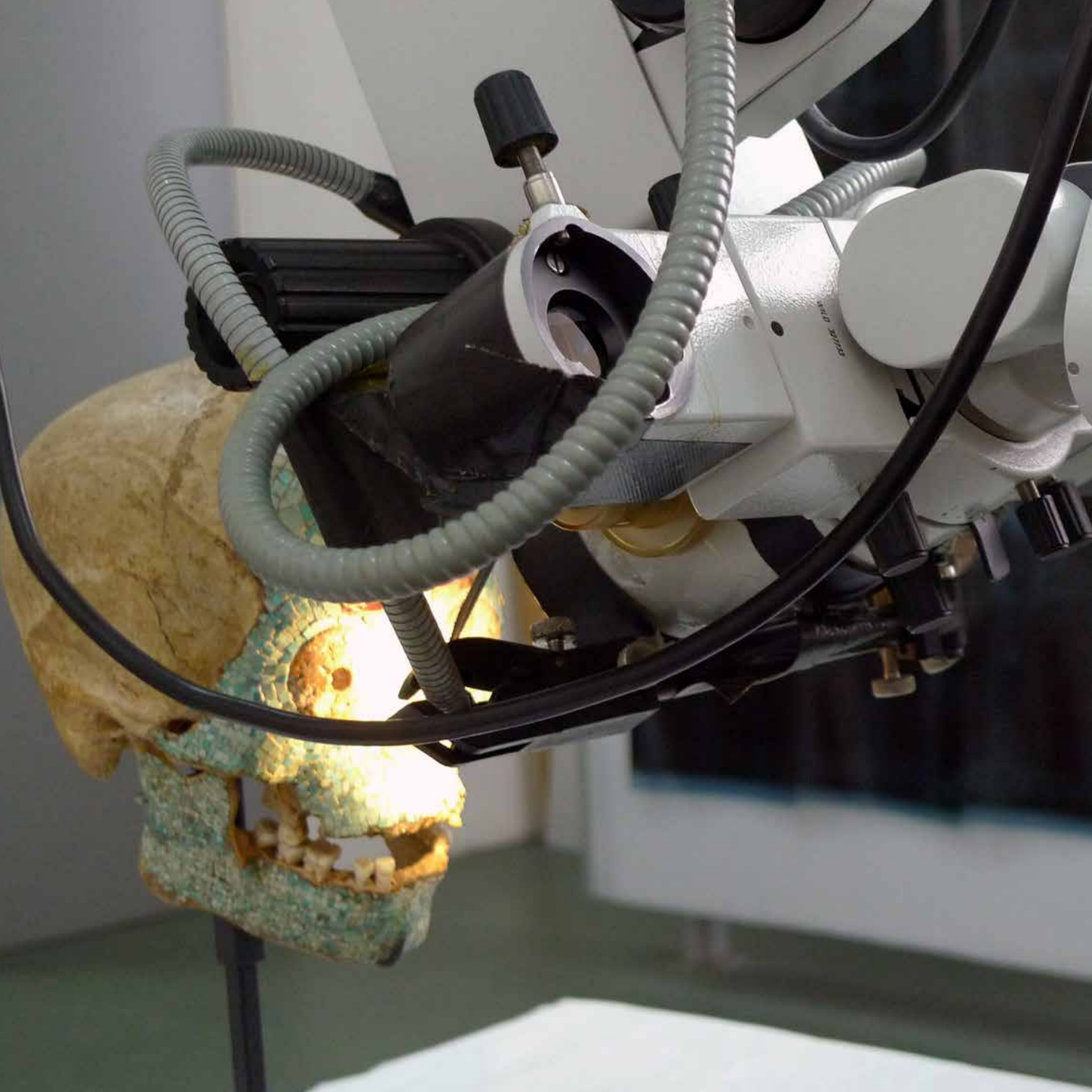
RICHES (Renewal, innovation & Change: Heritage and European Society) is a research project about change; about the decentring of culture and cultural heritage away from institutional structures towards the individual; about the questions which the advent of digital technologies is posing in relations to how we understand, collect and make available Europe's cultural heritage (CH).

Though enormously rich, Europe's CH is often locked away, or crumbling, or in a foreign language, or about a past which to many people seems of little relevance. But this is changing.

As digital technologies now permeate all of society, compelling us to rethink how we do everything, we ask questions: how can CH (Cultural Heritage) 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 European 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 and economic actors? How can CH be a force in the new European economy?

RICHES will research answers to these questions by drawing together ten partners from six European countries and Turkey, experts from cultural institutions, public and national administrations, SMEs, the humanities and social sciences. Its interdisciplinary team will research the context of change in which European CH is transmitted, its implications for future CH practices and the frameworks (cultural, legal, financial, educational and technical) to be put in place for the benefit of all audiences and communities in the digital age.



OBJECTIVES

The RICHES research programme has two main goals: to understand how the whole value chain of CH, from curation and preservation, to access and participation to cultural events and transmission to next generations, is influenced by the digital change; to shorten the distance between people and CH exploring co-creation processes and involvement of the media. These general goals refer to the following specific objectives:

- ▶ to develop and establish the conceptual framework of the research, defining terms, setting up networks and developing new understandings of CH-related copyright and IPR in the digital age;
- ▶ to investigate the context of change: to study the forces that apply to CH in this context, to design the scenarios in which CH is preserved, made and performed and to foresee the methods of digital transmission of CH across audiences and generations;
- ▶ to identify the directions to be taken to maximise the impact of CH on social and community development within the identified context of change;
- ▶ to devise instruments and to elaborate methodologies for knowledge transfer, developing innovative skills, creating new jobs and exploiting the potential of CH through digital technologies in order to foster the economic growth of Europe;
- ▶ to tell stories related to Mediated CH (managed, curated, transmitted through institutions, such as museums, archives, libraries, government agencies or broadcast agencies) and Unmediated CH (independently produced, transmitted, shared or existing) in which the results of the research are given practical application, illustrated and validated with end-users through concrete case studies;
- ▶ to produce evidence-based policy recommendations, foresight studies, toolkits for building awareness platforms, best practice guidelines for establishing cooperation initiatives.



IMPACTS

The main means of ensuring that the RICHES outputs achieve maximum impact will be for the project to generate wide general knowledge of all the resources developed by the partners. RICHES impacts will be principally: social, economic, cultural, educational and technological.

- ▶ Social impact: digital media offer the potential to challenge the ‘democratic deficit’ that exists between producers/curators and consumers/users of CH, encouraging users to engage in their cultural heritage;
- ▶ Economic impact: the models of skill and technology-transfer developed through the project will influence production methods and capabilities in the two identified sectors of fashion and product design, having wider application in many other sectors, such as heritage institutions, cultural tourism, cultural industries, SMEs and the wider creative industries;
- ▶ Cultural impact: A special focus of RICHES is on performance-based CH as a kind of heritage able to stimulate innovative interactions with cultural audiences, offering models to be adapted and re-used for other CH domains;
- ▶ Educational impact: RICHES will influence educational processes by offering novel learning opportunities for users and, through the co-creation work undertaken by the partners, tools for the creation of user-generated learning objects, thereby providing resources for teachers and learners;
- ▶ Technological impact: RICHES will create the conditions for a truly user-driven technological research pull, as opposed to the technology push that has so often characterised past initiatives.

RESEARCH FOCUS

- ▶ The Taxonomy of terms and definitions which will support the project's research. In the digital era, CH institutions are rethinking and remaking themselves, using new technologies and digital facilities. New meanings associated with terms such as "preservation", "digital library", "virtual performance" and "co-creation" emerge every day. The research activity will establish a taxonomy of terms and definitions outlining the conceptual field of digital technologies applied to cultural heritage.
- ▶ The move from analogue to digital and new forms of IP (Intellectual Property): developing a framework of understanding of copyright and IPR laws as they relate to CH practice in the digital age;
- ▶ The context of change in which CH is held, preserved, curated and accessed: understanding how digital practices are transforming the traditional CH practices of cultural institutions e.g. libraries and museums;
- ▶ Mediated and unmediated heritage: gaining further understanding of the relationship between "living" or contemporary media and what is formally considered to be CH;
- ▶ Context of change in which performance-based CH (especially dance and body-based performance practices) is made;
- ▶ Transformation of physical spaces, places and territories: evaluating how transformation is impacting upon the relationship among administrators, citizens, civil society and economic sector and how digital communications are supporting dialogues and exchanges;
- ▶ Skills and jobs: investigating the new contexts in which traditional hand-making skills and knowledge can be transferred into advanced manufacturing sectors through the use of digital technologies and exploring how old skills within new contexts can generate competitive advantage for the European creative industries;
- ▶ Digital CH practices for identity and belonging: understanding the full consequences of the introduction of new digital practices in the CH domain and their impact on issues of identity and belonging;
- ▶ Co-creation and living heritage for social cohesion: exploring what we can learn and how we can

capture and document living heritage through co-creation methods, with special attention given to media and museums;

- ▶ Structures for community and territorial cohesion: considering how rural and urban places can be connected by networks of multiple dimensions. What is the role of digital technologies in facilitating these connections and what are the benefits of this digital form of CH transmission?
- ▶ CH and places: study of place making, promotion and commodification of CH resources. The research will be centred upon public administrations adapting landscapes and monuments and re-using historical buildings to generate sustainable models to improve the quality of life and foster cultural tourism. Four case studies: Monastery of the Holy Cross in Rostock, Germany, the Hama-monou district in Ankara, Turkey, the Empuries site in Spain and the adoption of historic buildings for cultural destinations in towns of the Arno Valley in Tuscany, Italy,;
- ▶ Economics of culture and fiscal issues: providing an economic analysis of the impact of taxation and public-private support on CH and providing an improved understanding of the geography of cultural activities and ways in which fiscal policy can become more efficient in the age of digitisation;
- ▶ Innovation and experimentation in the Digital Economy: the research will be devoted to investigating how the use of digital technologies can transform the ways in which we understand our CH, the ways that we engage with and alter it and how we communicate and participate within it; the research will aim to identify the best of what is currently being done and ensure that it is appropriately translated into the CH sector within the digital economy;
- ▶ Museums and libraries adopting digitisation and digital services for preservation, access and transmission. Particular attention will be given to users of these services in terms of needs, expectations and requested skills;
- ▶ Digital exhibitions and Virtual performances;
- ▶ Public-Private-Partnership: exploring how public-private initiatives can support CH reuse, exploitation and transmission of digital CH.



THE CONSORTIUM

The consortium membership has been carefully selected in order to achieve a truly interdisciplinary balance of scientific expertise and research excellence across a range of academic social science and humanities disciplines, of relevant professional knowledge, skills and practices and of geographic location.

The ten consortium partners come from six European countries - Denmark, Germany, Italy, the Netherlands, Spain, the UK - and one associate country, Turkey. These countries represent a wide range of organisations and their countries offer a spectrum of different national policies and programmes for CH.

Alongside the balance of national and regional dimensions, the range of necessary research disciplines has been considered. Major established academic research institutions are engaged in the RICHES project from SSH (Socio-economic Sciences and Humanities) and arts disciplines including: history, human geography, sociology, law, economics, digital archiving, crafts and design, dance and performance.

COVENTRY UNIVERSITY, COVUNI, UNITED KINGDOM

HANSESTADT ROSTOCK, ROSTOCK, GERMANY

STICHTING RIJKSMUSEUM VOOR VOLKENKUNDE, RMV, LEIDEN, THE NETHERLANDS

STICHTING WAAG SOCIETY, WAAG, AMSTERDAM, THE NETHERLANDS

THE UNIVERSITY OF EXETER, UNEXE, UNITED KINGDOM

PROMOTER SRL, PROMOTER, ITALY

FUNDACIÓ I2CAT, I2CAT, SPAIN

SYDDANSK UNIVERSITET, SDU, DENMARK

STIFTUNG PREUSSISCHER KULTURBESITZ, SPK, GERMANY

TURKIYE CUMHURİYETİ KÜLTÜR VE TURİZM BAKANLIĞI, KYGM, TURKEY



NETWORK OF COMMON INTEREST

In order to enhance its pan-European dimension and given the highly-focused nature of its research, RICHES wants to enlarge its network, establishing and nurturing a sustainable Network of Common Interest, consisting of experts and researchers in the relevant fields coming from outside of the RICHES partnership. The RICHES partnership seeks stimulating cooperation with experts from cultural institutions, public and national administrations, SMEs, the humanities and the social sciences and also for synergies with other projects, sharing common objectives.

The network will participate in project activities on a voluntary basis, supporting the research of RICHES both during the project and after its conclusion. Its members will share experience, promote standards and guidelines, seek harmonisation of best practice and policy, participate in questionnaires and surveys and act as a conduit for knowledge transfer from the project to policy makers, programme owners, cultural

institutions, SSH research organisations, civil society and private stakeholders.

The key instruments used to enlarge the RICHES Network and formalise its cooperation are the following:

- ▶ Cooperation Agreement for Individuals (to be used by experts who want to join RICHES network simply as representatives of themselves);
- ▶ Cooperation Agreement for Institutions (to be used by experts who want to join RICHES network as representatives of their company or institution);
- ▶ Memorandum of Understanding (to be used to establish cooperation with experts who want to join RICHES network as representatives of other projects).

MEHMET AKİF

İSTİKLÂL MARŞI ve ÇANAKKALE
KAHRAMANLIĞININ ŞAİRİ

Eser: İbrahim Alâettin Gövsa
Resimler: Münif Fehim

GÖNLÜNDE sumidi bir iman ve heyecan, elinde kuvvetli ve selis bir lisanı bulduğuna için Mehmet Akifin şiirleri çok tabii ve saadettir. Akif, esas itibariyle bir din şairidir. Bütün mevzuları usaktan, yokandan salıma teallük eder. Fakat eserlerinde ilâhî sefaletine veya müslümanlık namına bu naamıyıcılarca mücahedeyle hiç bir zaman telâhi etmek istemedi. O, dini ahkâm ve icmâlî kemal için mutlak bir âmil telâhi etmiş ve kendine göre bir müslüman medeniyeti düşülmüştür. Bu hülyası münekkapıya mütehammil olan bile ideali temis ve samimi idi. Şiiri, muayyen tesâlisin müdafa ve telkini için bir vâta olarak kullanılmakla beraber içi rûğârî bir adam olduğuna için yanlan birer basit nasihat hükümünde kalmamış ve en Sâli sanat eserlerinin seviyesine yükselmiştir. Hala nazımdaki büyük kudretiyile edebiyat terakümide eşi yoktur denilebilir. Nefî divan üslûbuna nasal hayret verecek bir hükimiyetle tasarruf ettiyse, Akif de halk dilini nazıma, hülasaca örsâ veznine koymak hususunda o nisbette büyük bir kudret gösterdi.

Mehmet Akif 1873'te İstanbul doğmuştur. Fatih müderrislerinden Hoca Mehmet Tahir efendinin oğludur. Babasından o zamanın medrese hocalarından arapça öğrendi ve İstanbul Mülkiye İdadisinde orta tahsilini bitirdi. On dört, on beş yaşlarında İken babasını kaybeden Akif, Sarıgül semtindeki evlerinin yannısından sonra ilimce hayli akıntıya düşmüş, bazı rahmen yoklukluk içinde çıkmıştır. İdadî tahsilinden sonra Mülkiye Baytar mektebine girdi ve orasını sınıman birincisi olarak bitirdi. Bir zaman eskî Orman ve Ziraat Nezaretinde haytarlığa ait işlerde ve bazı vilâyetlerin haytarlık teftişlerinde bulundu. 1908 inkilâbından sonra bu mesleği bırakmış ve kendini edebiyata ve ilmi meşguliyetlere hasretmiştir. Halkın Ziraat mektebinde, eskî Darülmüven Edebiyat Fekültesinde edebi-

şahbûna tayin edildi. Cihan Harbi esnasında propoganda ve tetkik vazifeleriyile Arabistana ve Almanya'ya gönderilmiştir. Birinci Büyük Millet Meclisinde Burdur mebusu idi ve İstiklâl marşını o sırada ve içinde bulunduğu heyecanlı meclislerde ve İstiklâl müdâfâsı günlerinde yazdı. Ondan sonra Misra gitmiş ve ölümlünden altı ay önceye kadar orada kalarak Misr Üniversitesi'nde Türk edebiyatı müderrisliğini yapmıştır. İstanbul'a ağır hasta olarak döndü ve 1936 senasının son günlerinde Öserek Edirnekapısı mozolûhuna gömüldü.

Mehmet Akif, 1908 inkilâbından önce "Servet-i Fikra", da Bedâyülü Acem, Üvvanı altında İran edebiyatından tercümeler neşretti. Bunlara bazıları mantık olarak tercüme edilmiştir ki, nazımdaki yetiğünmez kudreti o ilk yazılarında bile görüldü. 1908 Meşrutiyet devrinden sonra "Sırat-ı müstakim", ve "Sebilürrağat", gibi dini mecmualarda şiirlerini, dinî ve ahkâmî mahiyetteki makalelerini neşretti. Akif'in en esaslî eseri "Şa'hat",dır ki, yedi kitaplan mürekkeptir. Bunların ilk altısı İstanbul'da ve "Göğseler", adını taşıyan yedincisi Misra'da basıldı. Hepsi yedi yüz sayfa kadar tulmaktadır. Mehmet Akif Kur'an'da tercüme etmiş. Fakat bu mühim tercüme nesredilememiştir. Misrî Ferit Veddîden tercüme ettiği "Müslüman adını", ve Sa'it Halim Paşanın Fransızca eserinin tercümesi olan "Müslümanlaşmak", da basılmıştır. Arap ve İran dilini pek iyi bilir. Fransız edebiyatıyla da hayli meşgul olurdu. Türk halk diline çok derinden vâkıf. Halk dilini tabiriyle, darbümesalleriyile, ev ve aile lehçesiyile o kadar pürüslük ve kolay yazıyına bakı kiç bir şair muvafak olamazdı. İstiklâl marşı için yazdığı coşkan gültü. Büyük Millet Meclisinde kabul edilmiş ve buna mukabil verilerek istenen para mükâfatını Akif kabul etmemiştir. "Şa'hat",ın yedi kitabı içinde belki en kuvvetli olanı olan "Asem", dir. Hala vâkıf Ca-



Sıra ile nesredeceğimiz resimler

- 1 — AHİD
- 2 — Farahî
- 3 — Gazneli Mahmud
- 4 — İbnî Sina
- 5 — Alp Aalen
- 6 — Cengiz Han
- 7 — Celâleddin Rûmî
- 8 — Osman Gazi
- 9 — Yunus Emre
- 10 — Timurlenk
- 11 — Yıldırım Beyazıt
- 12 — Fatih Sultan Mehmet
- 13 — Hüseyin Baykara
- 14 — Yavuz Sultan Selim
- 15 — Barbaros Hayreddin Pa-
- 16 — Piri Reis
- 17 — Turgut Reis
- 18 — Fazulî
- 19 — Kanunî S. Süleyman
- 20 — Kâzım Ali Paşa
- 21 — Mimar Sinan
- 22 — Sokullu Mehmet Paşa
- 23 — Bâki
- 24 — Nefî
- 25 — Kâtip Çelebi
- 26 — Köprülü Mehmet Paşa
- 27 — Evliya Çelebi
- 28 — Köprülü F. Ahmet Paşa
- 29 — Nâbi
- 30 — İbrahim Müteserrika
- 31 — Nedim
- 32 — Mütercim Asım
- 33 — Dede İsmail Efendi
- 34 — Büyük Reşit Paşa
- 35 — Fuat Paşa
- 36 — Âli Paşa
- 37 — Ahmet Vefik Paşa
- 38 — Nâhi
- 39 — Mîhat Paşa
- 39 — Sinasi
- 40 — Gazi Osman Paşa
- 41 — Nâzım Kemal
- 42 — Hamdi Bey
- 43 — Abdülhak Hâmi
- 44 — Tevîk Fihret
- 45 — Mehmet Akif
- 46 — Ziya Gökalp
- 47 — Atıfık

PUDRANIZI Nasıl seçmelisiniz



Diğerlerine nazaran daha uzun zaman sabit kalan, cildinizi güzellestiren ve birkaç dakika içinde teninize en cazip rengi bahşeden bir pudra bulabilirsiniz.

En önemettiğinizin müteahhasıslara sordüğünüz vakit size şu cevabı vereceklerdir: Evvela en ince pudrayı tercih ediniz. Sonra sabit kalmayana dikkat ediniz. Bunda esas olan nokta hoşunuza gideni değil size en uygun gideni seçmenizdir. Tokolan pudrası: *havalandırmıştır ve cildin tamamen nâfûr eden fevkalâde incedir.* Yalnız bu pudranın muhteviyatında cildi yumuşatan ve besleyen müceveli bir müstahzar olan *Kozma Köpüğü* bulunduğundan diğerlerine nazaran ikibuçuk defa daha dayanıklıdır. Artık parlak burun görünmüyecektir. Yalnız sabahları bir defa pudralanmanız kifâirdir. Her cild rengine tamamen inibak edilmiş renkleri fevkalâde cazip ve incedir. Tokolan pudrası seçenize cildin çok cazip bir görünüş temin edecektir.

ABONE ŞARTLARI
İDAREHANE: İstanbul An-
kara caddesi, Cemalindin
anlığında No. 7, Telgraf
adres: İstanbul YEDİGÜM,
Telefon: 23021.

ABONE: Türkiye için se-
neliği 12, altı aylığı 8 İra-
dır. Da memleketler için
seneligi 16, altı aylığı 8 İra-
dır. Abone bedelleri idare
müdürlüğü namına gö-
nderilmelidir.

MÜNİM: Gazeteye bu-
salmak için gönderilen her
türlü yazılar ve resimler
basılma basılmama işinde
edilmiş ve bunların kayıp
silinmesinden gazete hiç bir
suretle mesul tutulmaz.

THE RICHES WORK PLAN

The RICHES work plan has 8 work-packages (WPs), 6 of which are research oriented. It covers a 30-month period, which involves iterative processes of research and review. Its strategy is to establish mechanisms that will ensure that wide-ranging multidisciplinary research remains closely harnessed to the project's main aims.

Project Management and Communication & Dissemination, respectively WP1 and WP8, will run throughout the whole project period contributing to the management and outreach of the project. WP2, WP3, WP4, WP5, WP6 and WP7 refer to the specific research areas of the project.

WP1 – PROJECT MANAGEMENT – LED BY COVENTRY UNIVERSITY

The RICHES project is managed by its consortium Project Board, which is the sum of all the partners involved in the execution of the project. The Project Board is the body responsible for carrying out the project as defined in the contract with the European Commission. It is led by the coordinating beneficiary, Coventry University, which is represented by the Project Coordinator and the Project Manager.

The project management aims to:

- ▶ ensure effective planning, implementation, coordination and achievement of the project activities, including timely production of deliverables and successful completion of the tasks;
- ▶ provide project structure, including supporting and assisting decision-making, internal and external communications;
- ▶ encourage greater accountability and control;
- ▶ minimise risks;
- ▶ identify, address and exploit project related opportunities.

A further contributor to the management of the project is the Communication Manager, nominated by Promoter Srl, whose role is to spread awareness of the activities and outcomes of the project, in order to maximise its impact.

WP2 – ESTABLISHING THE CONCEPTUAL FRAMEWORK – LED BY FUNDACIÓ I2CAT

This research area aims to:

- ▶ establish a baseline of definitions for the project and a set of frameworks, both theoretical and practical, within which the research can be conducted and shared and CH-related practice further developed;
- ▶ develop a framework of understanding of copyright and IPR (Intellectual Property Rights) laws as they relate to CH practice in the digital age.

WP3 – UNDERSTANDING THE CONTEXT OF CHANGE FOR TANGIBLE AND INTANGIBLE CH – LED BY HANSESTADT ROSTOCK

This research area aims to study the changes taking place in the management and transmission of CH, largely as a consequence of the advent of the digital technologies, in five different areas:

- ▶ CH held by cultural institutions
- ▶ CH represented in living media
- ▶ Performance-based CH
- ▶ CH linked with physical places
- ▶ CH as knowledge and skills

WP4 – ROLE OF CH IN EUROPEAN SOCIAL DEVELOPMENT – LED BY STICHTING WAAG SOCIETY

This research area aims to:

- ▶ research the role of digital CH in the development of a European identity based on diversity;
- ▶ understand how CH engagement can be facilitated by digital communication and contribute to forging a sense of European belonging among people of diverse origins;
- ▶ research how networks of people and organisations, enabled by digital communications, enable the transmission of CH within and across territories and communities;
- ▶ propose, design and share methodologies for engaging younger generations in CH practice.

WP5 – IMPACT OF CH ON EUROPEAN ECONOMIC DEVELOPMENT – LED BY SYDDANSK UNIVERSITET

This research area aims to:

- ▶ investigate the potential of CH for economic development in Europe;
- ▶ deliver insights based on study of examples of use conducted across various cultural institutions, assessment of the potential of the built environment

as a CH resource, transnational study of fiscal issues related to CH and analyses of the innovation and experimentation in the digital economy;

- ▶ pull together the emerging observations, develop standards and guidelines and seek harmonization of best practice.



WP6 – CASE STUDIES – LED BY STIFTUNG PREUSSISCHER KULTURBESITZ

The general objective of this research area is to use the findings of WP4 (CH's role in social development) and WP5 (CH's role in contributing to the Europe's economic growth) to explore in greater depth the status of digital heritage both for the case of CH mediated by memory institutions and for the case of non-mediated CH, such as the performing arts.

This area in particular aims to:

- ▶ investigate in depth existing applications in the domain of digital libraries and digital exhibitions;
- ▶ study the interaction of users with these applications;
- ▶ develop experimental virtual performance work;
- ▶ show the results of the research through an interactive application and a live presentation.



WP7 – STRATEGIES, POLICIES AND ROAD-MAPPING – LED BY THE UNIVERSITY OF EXETER

This research area aims to:

- ▶ provide evidence-based policy reports and recommendations;
- ▶ create a platform for sharing resources, focusing on methods and tools;
- ▶ offer a collection of guidelines and best practices about Public-Private-Partnerships and Public-Private-Initiatives.

WP8 – COMMUNICATION AND DISSEMINATION – LED BY PROMOTER SRL

The dissemination work is dedicated to spreading awareness of the activities and outcomes of the project, in order to maximise the impact of the project's work through a programme of public events, publications and engagement with the key target audiences.

RICHES audiences are: cultural ministries of member states within and beyond the project; regional, national and states authorities; CH organisations; AHSS (Arts, Humanities and Social Sciences) experts and researchers; public administrations; European Institutions; SMEs working in the digital cultural economy; industrial associations and organisations dealing with creative industries; general public and citizen-scientists.

The main Dissemination tasks are:

- ▶ publishing the project web-site, to ensure RICHES web presence;
- ▶ producing a periodically updated dissemination plan, in order to give the dissemination activities a clear baseline;
- ▶ producing dissemination material (brochures, flyers, factsheets and posters etc.)
- ▶ organising workshops and conferences: 2 International conferences, 3 workshops, 3 co-creation sessions, 2 policy seminars.
- ▶ networking and concertation: enlarging RICHES network by establishing and retaining contacts with experts and researchers of the relevant fields, coming from outside the project partnership;
- ▶ seeking synergies and cooperation with other projects.





THE PARTNERS

The partners include representatives of public administrations at city level (Rostock) and at regional level (I2CAT, which is a Foundation of the Region of Catalonia), as well as cultural institutions representing both complementary and different approaches to the curation and promotion of CH, ranging from the innovative museum of ethnology in LEIDEN, to the institute for art, science and technology Waag Society in Amsterdam and one of the most important groups of globally-recognised museums, SPK in Berlin. Several partners are currently – and have been for several years - members of projects related to digital CH. In several cases, they have been/and still

are partners together, which reinforces the cohesiveness of the consortium. Examples are the PREFORMA pre-commercial procurement project for digital preservation and the E-Space Best Practice Network for the creative reuse of cultural data. Finally, the private sector also has an important role in RICHES with the participation of Promoter, an Italian SME involved since 2002 in developing innovation processes for CH at regional, national and international level.

The European geographic spread of the partners is considerable, ranging from Scandinavia to the Mediterranean.



COVENTRY UNIVERSITY, COVUNI, UNITED KINGDOM

Coventry University is a modern, forward-looking university whose roots can be traced back to 1843 to the Coventry College of Design. With both a proud tradition as a provider of high quality education and a focus on multidisciplinary applied research, the University has established an academic presence regionally, nationally and across the world.

Through its links with leading-edge businesses and organisations in a variety of industries, Coventry University's 24,000+ students enjoy access to placement opportunities which ensure that their employability prospects are enhanced by the time they graduate. Its students also benefit from state-of-the-art equipment and facilities in all academic disciplines from health, sport science and performing arts to industrial design, engineering and computing.

The institution has earned a strong reputation for enterprise and innovation, which sees it working with more SMEs each year than any other University and

helped it to secure the Times Higher Education "Entrepreneurial University of the Year" award in 2011.

The University consistently scores well in the teaching quality category, with over 92% of students surveyed in 2013 agreeing that tutors and lecturers are "enthusiastic about what they are teaching" and are "good at explaining things".

Coventry University has been awarded the title of Modern University of the Year 2014 by the The Times and Sunday Times Good University Guide 2014.

Coventry collaborates on the RICHES project with its School of Art and Design (CSAD) and its Faculty for Business, Environment and Society (BES)

www.coventry.ac.uk





HANSESTADT ROSTOCK, ROSTOCK, GERMANY

The City of Rostock is the municipality's administrative body. With more than 200.000 inhabitants, Rostock is the largest city in the State of Mecklenburg-Vorpommern. It has extensive previous experience, as well as currently running activities, in European projects, e. g. in the fields of urban planning, infrastructure and environment. This project will involve the Department of Culture and Monument Preservation Rostock and the Museum of Cultural History Rostock.

The Department of Culture and Monument Preservation has gained experience as a partner in European projects with a focus on Cultural Heritage, Re-Use and Marketing. Through its work as a Monument Protection authority, the department is involved in many maintenance, transformation and renewal processes related to cultural monuments. Ahead of the 800th anniversary of the City of Rostock, a listed historical building will be restored and, among other activities, new urban history exhibitions will be shown.

The City of Rostock wants to interlink its work on running projects, such as the work on the new urban history exhibition and other projects oriented to the city anniversary in 2018, with the RICHES project work. Here, Rostock's team can absolutely refer to experience with the conception and implementation of exhibitions. There is an enormous interest in new visualization and archiving opportunities.

Rostock's second focus is the management of consultation and inclusion processes on the future of cultural monuments, (transformed) utilization opportunities and cultural branding processes.

www.rostock.de



RIJKSMUSEUM VOLKENKUNDE

STICHTING RIJKSMUSEUM VOOR VOLKENKUNDE, RMV, LEIDEN, THE NETHERLANDS

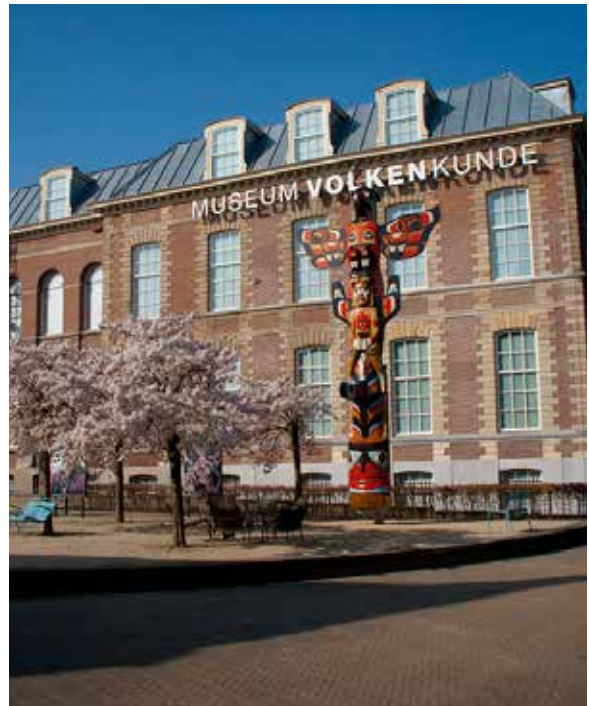
Rijksmuseum Volkenkunde (National Museum of Ethnography – NME) is a world-renowned museum which centres around collection-based research, conservation, exhibitions and events. Since its founding over 175 years ago, museum staff has been active in knowledge creation and ethnographic collecting. This continues today, with museum curators and researchers making their work available through exhibitions, educational products, publications and social media. Rijksmuseum believes in generously sharing heritage and co-creating knowledge. Fundamental questions on decolonisation, ethics, language and collection histories underlie its practice. It provides maximum collections' access to its stakeholders through online and physical access and upholds an active fieldwork and collecting program.

Its collections include some of the world's most important pieces of 19th and 20th Century, from Japan, Indonesia, Oceania, Amazonia (Surinam and Brazil), China, Africa and the Arabian Peninsula. The museum is considered a key player in the international field of ethnographic museums and is actively involved in

diverse European, Asian, African, Oceanic and American networks.

In short, Rijksmuseum is a dynamic one, operating in an international network which, by creating and stimulating encounters related to world-renowned collections, seeks to inspire a large public and to encourage visitors to look with an open mind at the world, the people who live in it and their cultures.

www.volkenkunde.nl





STICHTING WAAG SOCIETY, WAAG, AMSTERDAM, THE NETHERLANDS

Waag Society is a Dutch institute for Art, Science and Technology. The organisation aims to develop creative technology for social innovation. Waag Society has one of the oldest and largest independent Media Labs in Europe and is linked, both locally, nationally and internationally, to a large network of people and organisations in the scientific, creative and artistic community. Founded in 1994, Waag Society has its roots in the Digital City (1994): the first online Internet community in the Netherlands, which aimed to make the Internet available for the public.

Waag Society follows the method of Creative Research, which is experimental, interdisciplinary research. End-users have a central position and a large influence on the final result; in close co-operation with end-users Waag Society develops technology that enables people to express themselves, connect, reflect and share. Next to this, the institute hosts events in its historic location De Waag, in the medieval centre of Amsterdam, and plays an important role in debates on technology and related issues like trust, privacy and intellectual property rights. Its projects have won

numerous prizes for their visionary perception of the technological needs in society.

Waag Society has extensive experience with both cultural heritage projects and institutions. Recently, Waag Society developed the MuseumApp, in cooperation with Amsterdam Museum and 7scenes. The Museum App is a GPS-based, location-aware heritage platform, in which museums can create their own multimedia city tours and location-based games: connecting history and current events to locations in the city in an interactive and fun way, allowing the users to be the curators of their own experience.

www.waag.org





THE UNIVERSITY OF EXETER, UNEXE, UNITED KINGDOM

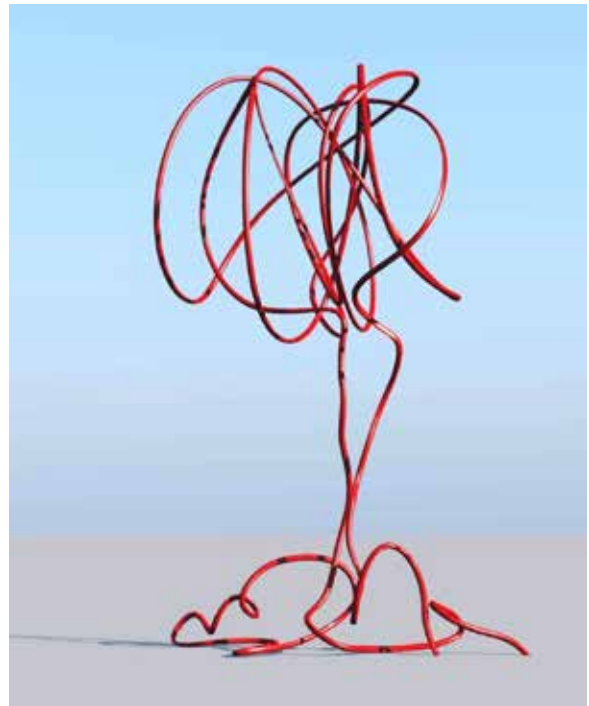
Exeter is a top UK university which combines world leading research with very high levels of student satisfaction. It is one of the UK's most popular and successful universities with campuses in Exeter, Devon and near Falmouth, in Cornwall. The University also has Project Offices in Shanghai, Beijing and Bangalore.

Students and staff enjoy some of the finest campus environments in the UK. The South West counties of Devon and Cornwall boast an unrivalled mix of city life, countryside and coastline. Exeter is a member of the Russell Group, which represents 24 leading UK universities committed to maintaining the very best research, an outstanding teaching and learning experience and unrivalled links with business and the public sector. Russell Group universities play a major role in the intellectual, cultural and economic life of the UK and have an international reputation for the high quality of their research and teaching. In an increasingly global higher education market, they attract the very best academics and students from around the world, as well as investment from multinational, research intensive businesses.

Exeter is ranked 10th out of more than 100 UK universities in the Times league table. It was the 2007/08 Times Higher Education University of the Year. The Sunday Times rates Exeter in 7th place and in 2012 named Exeter "Sunday Times University of the Year 2012/13".

Exeter is one of the top 200 universities in the world according to the Times Higher Education's World University Rankings.

www.exeter.ac.uk





PROMOTER SRL, PROMOTER, ITALY

Promoter S.r.l. is an SME based in Pisa; it was founded in 1996, bringing together competencies and experiences in the areas of information and communication technologies, multimedia innovation, business promotion and project management. Promoter has extensive experience in the management of European projects, having been involved in many projects since the early 1990s.

Software development, system design, technology transfer, academy/industry collaboration, business architecture, consultancy and project management represent the main expertise of the company.

Promoter operates in several fields, including technical development of ICT platforms and web-design, multimedia production, electronic and web publishing, corporate consulting, dedicated online services for the promotion of culture and tourism. Prestigious Culture and Research Institutes as well as private enterprises in Europe and worldwide have engaged

Promoter as technical coordinator and consultant to assist their projects to improve innovation.

In 2011, Promoter launched digitalmeetsculture.net, online magazine providing information, resources and articles about the encounter of digital technologies with cultural heritage and art. It is addressed both to professionals and general public.

The portal is growing very rapidly and it has already received more than 12.000 visitors per month. All the magazine's articles are bounced across a wide range of social networks. The platform also provides a useful tool for the dissemination of digital cultural heritage projects: by giving wide visibility to the projects' activities and achievements, by adding depth to their subjects through interviews and related articles and by offering a repository service for the projects' results.

Digitalmeetsculture.net is RICHES' media-partner.

www.promoter.it, www.digitalmeetsculture.net





FUNDACIÓ I2CAT, I2CAT, SPAIN

The i2CAT Foundation, “Internet and Digital Innovation in Catalonia”, is a research organization located in Barcelona (Spain), whose mission is to promote research and innovation in advanced Internet technology at a

regional, national and international level. The i2CAT model is based on user-driven research and collaboration between the public, the private sectors and the academic world. As far as the international dimension is concerned, i2CAT participates in European programmes through research networks such as GÉANT2 and technological platforms such as NEM (Networked and Electronic Media). In Spain, i2CAT is a leading institution in the area of media applications and services to the cultural sector, with projects like “Opera Oberta” with “Gran Teatre del Liceu de Barcelona” and the “Anella Cultural” (Cultural Ring), an advanced Internet infrastructure for cultural institutions. Since 2000 i2CAT is partner in this area with Internet2, Cinegrid, KAIST (Korea), RedIris and RNP in Brazil.

www.i2cat.net





SYDDANSK UNIVERSITET, SDU, DENMARK

The University of Southern Denmark is a research and educational institution with deep regional roots and an international outlook. The university comprises five faculties – Humanities, Science, Engineering, Social Sciences and Health Sciences. Approximately 1,200 researchers are employed and approximately 18,000 students are enrolled. SDU is the youngest Danish research university, where research, teaching, communication and transfer of knowledge are grouped into five academic faculties: the Faculty of Humanities, Natural Science, Social Science, Health Science and Engineering.

The Department of Business and Economics, part of the Social Science faculty, has chosen a number of strategic research areas. These include: economic history, health economics, game theory, financing and accounting. In these fields, the department has been particularly successful in attracting internationally acknowledged researchers and have made valuable international partnerships. This department is

involved in the RICHES project through Karol Jan Borowiecki and his research partners.

At the department there is a strong tradition for high-quality research and teaching within the fields of economics and business. This is demonstrated through numerous publications in leading international journals, as well as through the education of highly valued candidates at the Bachelor, Master, and PhD level. The research covers both theoretical and empirical subjects, but the use of economic theory and quantitative methods are prevalent throughout all research activities.

Approximately 70 people from 15 different countries currently work at the department plus a number of external teachers.

www.sdu.dk





**Institut für
Museumsforschung**
Staatliche Museen zu Berlin

STIFTUNG PREUSSISCHER KULTURBESITZ, SPK, GERMANY

The Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation) is an internationally renowned cultural institution and an important player in the humanities and the social sciences. It was founded in 1957 to preserve the collections of the Prussian state, which was dissolved after the war, as heritage for all of Germany. Since that time, the Prussian cultural heritage has evolved a far-reaching appeal that is felt well beyond Germany's borders. Today the Foundation is contributing crucially to the redesign of Berlin's historical centre.

Five institutions are united under the Foundation's roof: the Staatliche Museen zu Berlin (National Museums in Berlin), the Staatsbibliothek zu Berlin (Berlin State Library), the Geheimes Staatsarchiv Preussischer Kulturbesitz (Secret State Archives Prussian Cultural Heritage Foundation), the Ibero-Amerikanisches Institut (Ibero-American Institute) and the Staatliches Institut für Musikforschung (State Institute for Music Research). All aspects of cultural tradition are represented within the Foundation.

The Institut für Museumsforschung (Institute for Museum Research) is attached to the Staatliche Museen zu Berlin. It is partner in the RICHES project.

The scope of the institute's work includes visitor research, support and consultancy for museums in digitisation, development of tools, long-term archiving, museum management, documentation, thesauri, new media and education. The Institute co-operates with national and international partners in many projects to achieve these goals.

Stiftung Preussischer Kulturbesitz:
www.preussischer-kulturbesitz.de

Institut für Museumsforschung: www.smb.museum/en/museums-and-institutions/institut-fuer-museumforschung/home.html





TURKIYE CUMHURİYETİ KÜLTÜR VE TURİZM BAKANLIĞI, KYGM, TURKEY

The Turkish Ministry of Culture and Tourism is responsible for maintaining, developing, disseminating, promoting, evaluating and adopting cultural and historical assets, providing cooperation between private and governmental sectors. The organization of the Ministry has nine different departments including the General Directorate of Libraries and Publications which mainly works on library services for the public and also publishing major materials.

The General Directorate of Libraries and Publications' mission is to transfer cultural assets to future generations, widespread accessing of information, compile, preserve and serve cultural heritage to the society. The directorate serves as a senior management for all (1.117) the public libraries. With particular regard to European projects and digital cultural heritage, the Directorate participated in the INDICATE Project, with a special contribution to the case study on the use of

the e-infrastructures for digital preservation of cultural heritage data; in RICHES it is responsible for the libraries-related research. The main focus is on the sociological aspects of library usage, including libraries' users, their needs, digital world vs. libraries.

www.kultur.gov.tr





EVENTS

Meetings, conferences and workshops are periodically organised in the countries of the RICHES network:

- ▶ **Kick-off meeting in Brussels** (BE) – December 2013;
- ▶ **Workshop in Barcelona** (ES) – May 2014;
- ▶ **Co-creation sessions in the Netherlands** (NL) – Autumn 2014;
- ▶ **International conference in Pisa** (IT) – Dec 2014;
- ▶ **Workshop in Ankara** (TR) – May 2015;
- ▶ **Policy seminar in Rostock** (DE) – September 2015;
- ▶ **Workshop in Berlin** (DE) – November 2015;
- ▶ **Policy seminar in Brussels** (BE) – February 2016;
- ▶ **International conference in Coventry** (UK) – May 2016.

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www.digitalmeetsculture.net



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www.riches-project.eu