



**RICHERS**

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

# **D1.1 Final project report for publication**

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**- Subject to final approval -**

### **Statement of originality:**

This deliverable contains original unpublished work except where clearly indicated otherwise.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



## **INTRODUCTION**

### **BACKGROUND**

The RICHES project began in December 2014 and ran for 30 months, concluding in May 2016. During its lifetime it built a foundation through a taxonomy and position on IPR, before considering the context of change, social and economic factors that impact upon cultural heritage, all of the time providing detailed research findings, before concluding with recommendations and a toolkit for others to use after the project has concluded.

### **ROLE OF THIS DELIVERABLE IN THE PROJECT**

The role of this deliverable is to provide a brief incite into the varied and fascinating work of the RICHES project, the topics considered within each research task and the events held to interact with interested stakeholders. Clearly it would not be possible for this document alone to give complete details of RICHES research; it is intended to provide a taster of project activity which interested readers could then follow up on by exploring the multiple RICHES dissemination channels.

### **APPROACH**

Over the course of the RICHES project, a great deal of material has been written that describes the tasks that have been undertaken and the event that have been held in various European cities. For this deliverable, that gives a public facing overview of the work of the RICHES project, some of that text has been replicated here and edited to fit the context of this document.

As the DoW foresees the production of a Project Handbook that provides an overview of the activity of the project, this has been written and is provided directly after this introductory section in handbook format.

At the end of the document, there is a section that is additional to the handbook itself. Partners were each asked to provide a short summary outlining what they had gained from participating within the RICHES project and how they might use the results of project research in the future.

RICHES  
Deliverable: D1.1  
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**Renewal, Innovation and Change: Heritage and European Society**

# **RICHES**

## **Renewal, Innovation and Change: Heritage and European Society**

### **Project Handbook: An overview of the research activity of the RICHES project**

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United Kingdom

Project website address: <http://www.RICHES-project.eu>  
RICHERS Resources website address: <http://resources.riches-project.eu/>  
RICHERS Blog: <http://www.digitalmeetsculture.net/projects/riches/>  
Hashtag: #richesEU  
YouTube: <https://www.youtube.com/user/richesEU>

## Project Objectives

The RICHES project is about change. For many in 21st century Europe, Cultural Heritage (CH) is more about what it is than who we are: though enormously rich, this treasure is often locked away, or crumbling, or in a foreign language, or about a past which to many people - young, old, newcomers to Europe and settled inhabitants - seems of little relevance. But this is changing.

As digital technologies permeate all of society, compelling us to rethink how we do everything, the project has asked the 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?

The RICHES partnership has explored these questions by drawing together 10 partners from 6 EU countries and Turkey, experts from cultural institutions, public and national administrations, SMEs, the humanities and social sciences.

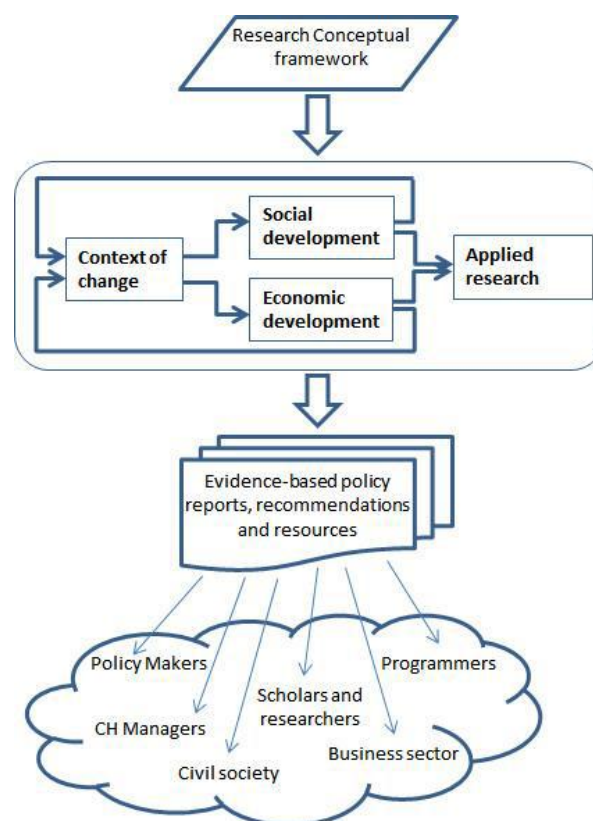
The interdisciplinary team has researched the context of change in which European CH is transmitted, its implications for future CH practices and the frameworks (cultural, legal, financial, educational and technical) to be put in place for the benefit of all audiences and communities in the digital age.

RICHES objectives, that have been successfully met, were:

- 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 changes, including IPR and economics research;



- to devise instruments and to elaborate methodologies for knowledge transfer, developing innovative skills, creating new jobs and exploiting the potential of CH in order to foster the economic growth of Europe;
- to tell stories related to Mediated and Unmediated CH, 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.



The research model for the RICHES project

Headline details of the project's research work are provided within the chapters of this project handbook. There are, of course, further details and full research studies available. Links are provided throughout this document as topics are described.

The first of these is to the detailed research deliverables that fully reflect the RICHES research portfolio:

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



## **Establishing the conceptual framework**

### **The move from analogue to digital and new forms of IP**

Given the work that was to take place within the project, it was important, at an early stage to develop an Intellectual Property Rights (IPR) framework based on the move from analogue to digital. This provided a platform for, and a framework within which, cultural heritage is created, re-created and re-used in the digital era and involved a re-thinking of the IPR framework that supports our cultural heritage system and has included:

- Research into IP, CH and human rights
- Drafting an outline of a new IPR framework taking into account the intersections between cultural heritage, copyright and human (cultural) rights.
- Preparing a questionnaire on how IP and copyright relates to and impacts on each of the RICHES WP for internal circulation; also published on the blog:

<http://www.digitalmeetsculture.net/article/riches-and-intellectual-properties-ip/>

The work of this task was to develop a common framework of understanding of the RICHES project in relation to the law of copyright (and performer's rights) and its importance for digital CH, cultural working practices that embrace co-creation as the norm and CH that is transformed from analogue to digital. It includes an argument for considering Intellectual Property Rights differently from the traditional closed viewpoint, instead considering UNESCO human rights definitions.

A flyer relating to the RICHES IP strategy is available:

[http://www.digitalmeetsculture.net/wp-content/uploads/2015/03/rch\\_flyer\\_IPR\\_exe.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/03/rch_flyer_IPR_exe.pdf)

### **RICHES Taxonomy**

For conversations between project partners and indeed all stakeholders within the cultural heritage sector, it is important to have a common language and to ensure that terms are used with the same meaning. From the very first month of the project activity began to identify and define terms that should be included within the RICHES taxonomy. All partners submitted terms and subsequently definitions which were grouped and shared for review and acceptance or amendment.





Taxonomy discussion captured during the Barcelona Workshop

A project Editorial Group was formed to oversee the process, providing a structure for taxonomic definitions, merging and reshaping terms and considering them within the scope of the RICHES project's objectives. At the end of the development process, more than 80 concepts and terms had been prepared and defined through the shared work of the RICHES project partners and associated contributors.

The taxonomy has been published on the RICHES Resources website:

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

Interested parties are encouraged to review terms and submit further ideas for consideration, as the taxonomy is considered to be a living repository of definitions

The flyer is available on the project website:

[http://www.digitalmeetsculture.net/wp-content/uploads/2014/09/RICHES-Taxonomy-Flyer\\_off.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2014/09/RICHES-Taxonomy-Flyer_off.pdf)

## **Workshop: Building the Project's Foundation – 13 May 2014**

### **UIC – Universitat Internacional de Catalunya, Barcelona.**

In addition to the terms generated through the knowledge of the RICHES consortium, it was important to engage more widely with cultural heritage specialists and interested members of the public to gather more ideas, compare terms and reach new definitions. To achieve this, a dedicated Workshop, entitled Building the Project's Foundation, was held in May 2014 at the Universitat Internacional de Catalunya in Barcelona, where thematic discussion groups, chaired by RICHES partners, considered and challenged existing definitions and provided new ideas for project partners to explore. The groups were:

- General common terms related to Cultural Heritage/Digital Cultural Heritage;
- Understanding the context of change for tangible and intangible CH. How digital practices are transforming the CH practices of cultural institutions;
- Digital copyrights framework;
- Digital presentation and output. The changes in the process of distribution, circulation, creation and sharing of CH;
- Digital Cultural Heritage. E-books, online catalogues, digital libraries, metadata records and new users demands;
- Role of CH in European social development including cohesion and inclusion;
- Impact of CH on European economic development including impact on employment, new economic strategies and alliances in the EU.



Final panel session at the workshop to Build the Project's Foundation

The video of the workshop in Barcelona and blog post about the event are available:

<http://riches-project.eu/workshop-on-the-project%e2%80%99s-foundations.html>

<http://www.digitalmeetsculture.net/article/riches-first-workshop-has-finalized/>



## First international conference – 4 and 5 December 2014

### Museum of Graphics, Palazzo Lanfranchi, Pisa

The first international conference of the RICHES project took place in Pisa on 4-5 December 2014 in the aristocratic venue of Palazzo Lanfranchi, a patrician palace on the riverbanks of Arno River that hosts the collection of the Museum of Graphics of the city.

RICHES main objective is to challenge the “democratic deficit” that in Europe still exists between producers/curators of CH and consumers/users of CH and to explore ways of breaking down distinctions between the “making” and “using” of heritage.

The topic of Pisa’s International Conference perfectly fits with this framework; the conference title, “Cultural Heritage: recalibrating relationships” is about decentring culture and cultural heritage away from institutional structures towards the individual, so recalibrating the relationship between CH keepers and CH users.



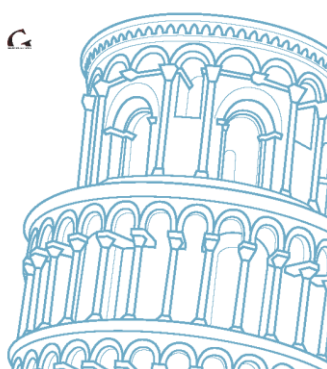
### CULTURAL HERITAGE: RECALIBRATING RELATIONSHIPS RICHES PROJECT INTERNATIONAL CONFERENCE

Bringing cultural heritage and people together in a changing Europe  
and finding new ways of engaging with heritage in a digital world.

PISA, 4-5 DECEMBER 2014  
MUSEUM OF GRAPHICS, PALAZZO LANFRANCHI



[pisaconference2014.riches-project.eu](http://pisaconference2014.riches-project.eu)



Poster of the RICHES international conference

Key note speeches covered various aspects of CH, the first [“Assessing value in cultural heritage”](#) recognised that European CH is an important component of collective and individual identity and that it contributes to the cohesion of Europe and to the creation of links between citizens, but noted that a number of challenges and pressures threaten to undermine this immeasurably rich endowment.

The second speech [“Digital art and digital cultural heritage in China”](#), described how Chinese artists, Chinese art critics and Chinese media think about “digital” and investigated the status of digitalisation of cultural heritage in China.



The busy conference room in Pisa

The third keynote speaker gave a video presentation entitled “Broadcast Archives as Cultural Heritage: can the BBC engage as well as it informs, educates and entertains?” ([video](#)), investigated how the broadcaster, can actively engage its public what impact technological innovation will have on the BBC’s future role.

The final keynote considered [“Personal relationships and the formation of cultural heritage: The case of music composers in history”](#). Using data on the lives of 522 prominent music composers born in the 18th and 19th centuries to show how creative clusters formed in Paris, Vienna and London greatly increased productivity.

The next session reported on the museum orientated co-creation sessions executed as part of the RICHES project in the Netherlands. The central question underlying the activities is how young people relate to heritage and heritage practices; the method to direct this conversation through design thinking and co-creation with young adults, museum staff and designers. The aim of the co-creation activities is to contribute to identifying novel strategic directions for museums. The results of such activities can contribute to (re-)think what it means for a museum to relate to contemporary society, fostering recognition of identity and history and contemporary life of young adults with multicultural backgrounds.



*Presentation of the project's co-creation activity (photo by Rudy Pessina)*

Presentations were made by facilitating project partners, as well as the young professionals that had participated within the co-creation sessions, with the final word left for the museum. By giving young people a conference platform that wouldn't ordinarily be available to them was a practical example of "relationship recalibration".

The overall topic of these two-days was to 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. It successfully achieved its objective.

A video of the conference is available on the project's website:

<http://riches-project.eu/pisaconference2014.html>

The dedicated website of the Pisa conference is available

<http://pisaconference2014.riches-project.eu/>



## **Understanding the context of change for tangible and intangible Cultural Heritage**

The RICHES project's consideration of transformation, change and best practices for CH processes was significant within the context of the RICHES project. This was the starting point for many of the reoccurring multi-disciplinary research areas of the project, with later tasks building upon the platform developed here.

At an early stage, it was decided not to provide an overarching structure for the five research areas that considered the context of change and to let each task forge its own pathway independently of the others in terms of methodology, approach and style, to see where it led and then to bring together all chapters and identify commonalities of themes and issues.

### **Context of change in which CH is held, preserved, curated and accessed**

The first task considered the institutional perspective and the context of change within museums and libraries. It acknowledges the significant changes made over the past 20 years, but how technological change and public expectations continue to move the goal posts, as institutions consider the implications of making their content available online. Although their roles are changing, they still make significant contributions to their communities, both socially and educationally, as content can be used to provide more interactive and vivid learning experiences.

### **Mediated and Unmediated Heritage**

The advantage of the unstructured approach to this research area is the sharp contrast in viewpoints and although acknowledging the mediated role of CH institutions, the second study considers the view of the wider public and how they use culture and their heritage. The advances in technologies have given young adults opportunities to be creative and with the freedom from the constraints of time and preservation quality of institutional curators, they have a very different perspective on the world and what can be achieved. This study also considers other areas of unmediated heritage within communities, such as the flower parade in Zundert.



*Floral procession, Zundert (source: [traditie.nl](http://traditie.nl))*

### **Transferring traditional knowledge to new productive contexts**

The third area builds upon this unmediated approach, but within the craft sector. In the same way that people can use new technologies creatively, they can also be used to learn craft skills online through dedicated communities, speed up processes and to easily create brand awareness. Rather than the general perception that technologies will cause craft skills to become outdated, through a blended approach, they become more relevant and enable traditional heritage to be maintained, enabling hobbies to be translated into small businesses through the ability to quickly reach a wider audience.

### **Transformation of physical spaces, paces and territories**

Reaching an audience quickly is an important theme of the next chapter, as the transformations of the Frieda 23 building in Rostock and the district of Hamamönü in Ankara have benefitted from technologies to both interact between administrator, civic society and also the general public. Through websites and social media, people were able to comment in a way that had not been possible which added a whole new dimension to the shaping of the projects and established templates for the future.



Hamamönü District of Ankara before and after the restoration

### **Context of change in which performance-based CH is made**

The final case study also incorporates the themes of its predecessors; through the context of change in performance based cultural heritage had significantly transformed practices. Sharing messages with audiences is enhanced and feedback is quickly gathered, as performers and organisations can shape and amend their brand. Here there is also the chance to experiment in an unmediated fashion with new styles of performance and also to preserve performance as future heritage.

There are clear areas of overlap, but also differences between the five areas, all of which are transforming society and the lives of people; with interesting questions asked including the comparison of mediated heritage and unmediated culture, as institutions work hard to keep up with the technological requirements of digital preservation, whereas social media has empowered individuals to create their own culture, share their voice, learn new skills and market their own products/performance. One thing is true, technology will lead to yet further change and the challenge for society is to cater for both the digital native communities that thrive in this environment, as well as the older or poorer sectors of society that are digitally illiterate that could be at risk of becoming socially disenfranchised.



## **Workshop: Context of Change and the Move from Analogue to Digital 13-14 May 2015 – The Turkish National Library, Ankara**

In the 21st century, the world faces epochal changes which affect every part of society, including the arenas in which Cultural Heritage (CH) is made, held, collected, curated, exhibited, or simply exists. The workshop provided the framework to understand this context of change and the impact of the move from analogue to digital and enabled participants to consider:

- 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, promoting and transmitting CH?
- How can CH become closer to its audiences of innovators, skilled makers, curators, artists, economic actors?



Workshop introductions from the Project Coordinator

The workshop covered two themes, where best practice examples were presented and open discussion held with the audience (translated into Turkish and English):

Session 1: The move from analogue to digital

Session 2: Cultural Heritage transmission in a changing world

<http://www.digitalmeetsculture.net/article/international-experts-explore-the-context-of-change-and-the-move-from-analogue-to-digital-in-ankara/>

## The role of Cultural Heritage in social development

This area of the RICHES project aims to identify practices, methodologies and structures that can be applied to cultural heritage, with the assistance of digital technologies and their potential contributions to social development in Europe.

Three separate pieces of research were undertaken by RICHES project partners to consider various aspects of cultural heritage within social development. In reflection upon this work there are a series of themes and parallels that have emerged, particularly interesting are those considering identity, belonging and community.

### European identity and belonging and the role of digital CH

The first part of this study examined three cultural heritage websites, interviewing members of the public to gain their thoughts on how the websites contribute towards identity:

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



Inventing Europe, homepage

In addition, characteristics of different minority groups were considered:

- Romani people of Coventry, United Kingdom
- Protestant Waldensian church 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.

The study concluded that Europe has changed over the past century, with people adapting to political, social and economic upheaval, but above all holding on to their cultural identities. If anything, the pace of change has now increased with the great advances in digital technologies. However, the development of a European identity and feeling of belonging is highly individual and not easily influenced, digital technologies offer new opportunities and this has had further impact upon majority and minority cultures and will continue to do so throughout the 21<sup>st</sup> century.



Image from the Coventry Flamenco festival

This research has considered some of the advantages and disadvantages of this technological change and how some groups within European society have adapted to it and other have resisted it. It has explored the enhanced availability of culture and heritage, but recognises that to influence feelings of belonging and identity-forming, further work with new digital technologies is needed, to more effectively bring Cultural Heritage to people online. However, for communities, the technological change has offered new ways of communication and interaction and even increased the opportunities for social mobility, as people know the societies and communities that will greet them, while still being able to stay in touch with friends and news/culture from home.

This study has highlighted the ways that society is changing, how digital technologies have influenced that change and how this 'new Europe' must be considered at policy and planning levels as people move across the continent, but continue to interact with their culture and heritage.

### **Structures for community and territorial cohesion**



This area of the project's work examined the role of cultural heritage in relation to community and territorial cohesion. The task focused on how cultural heritage resources can be deployed in the construction of localised and spatially defined communities, and where relevant, it has examined the ways in which digital technology is being used in this process. The research is based on case studies of urban and rural heritage festivals and local food movements which, in different ways, exploit heritage resources either directly or indirectly for the purpose of community and/or territorial cohesion.



A costume bearer displays her peacock design at London's Notting Hill Carnival

The Notting Hill Carnival study investigates how the event has overcome a range of social, economic and organisational challenges to fulfil its objective of promoting racial solidarity in a community of high diversity and to celebrate African Caribbean culture. The Corso Zundert Dutch Flower Parade case examines local people's reflection on social cohesion, the processes involved in its creation and its impact on inhabitants' way of life. Rostock's Hanse Sail Festival example considers the event's economic contribution to the region and its reliance on volunteers in strengthening cooperation and solidarity of people living in Rostock and the Baltic area.

Analysis of each case study is fused with discussion of the role of digital technologies in the organisation, communication and transmission of events and their impact on social and territorial cohesion.

The second theme examines the relationship between food heritage, community and territorial cohesion and draws on a range of examples from the United Kingdom, Germany and Italy. The focus is on place-based initiatives to preserve particular food cultures through growing, sharing, trading and cooking at a local or regional scale.

It is argued that community-led and/or citizen-led food initiatives show how culture can be a force for change and how citizens can co-create cultural heritage in three key ways. First, they maintain and develop food skills and knowledge, and this helps to develop and strengthen distinctive food cultures and can also lead to the creation of





new 'fusion' cultures. Second, they remember and revive food heritage. This can include re-discovering or rescuing 'lost' or threatened varieties of food such as certain plant breeds ('heritage' or 'heirloom' varieties) or animals (such as rare breeds).



Mondeggi community farm in Florence

Third, they create new social ties and economic spaces. The new social ties can be between people of different generations, or different ethnic groups, as in the case study of 'exotic' vegetable growing and seed saving in England. The new economic spaces can consist of new physical spaces, such as re-used parts of the urban built environment (e.g. rooftops, reclaimed gardens) and new economic relationships based on principles of solidarity, social economy and participatory democracy.

A flyer and blog post representing this research on food culture are available:

[http://www.digitalmeetsculture.net/wp-](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch_flyer_foodculture_exe.pdf)

[content/uploads/2015/09/rch\\_flyer\\_foodculture\\_exe.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch_flyer_foodculture_exe.pdf)

<http://www.digitalmeetsculture.net/article/food-as-european-cultural-heritage/>

### **Good practice and methods for co-creation**

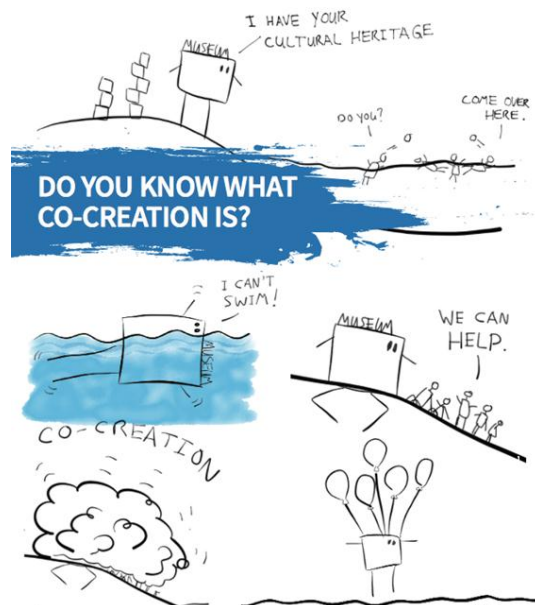
Many cultural heritage (CH) institutions state the ambition to invoke a sense of belonging and citizenship within their community, and to foster a relationship with future generations through their collections. However, not many have the experience or the tools to do so in an open, creative and responsive way. This area of research reflects on the processes of reversing the role between cultural institutions and society, where the audience is central and consumers become producers.

It sought to identify what it means for a museum to represent society, fostering recognition of identity, history and contemporary life.

Co-creation describes joint or partnership-oriented creative approaches between two or more parties, especially between an institution and its stakeholders, towards achieving a desired outcome. 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/individuals;
- 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/individuals that exist well beyond the scope of a project.
- empower minority perspectives

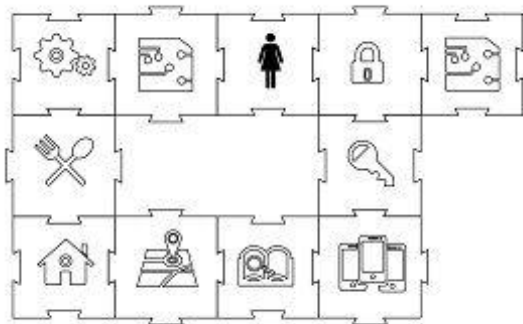


Co-creation imagined as an iterative and creative process between heritage institutions and stakeholders.

Drawing by Douwe-Sjoerd Boschman, Waag Society.

Ten cases were studied, all of which have a different approach to co-creation, involve different types of stakeholders and aim to achieve different goals. They offer a broad overview of the current co-creation practice in Europe's CH institutions, key success factors and lessons learned. The selected cases are:

1. Europeana, Europeana 1914-1918
2. Rijksmuseum, Rijksstudio
3. Chester Beatty Library, Young Curators, Digital Design & the Living Archive
4. Museum of World Cultures, RICHES interventions
5. Imagine IC
6. Allard Pierson Museum, Museon, Museo Storico Italiano della Guerra, meSch
7. Foam, West Side Stories
8. Dutch Botanic Gardens, Planting the Future
9. Science Museum, Oramics to Electronica
10. Derby Silk Mill, Re:Make the Museum



The Story Puzzle

Included in these ten cases are two cases developed by the RICHES partners: the interventions at the Museum of World Cultures, focusing on young people and their relation with the museum, and the co-creation trajectory with the Dutch Botanic Gardens, focusing on creating new connections to new and existing audiences.

A flyer and blog post representing this research on co-creation are available:

[http://www.digitalmeetsculture.net/wp-content/uploads/2015/06/RICHES\\_Co-creation.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/06/RICHES_Co-creation.pdf)

<http://www.digitalmeetsculture.net/article/pisa-is-approaching-and-we-start-co-creating/>

Across the three themes of research, the project has examined the idea of shared identity through European websites, before looking more specifically at the identity of communities that use technologies to maintain their culture and heritage outside of their native countries. By considering carnivals and festivals, the project identified the sense of identity and values generated within local communities which was explored in further depth within the importance of growing local food. The study of co-creation has also explored the ways in which cultural institutions can work more closely with their communities and involve them in future planning for their mutual benefit. Considered from different angles, the RICHES project has reached interesting conclusions regarding the important topics of identity and community.

## **WORKSHOP: ROLE OF CH FOR SOCIAL AND ECONOMIC DEVELOPMENT**

13 November 2015 - Hamburger Bahnhof, Berlin, Germany

With the RICHES social and economic research strands running in parallel, the Berlin workshop was a joint event to introduce the research findings of to an interested audience. The questions that underpinned the day included:

- consideration of the role of digital CH in the development of a European identity based on diversity
- understanding how networks of people and organisations, enabled by digital communications, enable the transmission of CH within and across territories and communities
- the proposed, design and shared methodologies for engaging younger generations in CH practice
- 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.



Presentation considering identity and belonging within Europe

The agenda was split into two sections that detailed aspects of the projects social and economic work.

### **Session 1 - Introduction to the topic of Community-Led Cultural Heritage**

- The Spanish-speaking community in Berlin and the use of 'diasporic' media
- Co-Creation of Cultural Heritage Strategies



## **Session 2 - Community-Led Culture Economies**

- Community-Led Commodification of Food Cultures
- The Commodification of Community-learned Skills in the Digital Age: The Case of Craft
- Community Participation in the Redesign of Urban Built Heritage: the case of Palazzo Pretorio, Italy

A blog post recorded the RICHES Berlin workshop:

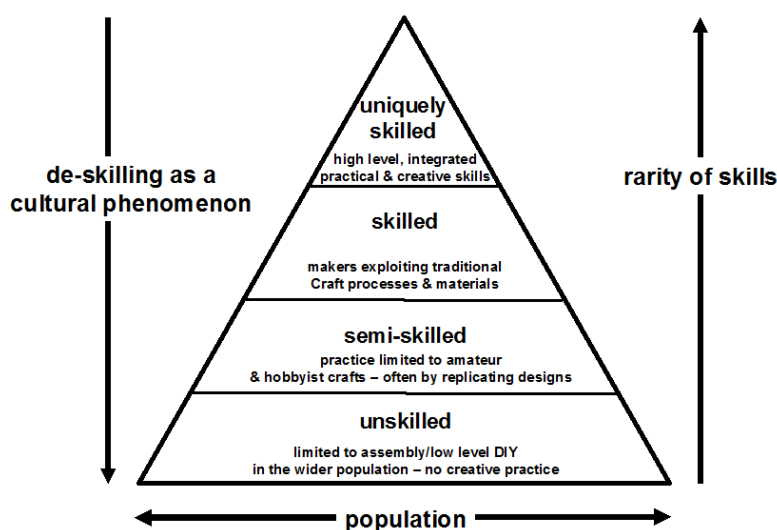
<http://www.digitalmeetsculture.net/article/important-riches-days-in-berlin/>

## The impact of cultural heritage on European economic development

Economic factors have a significant role to play in the field of CH, although often this is only considered in terms of budget cuts. Across four different aspects of research, RICHES partners have considered the potential of CH and how it can be used, together with new digital technologies, to create jobs, influence policy and engage the public.

### The use of craft skills in new contexts

This first strand of the economically focussed research examines how craft-related knowledge and skills can be used strategically to stimulate creativity, spearhead innovation and generate economic value and new employment opportunities. The study specifically addresses craft-related knowledge, skills and techniques, and sheds light on how they can be revived not as cultural instances to be safeguarded but as important sources of competitive advantage, particularly when employed in conjunction with digital technology.



From DIY to studio craft skills. A continuum (Woolley 2007)

Current European and worldwide trends, such as the Maker Movement, demonstrate the revival of crafts and a resurgence of interest in its underlying body of knowledge and skills, as well as the qualities of uniqueness and aesthetics that distinguish craft objects among mass produced ones. If these trends are sustained the economic value of crafts will grow, in addition to the role they play in connecting contemporary societies to values, traditions and knowledge that are deeply embedded in craft practice and serve as a link of cultural and historical continuity.



In addition to the Maker Movement, the role of cultural institutions in sustaining crafts is investigated, shedding light on their educational function in the transmission of craft-related knowledge, in inspiring contemporary craft and design practice, as well as their economic role, as a retail venue for craft products.

Two pathways for value generation have been prefigured: through the integration of new technologies to configure new ways of using craft skills; and through the transfer of sector-specific skills to other economic sectors, with a focus on design and fashion. These analytical foci are captured in three research objectives:

1. Understand how craft skills can be a source of innovation and value generation for the creative economy by leveraging on the potential of digital technology and through their transfer in other economic sectors
2. Understand how new technologies impact on craft-related careers in the creative industries
3. Examine the role of digital technologies in the transmission and transformation of craft skills, with a focus on informal education venues and experimental approaches

### **Place-making, promotion and commodification of CH resources**

This study explores the role of place making and promotion in the commodification of cultural heritage resources and how digital technologies intertwine with these processes. This research examines whether locations have coherent strategies to appeal to consumers using cultural resources and attributes such as place promotion, product and quality. The study adopts a culture economy approach, which is concerned with the exploitation of cultural products for achieving territorial development goals. These products comprise historical and pre-historical sites, landscapes, artisanship, languages, dialects, folklore, drama, literary references and visual arts. A further dimension under consideration is the watering down or 'Disneyfication' effect of commodification on place image and identity. This relates to practice or situations where cultural items, interpretations and rituals are homogenised or diluted to the extent that they are no longer meaningful or representative of local people.

Drawing on case studies of reshaping built environments across Europe, the study examines efforts to promote and produce distinctive place images using digital technologies, which are able to compete in an increasingly crowded virtual marketplace. The research further considers the economic role of localism, local initiatives and community action in taking responsibility for local cultural heritage.

The case studies are:

- Empúries archaeological site on the Iberian Peninsula, Catalonia, Spain;
- the Monastery of the Holy Cross, Rostock, Germany;



- Palazzo Pretorio in Pontedera, an industrial town in the Arno Valley, Pisa, Italy;
- Talking Statues, Copenhagen, Denmark.



3D restitutions visualisations with AR advanced technology used at the Empúries archaeological site

In addition, three larger scale examples are considered to further illustrate how place making, promotion and commodification of cultural heritage resources have become intertwined with digital technology innovations. These are:

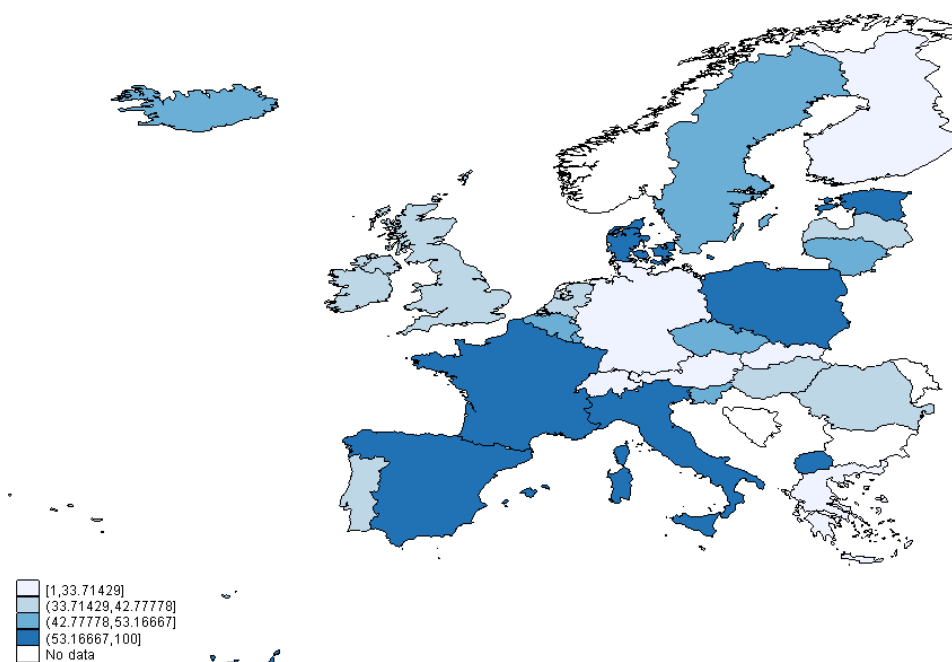
- the digital operation of Shakespeare's birthplace, Stratford-upon-Avon, UK;
- a brief description of the UNESCO and Google partnership to virtually visit 19 European World Heritage sites
- the use of digital technologies in the Vatican Museum's Sistine Chapel to manage the effects of heightened tourist visits.

The results show that digital technologies such as Augmented Reality and dedicated mobile phone applications can be used to enhance visitors' experiences of cultural heritage and bolster the promotion of place and production of distinctive place images in the commodification of cultural heritage resources. This enhances visitors' engagement, interaction and enjoyment of sites, offering a new and exciting approach in public participation and engagement with cultural heritage.

### **Fiscal and Economic Issues in the Digital Age**

The goal of this research strand was to provide an economic analysis of the impact of taxation, public support and private contribution to the production, distribution and consumption of cultural heritage and to improve understanding of the geography of cultural activities and ways in which fiscal policy can become more efficient in the age of digitization. This was done through a thorough analysis in three steps. Firstly, the examination of fiscal policy for cultural goods across the EU Member States over time, secondly, through study of the current market of digital heritage and its ability to fuel innovation, and finally, by looking at the global use of European heritage content online.

In order to shed light on the changes brought to the production, dissemination and consumption of heritage through the increasing use of digital technology and to identify differences across Member States in Europe, a three-level quantitative analysis was undertaken. The goal was to isolate the impact of taxation and of private and public support on the digital heritage market. The three-level analysis permitted a sharp focus on three discreet subjects (books, heritage institutions, and digital images) and on three key elements (fiscal policy, digital heritage market, consumer preference) essential in the make-up of an efficient cultural policy for Europe. Such an approach enabled the delivery of practical and feasible results that could inform future policy making.



Publication of collections online per country

Quantitative analysis was performed: firstly, focussing on the fiscal policy developments across Europe over the past two decades to identify the potential benefits or caveats of using VAT as a fiscal instrument to support cultural policy. This examined the correlation of VAT rates across EU Member States over a period of time, and the relationship between VAT and prices, and expenditure. Results inform the impact of taxation on the heritage market. Secondly, analysis of the current heritage market was made and its response to the adoption of digital technology in order to single out the conditions that support or inhibit innovation. Results inform the impact of public support on the heritage market. For that, the level of digitisation, adoption of a digitisation policy and the use of the heritage collections was studied. Finally, the changes in consumption as heritage is made available onsite (i.e. museum visit) and online (i.e. on Wikipedia) was analysed to better understand the impact of adopting a digital distribution and consumption practice.

Results inform the impact of private support on the heritage market. For this, the access to objects (through object mobility and their visibility) was compared both onsite and online and identified the observable consumer preferences.

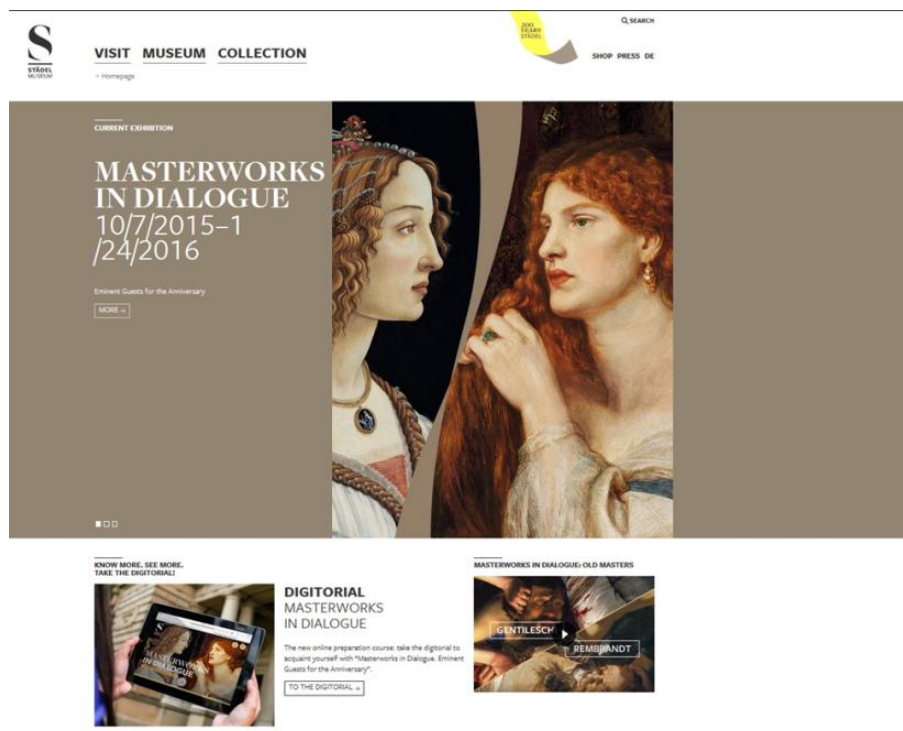
A flyer representing this economics of culture research is available:

[http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch\\_flyer\\_econculture\\_exe.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch_flyer_econculture_exe.pdf)

### Cultural Heritage Best Practice in the Digital Economy

The final area of economically focused research addresses one the most important issues for the future of cultural heritage: experimentation and innovation in digital technology in a time of social and technological change.

The digital economy has transformed all sectors of society and the cultural heritage (CH) institution, as a social institution has undergone a 'digital renaissance'. The ways in which we engage with, understand, communicate, participate and disseminate CH has been transformed through the use of digital technology. The CH institution has shifted practice from being object centred and a custodian of CH to a social institution where visitors can be interactive, participative and co-creative and where they can access CH in new, creative and novel ways through the use of digital technologies.



Home page of the Städel Museum that Frankfurt that has launched an ambitious programme to extend the reach of the museum

There is a great deal of experimentation and ideas within CH and digital technologies that takes place within academic research institutions. This research addresses this body of knowledge and how, by working in partnership with the CH sector, it can contribute to the transformation of how European CH is accessed, communicated, interpreted and disseminated. It acknowledges that the CH sector is important to Europe's creative economy and that experimentation and innovation in digital technology is contingent on funding. It gives an overview of European strategies and funding bodies that promote and support collaborative projects that are experimental in developing innovative digital technology for the CH sector and which are engaging and enhance the CH visitor experience.

Through a series of examples of best practice in collaborations between the CH sector and the academic research institution this study identifies what has been done in publicly-funded projects that aim to transform cultural artefacts and our understanding, and experience of CH, using new technologies and which narrow the gap between the experimental in the research institution and its practical implementation in the digital economy. It suggests that CH has cultural value as well as economic value. It emphasises the importance of experimentation and innovation in digital technologies in the European CH sector to attract a new generation of CH visitors and increase the potential to contribute to Europe's economic growth and to avoid a digital dark age.

Through four very different studies, RICHES research has shown that digital technologies have helped cultural institutions to reappraise their way of presenting and maximising the economic potential of cultural heritage collections and reaching out to the public in a manner that is expected in the 21<sup>st</sup> century. It has also demonstrated a revival of traditional craft skills, which are being shared through online media, with many communities of knowledge appearing. However, there is also a note of caution, as the study notes that national fiscal policies are not always in line with their stance on supporting cultural heritage.



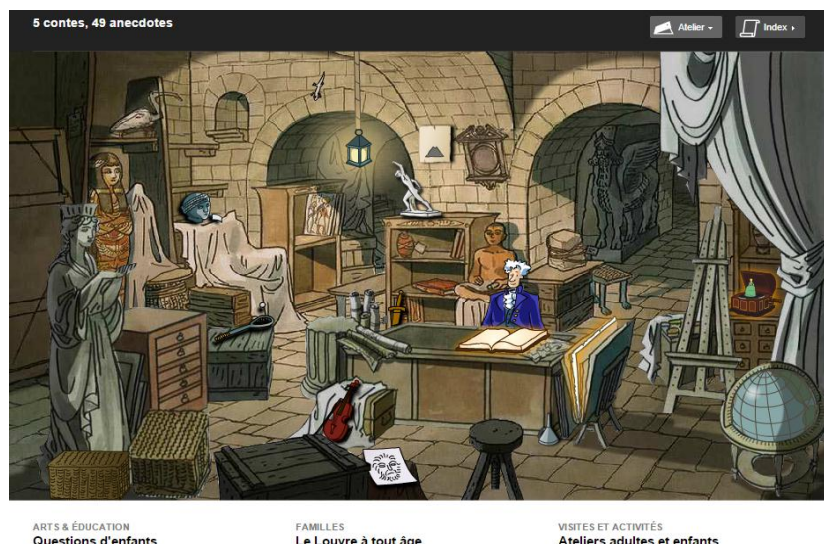
## RICHES Case studies

Two distinct case studies have been undertaken within the RICHES project:

- Digital Libraries, collections, exhibitions and users
- Virtual Performances

### Digital Libraries, collections, exhibitions and users

Rooted in a long and rich tradition going back to the 19<sup>th</sup> century, cultural heritage institutions are keepers of traditions and values - scientific, educational, economic and social value – enjoying an extraordinary trust among their audiences. However, the integration of digital technologies challenges the traditional mission of cultural heritage institutions as they have significantly transformed the ways in which these institutions curate, interpret and disseminate their collections as well as the ways in which they interact with their audiences.



An example of how the Louvre has made its collections accessible online

Cultural practices, learning and information seeking behaviours of the audiences have changed dramatically over the past years under the influence of rapid technological changes – fast networks, mobile devices, social media channels. As recent studies show, younger generations are increasingly becoming co-creators, co-authors and co-producers of digital content, initiating the shift from interactive technologies towards a participatory culture. The digital era has accelerated social changes and opened up opportunities for cultural participation, co-creation, for more fluid and inclusive, democratic cultural practices, as well as new methods for education and learning.

Memory institutions are striving to adapt to these changes that have made the traditional models - one way, top-down and 'one size fits all'- of communication obsolete.





A flyer entitled Digital Libraries, Collections, Exhibitions and Users is available:

[http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch\\_flyer\\_digitallibraries\\_exe.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/rch_flyer_digitallibraries_exe.pdf)

The Interactive Showcase was established as part of this task as an interactive space where interested users can contribute to the case study research providing feedback or suggesting new examples of best practices to be taken into account.

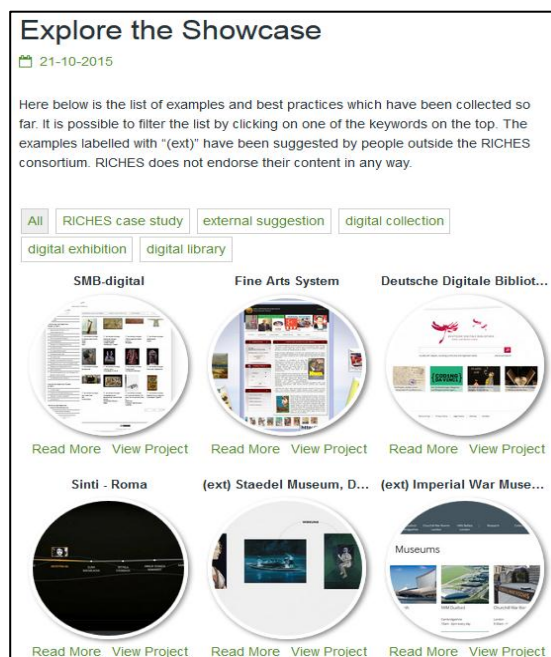


Image of the RICHES interactive showcase

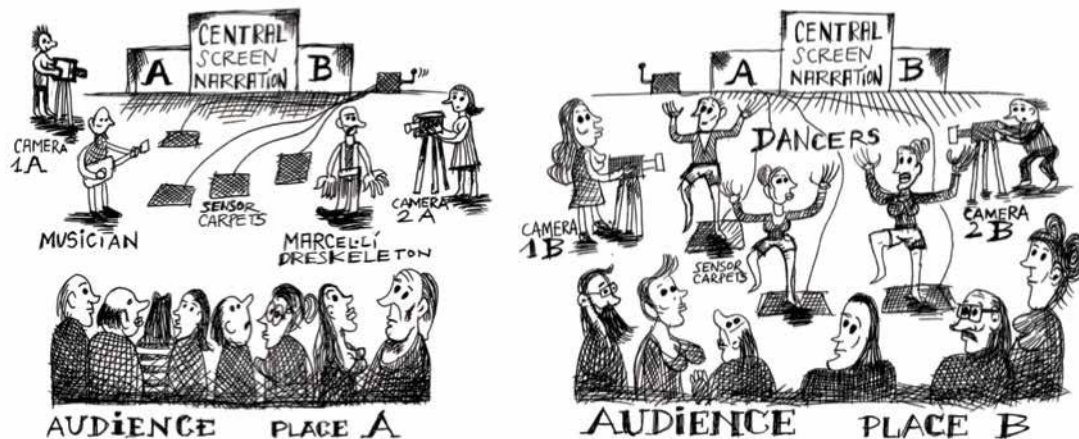
The Interactive Showcase is available at:

<http://resources.riches-project.eu/research/interactive-showcase/>

## Virtual Performances

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 that 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 is traditionally recognised 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 people 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 representation of virtual performance, recorded simultaneously in two locations

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 mechatronic 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.

A blog post on the RICHES virtual performance is available:

<http://www.digitalmeetsculture.net/article/the-distributed-performance-ultraorbism-bring-performing-arts-a-step-forward/>

The film of the performance is available:

<http://resources.riches-project.eu/research/virtual-performances/>

## **Policy Seminar: NEW HORIZONS FOR CULTURAL HERITAGE – Recalibrating relationships: bringing cultural heritage and people together in a changing Europe**

19 October 2015 and 23 May 2016 - Brussels, Belgium

The RICHES project has held two policy seminars, the scope of which was to discuss how the project could provide insights to support evidence-based policymaking in Europe. Both days reflected upon different areas of project research and were considered to be a success and the findings of project research well received.

Both seminars comprised political updates by representatives from the European Commission, the presentation of policy recommendations from the RICHES project and Round Table discussions involving major stakeholders.

The programme of the first seminar offered to participants the opportunity to challenge institutional points of view with some practical results of the research conducted by RICHES, with particular regard to the following themes:

- The need to develop and to use a common taxonomy,
- Innovation in copyright frameworks and open access to data and information,
- Co-creation practices that offer the cultural heritage sector innovative approaches to breaking down barriers.

Following the presentations, space was devoted to engaging the audience in dialogue and debate.



RICHES partners presenting policy briefs

The programme of the second Policy Seminar provided RICHES partners to present their research findings regarding the following themes:

- Community-led developments: food and cultural heritage in the urban age – the role of local food movements.
- Economics of culture: fiscal and economic issues in the digital age.
- The use of craft skills in new contexts.
- Institutional changes: exploring the status of digital heritage mediated by memory institutions.
- European identity, belonging and the role for digital cultural heritage: structures for social and territorial cohesion and minority communities.



Poster exhibition at the Second Policy Seminar

For the next phase of the meeting, two overarching themes were selected and discussed in world café style discussion groups with the aim of providing ‘joined-up’ policy recommendations to be used in the definition of the H2020 work programme for 2018-2020. The themes were:

- 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?

Both events were preceded by a [Networking Session](#) where participants in EC-funded projects discussed aims and achievements in the light of establishing new, profitable collaborations and synergies.



Blog posts for each event are available:

<http://www.digitalmeetsculture.net/article/riches-policy-seminar/>

<http://www.digitalmeetsculture.net/article/new-horizons-for-cultural-heritage/>

The outcomes for both days, including presentations by the speakers and other resources are available:

First Policy seminar: <http://riches-project.eu/first-policy-seminar.html>

Second Policy Seminar: <http://riches-project.eu/second-policy-seminar.html>





## **Strategies, policies and road mapping**

After the project had established its conceptual framework, considered the context of change and then explored social and economic aspects of cultural heritage in greater depth, the next stage was to produce results that would benefit interested stakeholders. This area of the project's work has produced a series of policy recommendations, a toolkit for living heritage, as well as guidelines for public-private partnerships.

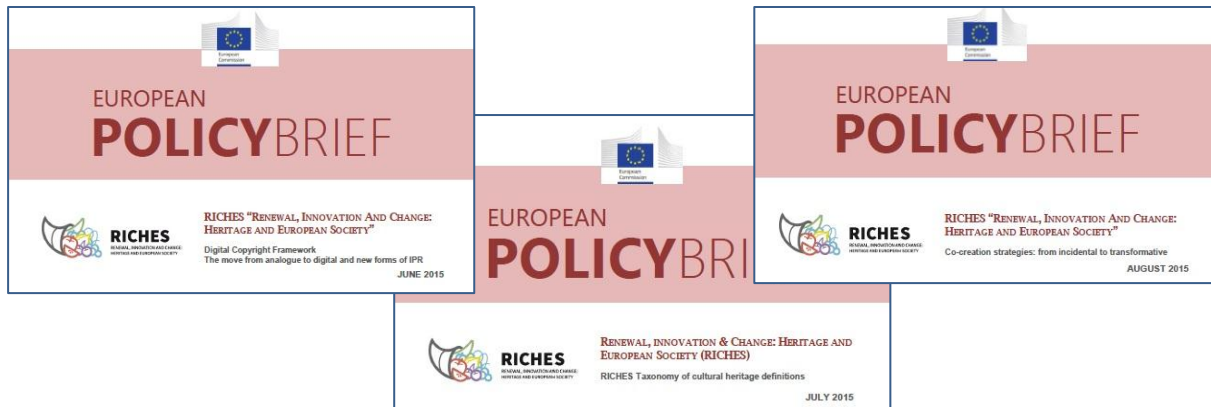
### **Evidence-based policy reports and recommendations**

Translating RICHES research findings into policy recommendations is one of the main outputs of the RICHES project and aims to achieve maximum impact of research outcomes. It can be considered to be the culmination of RICHES research project in that it draws together all of 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. The priorities identified by RICHES aim to contribute to the debate, shape policy and 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.

A formal template for the brief was supplied by the EU divided into sections:

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



### RICHES Policy Briefs

Eight Policy Briefs were submitted, based upon collaborative partnership work, making recommendations, illustrated with appropriate tables, graphs or images.

- RICHES 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
- Toward a craft revival: recalibrating social, cultural, economic and technological dynamics
- The cultural heritage institution: transformation and change in a digital age
- Food heritage and culture: changing spaces of production and consumption
- European minorities and identity: strengthening relationships for a sense of belonging in the digital era
- The economic and fiscal dimension of cultural heritage

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 Think Papers were written:

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



RICHES Think Paper

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))

Policy brief and think papers are available at:

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

### Online resources for living heritage

After running co-creation activities and analysing other cases within the research on the social aspect of cultural heritage, focus has been on the design of a toolkit that gives practical support to practitioners to sustain their work involving communities for co-creation. The objective of the RICHES toolkit is to help people to prepare for a co-creation process, align internal ideas and ambitions, help them to understand the attitude that is needed in co-creation and the consequences of working in co-creation, as these aspects seem to be most important.

The toolkit has been designed, developed and tested with cultural heritage professionals and takes into consideration the analysis of the good practices within the earlier case studies, as well as the co-creation activities within the project. This defined a specific focus for the toolkit; it should be used at a very early stage in setting up a co-creation a process.





Co-creation toolkit in use

Co-creation, when moved from an ad hoc activity as part of creating an exhibition to an ambition on an organizational level, can provide cultural heritage institutions with tools needed to broaden their perspective and allow them to establish long-term relationships with both existing and new audiences. Practically the toolkit will help cultural heritage professionals that would like to explore what it means to work in co-creation to critically look at their own organisation, explore the skills they would need to engage in co-creation, identify potential stakeholders and clearly define the impact they want to have.

As co-creation can have different purposes and can be used in different contexts and different stages, the toolkit needs to be open and flexible enough to serve that purpose: is the aim getting to know new people? Is the aim to empower an existing relationship? Is the end goal a shared exhibition or shared understanding?

The co-creation toolkit is available at:

<http://resources.riches-project.eu/research/living-heritage/>

### **Public-Private-Partnership Guidelines for CH**

Although there are a wide variety of definitions Public-Private-Partnerships entail collaboration between public bodies and private sector partners, with the aim of providing projects of public interest with funds coming from non-public sources (i.e. different from taxpayers' money). In theory, this should be a win-win situation combining a substantial representation of both public and private interests in the achievement of a specific goal. At least, this is the ideal scenario that would be highly welcomed by anyone interested in taking part into such a partnership.

The objective of the PPP task has been to develop a collection of guidelines and best practices about Public-Private-Partnerships and public-private initiatives, with a particular focus on actions for cultural heritage. The study evaluated the outcomes of a desk research and analysis of the PPP phenomenon and gathered stories of different partnership experiences that can be considered examples of PPP related to cultural heritage and activities, most of them with an important impact on the civil society, in terms of creating facilities, improving education or engaging citizens.



Promoting the partnership between Samsung and the British Museum

Having considered a range of best practice examples, a series of lessons learned have been identified which are available for others considering entering the PPP route, as well as 10 points for public sector decision makers to think about while contemplating a partnership.

The RICHES project was designed in such a way as to build upon its research and have tangible results that would be available for interested stakeholders. Through the refinement of research results into Policy Briefs and Think Papers to easily share messages with politicians, the guidelines for CH organisations wanting to enter into public-private partnership and the co-creation toolkit that can aid organisations to effectively plan for the future, the project has fulfilled its objective.

## Communication, Online presence and dissemination

### Network of Common Interest

To be able to share project results, it was important for the project to build a Network of Common Interest, signing cooperation agreements with individuals and institution and Memoranda of Understand with other projects; a group of interested stakeholders with whom to share project results.

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

To share the message of RICHES, a wide range of dissemination materials have been developed, including booklets, posters, bookmarks, newsletters, presentations and research orientated flyers. They are all available for download at: <http://riches-project.eu/dissemination.html>



A selection of RICHES thematic flyers and bookmarks

### Project websites and blog

The project website and blog represent the main channels of dissemination of RICHES, where all project knowledge assets are published and events organised by the project and other relevant events are announced. The website and blog are updated immediately after every dissemination and/or concertation event, so that the web presence provides an up-to-date reflection of the project at all times. This includes prompt publication of project intermediate results, news, presentations, and main ongoing activities.

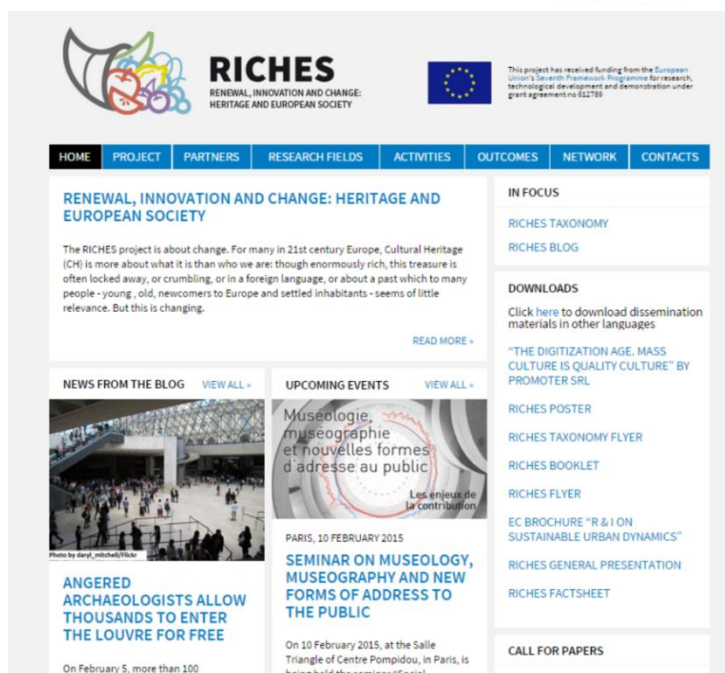
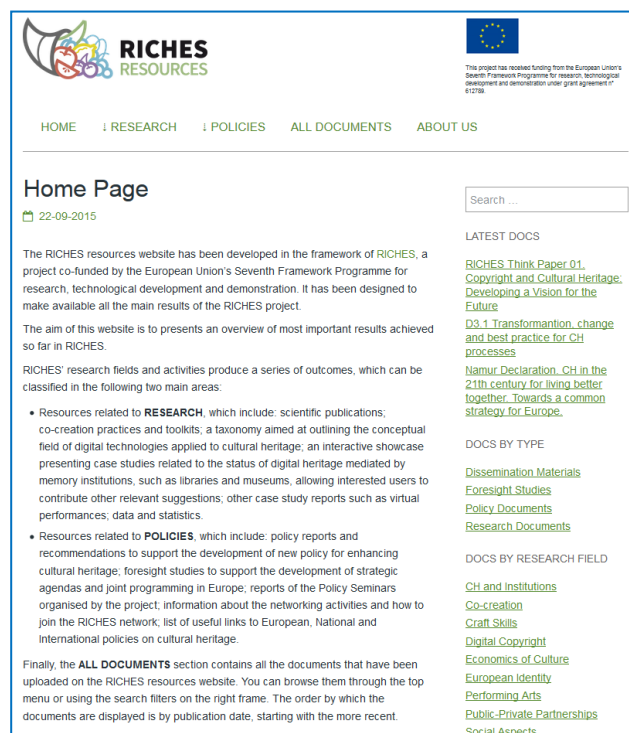


Image of the RICHES website <http://www.riches-project.eu>

As the RICHES project has built up a body of work during its lifetime, a second website was created to house it entitled RICHES Resources. To enable users to easily find project outcomes, three heading have been used:

- Research
- Policy
- All Documents



The RICHES Resources website

The project blog is hosted on *Digitalmeetsculture.net*, which is the official RICHES media partner and is an interactive online magazine dedicated to the theme of digital technologies applied to cultural heritage and the arts.



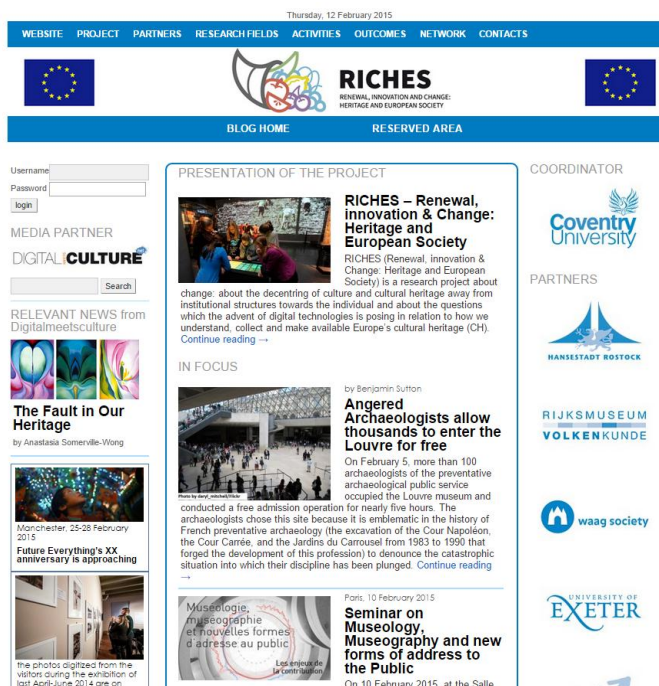
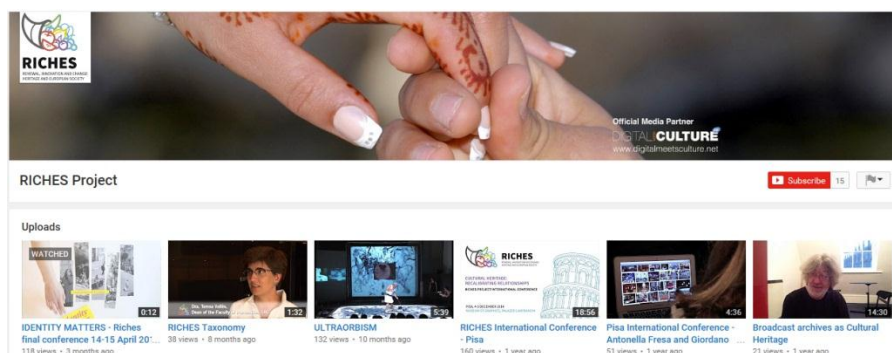


Image of RICHES blog <http://www.digitalmeetsculture.net/projects/riches/>

All the latest news and the upcoming events relevant to the project are published on the blog and automatically featured via RSS on the website's home page. This includes news and articles about the main project's activities, outcomes and appointments, information about events organised by RICHES, third party events where RICHES intends to participate and other events that are of interest for the RICHES community, interviews, chronicles of project's meetings and so on.

The RICHES project also has a YouTube channel which features videos of project activity, as well as activities related to RICHES activity: <https://www.youtube.com/user/richesEU>

Although the project does not have a dedicated Twitter account, it encourages partners and associates to use the #richesEU to share the message of the project on social media.



The RICHES YouTube channel



### The RICHES Book - Cultural Heritage in a Changing World

A further method used to disseminate project results has been the design, development, editing and publishing of an open access book that considered pertinent topics within the scope of the project's socio-economic and humanities remit entitled Cultural Heritage in a Changing World.

After nine outline topics were drawn up by the editorial team, a call for chapters was launched through public channels. Contributions were sought that would be useful references for the research community, policy makers, professionals from the heritage sector, cultural ministries and agencies, and more widely communities and citizens interested in the selected topics.

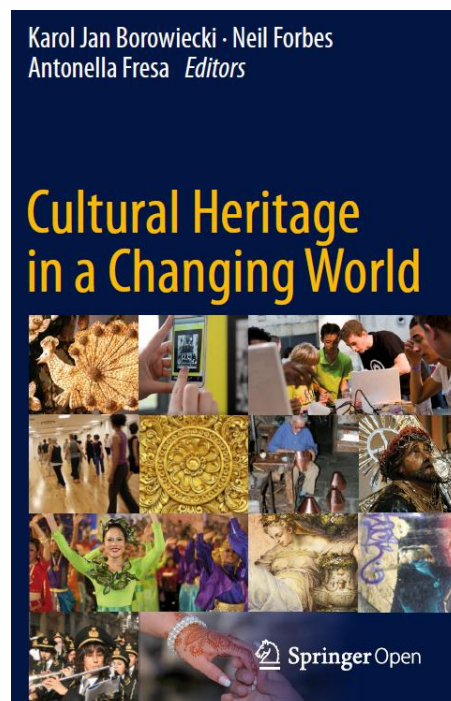


Image of the RICHES book publication: Cultural Heritage in a Changing World

The editorial team reviewed submissions (from partners and external experts), selected chapters and worked with authors. In parallel, an agreement was reached with publisher Springer International that ultimately copy edited chapters and produced the final book, providing 500 copies for distribution.

Access to the book, either for individual chapters or in its entirety, is available via <http://riches-project.eu/riches-book.html>





## Final International conference

14-15 April 2016 - Amsterdam, The Netherlands



'Borders blur. Disciplines merge. Barriers come down. How do we (re)present ourselves, our public, our archives, our countries and our institutes?' The 21st century is a time of repositioning, and there is a key role to play for heritage.

The Volkshotel and the Waag opened their doors to the public for the RICHES Identity Matters event, a two-day conference about change and the future of heritage. There was a full house!

The Identity Matters conference was about change; about renewal and innovation; about trying to understand the way in which people construct their lives and identities through cultural artefacts, media and heritage.

Although society appears to be going through difficult times, the conference took an optimistic stance. The floor was given to initiatives that aim to make a difference, to speakers that can empower people to look at their lives and work. However, it wasn't only a forum for talking and listening, as various locations within Amsterdam were explored through urban safaris, with different local initiatives incorporated in the presentation of project results, that bring new insights into current practices.

Professionals, experts and policy makers from the fields of heritage, museums and technology met together for a two-day programme to explore collaboratively future visions of heritage. Against the backdrop of Europe's changing society perspectives, policies and case studies were challenged. The identities of the audience themselves were questioned and they were challenged to help others to explore theirs.



Conference Identity Matters booklet

Exciting keynote speakers reflected on central questions. How can we enrich heritage and heritage practices to meet the challenges of a new era? How can heritage professionals create meaning for young people? For newcomers? How can technology help us?

Presentations, demonstrations and workshops were organised around themes such as connecting, self-expression, participation, power, skills and crafts, food and festivities and citizenship.

The conference programme booklet is available [here](#).

Photographs of the conference can be found [here](#).

The conference used the hashtag #IAMRICHES



## Reflection

The RICHES project had an ambitious breadth of research objectives to be undertaken over a two and a half year period. After working collaboratively, an experienced group of partners have produced a range of results that have been shared through full research deliverables, policy recommendations, tools and multiple research channels.

Ten partners have successfully collaborated to undertake research and present their results. At the end of the project, they were asked to reflect upon their work and consider how they have benefitted from their participation and how they might use project findings in the future.



### Coventry University

It has been a privilege for Coventry University to coordinate the RICHES project and to work with a range of experienced partners that have each brought differing perspectives and experiences to the research tasks. The diverse multi-disciplinary nature of RICHES was always an exciting prospect from the start of the project and it has proven to be the case with interesting and insightful results that have challenged perceptions and encouraged us to push beyond the expectation of the original project concept. It is gratifying to see that the project has been so well received in many different stakeholder communities and how we have been able to share our results and recommendations with the varied audiences.

In terms of our research work, we had the opportunity to contribute to the taxonomy, undertake research into performance and craft skills, identity (the Roma in Coventry, where results were shared directly with the local authority) and food communities and carnivals, as well as economic use of places and educational cultural heritage enabled via new technologies. It has been a wonderful experience to scope, undertake and realise our research findings, working with other partners and learning with and from them. We see potential impact in our work and believe that our reputation and profile as a research institute and coordinating organisation has increased.

It is a shame that such a strong and enjoyable project is coming to an end, but the experience and outcomes of the RICHES project have been both memorable and beneficial.



## **Hansestadt Rostock**

The RICHES project has impacted on the daily work with cultural heritage in Rostock on several levels. Urban CH institutions like FRIEDA 23 and the Museum of Cultural History profited from the reflections on audience behaviour: They used the analysis on addressing target groups (participatory approach, new modes of working with CH) for their own CH communication and developed new communication structures which are more exchange-oriented. New communication channels were established by both institutions. The project partner City of Rostock itself used the project findings for its consultancy work with all cultural and museum institutions they actively support, using the project finding for active guidance towards a more modern, more open and more participation-oriented work with CH based on digital technologies. And, on the third level, the project results were actively communicated towards local initiatives (cultural, food and CH events) to enhance their awareness on the requirements in CH work. Related discussions made clear how essential adaptations to new audience expectations are for the future of most of the formats. Here, the project results seem to be the starting point of an ongoing exchange in and between local institutions and initiatives.



## **Stichting Nationaal Museum van Wereldculturen**

The RICHES project was an opportunity for us to critically rethink our relationship with the diverse and changing society, and thereby our changing stakeholders, around questions of citizenship and belonging. Through ongoing discussions with young people of diverse backgrounds about our practice, the museum opened itself for change to become a more relevant museum.

The Nationaal Museum van Wereldculturen is a museum about people, but we realize that we are a museum for only some people. This project offered tools to think with different stakeholders about our role and what we mean for them.

As regards questions of heritage in a digital age, museums like ours now need to think about what role digital technologies will play, not only in our documentation practices



or as tools to address different audiences, but also the ways in which digitality is impacting core concepts with which we work. Are concepts such as identity, culture or subjectivity being refigured within the digital age? If so, how do museums like ours, that are ostensibly about questions of culture, respond to these changes. The project provided the critical space within which to ask these questions and to learn from our collections across Europe how cultural institutions should address these new challenges. RICHES, then, demanded that we recalibrate the museum to address the contemporary world we now live in, in an attempt to be a relevant space for a changing public.

**waag society**

### **Stichting Waag Society**

For Waag Society some of the deliverables have fed into other projects, either in terms of knowledge (such as crafts and skills feeding a project on maker spaces in libraries) or repertoire and tools (the co-creation toolkit). The latter will be used in a new EU project called BigPicnic where our role is to train 15 European botanic gardens to co-create with specific audiences. Also the work on communities and food seems very relevant there, as is the central case of food (security).

Some of our own tasks put us out of our 'maker's role' quite a bit (probably more than we anticipated), but it has ultimately given us thorough documents that we can (re)use for other purposes. An important realisation is that a lot of social theory clearly needs to be confronted with empirical fieldwork as so many case studies showed that generalisations did not hold; most issues showed situated detail that did not fit general theory or policy easily.

The organisation of the conference at the end of the project was a strong and positive team effort, which gave a good dynamic to the Future Heritage Lab/Creative Learning Lab team, helping them to quickly integrate some new team members.

We learned a lot by collaborating with consortium partners and will be better prepared for work in future project work.

Although, the consortium felt that it was a good thing for heritage institutions to change in relation to contemporary society, to do co-creation etc., the project's own approach was traditionally academic. 'Practice what you preach' is not the adage that comes to my mind with RICHES, and it would have been good if we had much more reflection on that, found new ways of working together, got stakeholders in on a more participatory level (not just consultancy), etc.. Tying in the context of change in our own processes.



For us at Waag, some of the remarks of the young professionals that were part of the co-creation sessions in Leiden really stuck us: like that 'language is violent' (certain words and phrases are excluding people, sweeping urgent issues under the rug of 'civility'). Having become aware, this can now be seen everywhere, all around us. Although this hasn't led to Waag having a policy, by voicing this, using this phrase repeatedly, it has been addressed in multiple projects more explicitly.



### **The University of Exeter**

We have greatly enjoyed being involved in the RICHES project and have gained extensive knowledge and a wider perspective of the various aspects, developments, status, and issues surrounding European tangible and intangible CH. The range of topics researched has been insightful including the role of cultural heritage as a driver for change, the impact on national and personal identity, the role it can play in social cohesion, cultural tourism and cultural education. It has addressed cultural heritage institutions, craft, performance, food heritage and place, contextualised within cultural, social, technological, political and economic perspectives in a changing world. It has 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. The research has identified gaps and the laying of foundations for exploring ways in which tensions might be addressed in the CH sector.

One of the most important issues is the continuous change that the CH sector is undergoing, the identification and analysis of competing pressures that are evident in the CH sector as it responds to digitisation and new practices such as co-creation which are recalibrating the relationship between the cultural heritage sector and their audience. In other words, RICHES has produced cutting edge research that should influence both policy and practice as new CH emerges.

On a personal note, benefits include working with like-minded professional researchers and expanding our network of professional links. The project has expanded and enriched our own research; it has provided us with a deep understanding of the changes in the cultural sector and stimulated ideas for further research.





### **Promoter SRL**

Promoter SRL participated to RICHES in the main role of Communication Leader, with some other research tasks in different areas of the project.

RICHES gave the staff of Promoter the possibility to take part in a research network which enlarges the focus of the company activities towards important themes, thus improving our skills and the impact of our projects in the field of digital cultural heritage. With RICHES we gained a deeper knowledge on intellectual property, that is a key topic in the domain of the use and re-use of cultural heritage, in particular in the case of business and commercial activities.

We also had the opportunity to better position Promoter's services and reputation towards our institutional customers and other private companies, thanks to the valuable collaboration experiences within the project, together with acknowledged academies and research centres in Europe.

Finally, and also due to the task of organising the RICHES conference in Pisa, we had the opportunity to enlarge our contacts in the cultural heritage sector, both at international level and locally.



### **Fundacio Privada i2CAT, Internet I Innovacio Digital a Catalunya**

Participation in the RICHES Project has been very beneficial for the i2CAT Foundation. Substantial impacts have been achieved within the organization, in terms of an increase of research skills and expertise, improvements in our ability to track and measure the impacts of technology in the domain of culture and creativity, and the strengthening of our network. First, our social science research skills have been put to test in the three studies that i2CAT has produced in RICHES, gaining data-generating prowess and analytical flair.



Second, our participation in a full-scale experimental distributed virtual performance has given us a firsthand experience with the methodological issues and creative opportunities of hybridating ICT with the performing arts. Last but not least, our network has developed, growing stronger links with key local stakeholders. This will ease the exploitation of the project results, via follow-up activities with these committed organisations.



**SYDDANSK UNIVERSITET**  
UNIVERSITY OF SOUTHERN DENMARK

### **Syddansk Universitet**

RICHES enabled us to extend our research network and initiate new collaborations. The series of research papers and book chapters written in co-authorship is just one example of how academic collaboration emerged and continues to thrive.

The funding enabled further participation and interaction with cultural policy-makers, which are usually not reached via the usual academic events and channels. The examples include presentations at events organized by the French Cultural Ministry in Paris or UNESCO in Montreal. These meetings enabled also personal, informal exchange. We – academics - have gained many insights into current problems and challenges of cultural policy makers and, hopefully, have brought to the attention of decision makers some solution concepts.

The interdisciplinary nature of the RICHES project has provided further possibilities to interact with researchers from other academic disciplines, both within the consortium, as well as with participants at many associated events.

The possibility to publish some of our work open-access is a rare opportunity of increased visibility and improved dissemination.



**Institut für  
Museumsforschung**  
Staatliche Museen zu Berlin

### **Stiftung Preussischer Kulturbesitz**

The nature of the project and its interdisciplinary research allowed us to deepen our understanding in various areas of CH through the participating partners' expertise: social sciences, humanities, digitisation, participatory practices and co-creation, legal framework for digital CH, management and communication for an interdisciplinary EU



project in Humanities and Social Sciences. But it is far more than simply gaining understanding: by discussing relevant issues within the project on an interdisciplinary level, we got insights into different perspectives, which encouraged us all to analyze our own point of views and experiences.

By working in the RICHES project we got a deeper understanding of state of the art practices in (digital) CH in the countries and different institutions involved in the project.

The RICHES project strengthened collaborations with many stakeholders, especially within the Institute for Museum Research itself (e.g. the evaluations of digital media have involved many colleagues and brought their expertise into the project) and the departments of the Prussian Cultural Heritage Foundation (SPK), such as digital documentation, education, curatorial/collections, statistics and audience research. Moreover, many interesting collaborations outside the institution through communication with experts and networking have been made.

We have gained knowledge and expertise from our own research in specific areas of interest for our institution. These areas can be named as:

- a. **CONCEPTS:** systematic research and methodology for CH and digital CH (i.e. concepts in the Taxonomy)
- b. **CONTEXT OF CHANGE:** change in traditional practices and work processes within a CH institution due to the advent of DT and digitisation, from curation and interpretation to mediation of cultural heritage collections and user participation, and its contextualization through transformations in the broader field of CH – mediated, unmediated, tangible and intangible CH.
- c. **SOCIAL DIMENSION:** focus on social aspects such as accessibility and inclusion, engagement and participation of communities, inclusion of minorities, the role of living heritage and digital CH practices of young audiences, aspects that are challenges for today's European society and provide orientation for strengthening the social role of a CH institution today.
- d. **ACCESS:** state of the art in critical issues such as IPR through comparison of existing frameworks and models, and how they influence access to and availability of digital CH materials in a European perspective; better understanding of the needs and expectations of different kinds of audiences.

In addition to the benefits highlighted above, the experience from RICHES constitutes a framework and a foundation for future research and exploration within the institution and in other interdisciplinary projects – national, European and on international level.



## **Türkiye Cumhuriyeti Kültür ve Turizm Bakanlığı**

RICHES guided us to show new skills and techniques for digitizing cultural heritage in libraries and archives, including thoughts about IPR. It increased the public awareness on the importance of bringing together cultural heritage and society in Turkey and gave us new ideas for transforming libraries and archives to make them a centre of attraction. The Think Paper “Digital Technologies: Re-thinking Turkish Libraries in an Information Society” is a guideline for related experts about what has been done in the past and what needs to be done in future in Turkey.

RICHES allowed us to make comparisons with best practices in EU countries and Turkey. It provided us with a chance to be part of a European network which is comprised of specialists, academicians and experts in CH area. Being in a project like RICHES helped us to improve ourselves in research fields like cultural heritage, digitization and European projects and led the way to involvement in similar EU projects for KYGM.

The Hamamonu district was promoted to EU citizens as a best practice of transforming physical landscapes which has a cultural heritage characteristic. On behalf of Turkish Ministry of Culture and Tourism, KYGM has promoted Turkey and its facilities.