



# RICHERS

RENEWAL, INNOVATION AND CHANGE:  
HERITAGE AND EUROPEAN SOCIETY



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## D2.1: CH Definitions and Taxonomy

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**Statement of originality:**

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## 1. EXECUTIVE SUMMARY

The objective of the RICHES project is to recalibrate relationships between Europe's people and their cultural heritage in a time where digital technologies permeate society and challenge people and institutions to reconsider their traditional practices. The project has a wide range of research goals, but before looking too far ahead, it was important to build a foundation to work from. The project's work package 2 needed to establish a conceptual framework and integral to that process was the activity described within this deliverable, D2.1 CH definitions and taxonomy, the development a common research language.

From the very first month of the project activity began to identify and define terms that should be included within the deliverable. Coordinated by Task Leader i2CAT, all partners submitted terms and subsequently definitions which were grouped and shared for review and acceptance or amendment.

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 in Barcelona where thematic discussion groups considered and challenged existing definitions and provided new ideas for project partners to explore.

A project Editorial Group was formed to oversee the next stage of 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 have been prepared and defined through the shared work of the RICHES project partners and associated contributors.

The taxonomy will be published on the RICHES project website in early December 2014 and will be publicised to encourage further debate within the cultural heritage sector and with members of the public. The taxonomy will continue to grow, develop and change throughout the lifetime of the project, based upon new developments and stakeholder feedback.

The RICHES project will use the taxonomy throughout its further research activities, ultimately leading to policy briefing documents and dissemination activity. More importantly, it will use it to provide a route to bring the people of Europe closer to their cultural heritage.



## 2. INTRODUCTION

This deliverable provides an overview of one of the key tasks undertaken within WP2, aiming to establish a baseline of definitions for the project and a framework, both theoretical and practical, within which further research may be conducted and shared and CH-related practices may be further developed.

This document, therefore, describes case actions taken and progress towards the accomplishment of **Task T2.1: CH project/RICHES definitions** by all the partners of the RICHES project.

### 2.1 BACKGROUND

Within a scientific context, *taxonomy* is defined as a branch of scientific practice concerned with classification, especially of organisms, and their arrangement into groups. The word was first used in the early 19th century, coined in French from the Greek words *taxis* (arrangement) and *nomia* (distribution). The Oxford English Dictionary (Anonymous, 1917) defines taxonomy as the following: ‘Classification, especially in relation to general laws or principles; that department of science, or of a particular science or subject that relates to classification’<sup>1</sup>.

When the RICHES project began, the consortium had described the steps required to ensure maximum and appropriate academic, professional and technical research in order to identify, diagnose and understand the new models for the (re) definition of CH and CH practices. Professionals’ fields of expertise such as collection, curation, preservation, promotion and exploitation of CH were key factors.

The RICHES research programme is located within the broad context of debates and discussion in recent years about the value, preservation, promotion and future of Europe’s cultural heritage. Several national and European initiatives, including policy statements and proposals and major research programmes, have been launched in recent years to address the changes in CH, particularly in their digital aspects. Importantly, to ensure the widest possible impact, WP2 includes the involvement of each consortium partner institution and of a very wide range of external researchers, experts and professionals to agree a RICHES conceptual framework of taxonomy of terms and definitions that will serve as the baseline for the project’s fields of research.

As CH institutions are rethinking and remaking themselves, shifting from traditional to renewed practices of CH representation and promotion using new technologies and digital facilities, new meanings associated with terms such as “preservation”, “digital library”, “Virtual Performance” emerge every day. A variety of definitions of these CH-related concepts are shared and used interchangeably, making the task of research and recognition difficult.

The new concepts related to cultural heritage originated over the past few years in the digital age have multiple dimensions and their meanings can vary and shift in unpredictable and unexpected ways. While it may have appeared as outdated, today CH

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<sup>1</sup> Quentin D. Wheeler. *The New Taxonomy*. CRC Press. U.S, 2008. Page. 34

is experiencing a rebirth thanks to the new technologies, and its relevance is renewed and underlined. More than ever, cultural heritage is seen as essential in the digital society: to preserve our memory, to provide access to information for the future, protect rights (including copyright), and make collections in digital / electronic form sustainable in the long term.

## 2.2 ROLE AND PURPOSE OF THIS DELIVERABLE IN THE PROJECT

The RICHES Taxonomy (from ancient Greek τάξις “order” and νόμος “rule, norm”) is intended to be a theoretical framework of interrelated terms and definitions associated with the fields of research in this project (for example “preservation”, “digital library”, “virtual performance”, “co-creation”), aimed at outlining (and understanding the context of change in which CH is managed and transmitted). This Taxonomy aims to establish the foundation of the project’s research work, a common background and map to guide the RICHES studies and contribute to the development of further research.

The RICHES Project is based on a multidisciplinary research which will achieve a highly-textured understanding of the context of change in which CH is managed and transmitted and how these changes affect the ways in which CH is experienced. WP2 is designed to establish the conceptual framework of the project through its three related tasks: the development of the taxonomy, building the Network of Common Interest and considering IP issues related to the move from analogue to digital. The role of the RICHES Taxonomy in the project is to serve as a re-conceptualization of terms and definitions normally used in the CH context that will illustrate and reflect the analysis, studies and outputs carried out during the project.

The taxonomy will be launched online in December 2014 and will be constantly updated and improved, throughout the project’s lifetime, with the help of the RICHES Network of Common Interest and the RICHES website’s visitors.

Task 2.1’s main purpose is to contribute to establishing the theoretical framework which will shape the RICHES fields of research and provide a bridge of communication for academicians, researchers, professionals, scientists and students worldwide working in the different areas and disciplines of Cultural Heritage in the Digital Era. The Taxonomy is intended to serve as a source reference and archive of progress during the RICHES project and beyond its funded lifetime.

The application of digital technologies to the different forms of transmission of CH is already demonstrating enormous benefits in terms of effectiveness, including cost reduction, enhanced visibility and social, cultural and educational inclusion. But they also give rise to some very real challenges: themes such as individual and collective identity, belonging and cohesion in a changing European context, knowledge transfer, skills, the changing technologies of production and reproduction and new trends and benefits in the European economic growth need to be recognized, understood and managed by all involved in CH-related work.

Task 2.1 aims to establish the theoretical frameworks within which the RICHES research will be conducted and to provide a bridge of communication for academicians, researchers, professionals, scientists and students worldwide working in the different areas and disciplines of Cultural Heritage in the Digital Era.

## 2.3 STRUCTURE OF THE DOCUMENT

This deliverable represents the foundation of the research and consists of seven sections:

- Section 1 is the executive summary
- Section 2 is the introduction, dedicated to overview of the RICHES framework of research, the purposes behind the Taxonomy,
- Section 3 is dedicated to the RICHES Taxonomy; The list integrating all the agreed terms and definitions.
- Section 4 describes the methodology of work, the initial RICHES conceptual framework of terms and definitions and.
- Chapter 5 describes the organization of the first RICHES workshop delivered in Barcelona, which aimed to discuss the project's taxonomy and to establish an agreement between partners about its contextual framework.
- Section 6 describes the constitution of an Editorial Team which reviewed the final list of terms and definitions
- Section 7 describes the transformation into an online publication
- Chapter 8 is dedicated to the conclusions
- Appendix 1 provides a glossary of abbreviations
- Appendix 2 is a compilation of the workshop's session leader's feedback

### 3. RICHES TAXONOMY: LIST OF TERMS AND DEFINITIONS

The following document presents the state of RICHES Taxonomy after the Editorial Team had concluded the task of reviewing and editing the definitions within the agreed parameters.

During this document was written, the whole list and the definitions were undergoing general revision (grammar and style correction) by Coventry University experts and the online resource for its publication was under development. This document integrates the final version of the RICHES Taxonomy arranged in alphabetical order after Coventry University's general revision which will be published and made available online at <http://www.riches-project.eu/riches-taxonomy.html>.

# RICHES TAXONOMY

## TERMS, DEFINITIONS AND EXPLANATIONS

### Analogue and digital

‘Analogue’ indicates the quality of an object that is similar to or reflects the characteristics of another object. An example of analogue media is analogue photography, which generates an analogy with a real-life phenomenon by means of chemical processes. The analogue format for data storage is characterised by information transmission through the modulation of a continuous transmission signal. By way of contrast, the digital format represents physical magnitudes (such as sound, space, and colour) through a binary system of values (1-0, positive-negative).

Within the Cultural Heritage sector, the conversion from analogue to digital has been an extended practice growing in importance over the past decades. In many cases, an artwork may exist in both analogue and digital formats. For example, a photograph may have an analogue version on film and a scanned version. The analogue and digital formats come with different advantages for storing, displaying and enhancing access to Cultural Heritage objects. Analogue versions are theoretically more faithful and rich representations, while digital versions involve a process of simplification and reduction. Yet, digital formats have their own advantages, particularly for their capacity to aggregate different media formats (for example, video and still images), the ease of transfer among compatible platforms, and easier storage of large amounts of data.

### Sources:

Oxford English Dictionary. ‘Analogue’ and ‘digital’ entries. <http://www.oed.com/>

### Assignment of copyright

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

### Augmented Reality

Augmented Reality (AR) is a set of technologies that enhance the perception of reality, by adding overlays of information about the environment and its objects through computer simulation. AR differs from virtual reality: while virtual reality replaces the real world with a simulated one, augmentation is conventionally in real-time and uses real elements from the user’s environment with virtual reality overlays.

Augmented reality has many applications in the Cultural Heritage domain. For example, it can be used in archaeological sites to provide on-site reconstructions of ancient places, or audio alerts and descriptions of historical places. AR technology can also be used to enrich museum visiting and learning experiences, by adding different content layers or supplying computer-generated simulations.

### Authenticity

The term ‘authenticity’ can be used to describe a thing, including heritage objects, an experience, or a person. In all instances the term conjures up notions of originality, truth and

sincerity, or a quality of being real as opposed to being fake. For example, we can speak about ‘an authentic tourist experience’ or about ‘the authentic self’ or ‘an authentic painting’. The notion of ‘authenticity’ has had a long history within the social sciences and humanities and is still commonly used in everyday life. Earlier definitions of authenticity eschewed ideas of commodification, placing greater emphasis on ideas of tradition. An object, for example an artefact in a museum, was deemed authentic if it was made by a traditional artist to serve a traditional function. Objects made for the consumer or tourist were deemed inauthentic. Such definitions have however come under significant criticism in recent years with some critics pointing out the socially-constructed nature of authenticity. Authenticity, in this sense, is negotiable. Such criticisms have led to the development of new ways of thinking about what is authentic, giving rise to terms such as ‘staged authenticity’, used, for example, to describe touristic experiences of particular cultural practices.

### Authority

In the context of Cultural Heritage, authority refers to the power that a person or group of persons have to define what is regarded as heritage, and to decide how that heritage might best be preserved and exploited. More recently, concepts such as shared authority have emerged to describe practices of power-sharing about heritage between traditional heritage brokers, such as professionals in museums, archives and libraries, and those for whom the heritage is deemed to belong or have belonged. Affiliated with the term ‘authority’ are terms such as ‘author’ or ‘authorship’. The author - in most instances - is deemed to have legitimate claim, *authority* over or responsibility for that work.

### Authorship

In legal terms, the author is the person who expresses creative ability in an original manner when developing a literary or artistic work: the standard is one of intellectual creation. Where choices are dictated by technical considerations, rules or constraints, then the criterion of intellectual creation is not met. An example is when footballers play in a football match. This could not be protected by copyright because the players play the game in accordance with pre-existing rules.

Joint or co-authorship arises where two or more people have contributed the right level of intellectual creation to a copyright work and their contributions cannot be separated. For example, in a collection of essays authorship in each of the essays will reside with the individual author because they can be readily be separated from each other. Where however two or more authors have collaborated in painting a picture, and it is not possible to point to part of that picture and say that one author rather than another painted that part, then the authors will be joint authors in law.

### Belonging

At its most mundane, the verb ‘belonging’ describes the quality of fitting in, or being a member of a particular group, including family, friends, or community. In recent years the concept has, within a broader framework of the politics of belonging, been increasingly associated with concepts such as identity, recognition, (social) inclusion or (social) exclusion, especially in relationship to ideas about citizenship. The question of what groups can be regarded as belonging to Europe, for example, has become more salient and contested in recent years. In this sense the concept of ‘belonging’ describes a struggle to become part of a group, where the decision to include or exclude rests with an authority more powerful than the individuals who desire inclusion or recognition. It is within this framework that the concept of belonging is relevant for the Cultural Heritage domain. In this stance, Cultural Heritage becomes one of many factors upon which notions of inclusion or exclusion – essentially, questions of belonging – are negotiated and contested, especially under the authority represented by the political community of the nation state or the region.

### Citizen science

'Citizen science', also termed 'crowd science' or 'crowd-sourced science', refers to the method and practice of involving members of the public in the conduct of professional or specialist research in order to perform activities such as data gathering, observation, calculation, testing, measurement and technology development. Citizen scientists often work in collaboration with professional researchers and research institutions in the frame of larger-scale projects where they perform defined tasks.

Despite the novelty of the term, citizen science is not a new practice. It reflects the way research was conducted by self-made and often self-funded scientists and inventors before the institutionalisation of research and its concentration in research centres, think tanks and universities. Yet, the contemporary practice of citizen science is also fundamentally different from the past in several respects. First, it is uniquely supported by digital technology, which affords new modalities for engaging citizen scientists, facilitating their research activities, and collecting and centralising inputs from diverse groups of contributors. Secondly, the collaboration between established researchers and voluntary citizens with an interest in science reflects an underlying openness towards the democratisation of research, bridging the gap between professional expertise and public engagement in the pursuit of science. As such, citizen science is an exclusively contemporary movement towards the co-creation of "a new scientific culture", which brings value to science while contributing to the enhancement of knowledge and skills of volunteer collaborators (EC, 2013).

#### Sources:

European Commission (2013) Green paper on citizen science. Citizen Science for Europe: Towards a better society of empowered citizens and enhanced research. Available at <http://ec.europa.eu/digital-agenda/en/news/green-paper-citizen-science-europe-towards-society-empowered-citizens-and-enhanced-research-0>

### Civil society

'Civil society' stands for the totality of citizens and the social organisations representing and acting to promote their will, interests and voices in a society. It is most commonly used as an umbrella term covering all individuals, groups and the forms of organisation that are non-governmental. In some perspectives civil society is equated with the third sector, therefore excluding private and for profit organisations alongside governmental organisations. Some other approaches include economic actors in definitions of civil society.

The main actors of civil society are civil society organisations, which can include organised interest groups, labour market entities such as trade unions, professional associations and non-governmental organisations (NGOs), educational and community-based organisations, and other forms of association and organisation which mediate citizens' participation in social, cultural, political and religious life. These organised forms of civil society perform an important role as representatives and facilitators mediating between citizens and the EU and national governments. Through its organisations, civil society is a building block of our contemporary European society, a catalyst for maintaining vibrant democracies and enabling citizens' socio-cultural and political participation. In particular, civil society performs two roles.

First, civil society gives life to democratic procedures and rules that formally and organisationally constitute European democracies. It enables citizens' participation in political life well beyond the traditional channels such as the right to vote. Civil society organisations represent and promote citizens' interests and can become influential in agenda-setting and decision-making by governmental agencies.

Secondly, civil society organisations and associations are catalysts and facilitators for socio-cultural and economic activities, contributing to education and to a rich cultural life. Examples of civil society organisations and initiatives are art and culture clubs, museums, historical societies, dance and folk culture, and literary clubs.



Sources:

Commission of the European Communities (2002) Towards a reinforced culture of consultation and dialogue - General principles and minimum standards for consultation of interested parties by the Commission. COM(2002) 704. Brussels.

### Co-creation

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. While the term is sometimes used interchangeably with 'collaboration', co-creation places a greater emphasis on process. Similarly, emphasis is placed on creating conditions of equality among the different stakeholders involved in the creative process: the contributions of the different co-creators are equally valid. The process orientation in co-creation is regarded as important for increasing stakeholder ownership or buy-in for the project or product that is being created. Such approaches also promote greater trust and more sustainable relationships between the different parties involved. Co-creation has developed increased salience within Cultural Heritage institutions in recent years, describing the co-construction of products and experiences by both the institution and the community.

Because co-creation involves the creative input of different stakeholders and therefore involves joint authorship of a project or product, issues of intellectual property rights may emerge with co-creation projects.

Sources:

Kambil, A., Friesen, G. B., and A. Sundaram (1999) Co-creation: A new source of value. Outlook Magazine 3.2 (1999): 23-29.

### Collaborative environments

The term is traditionally used to describe online environments where two or more participants work collaboratively to accomplish a shared goal. Collaborative environments are created using a range of computer and communications tools including instant messaging and chat-rooms, discussion databases, mobile communicators, shared whiteboards, media spaces and audio, video or web conferencing tools. While the term collaborative environments has been restrictively used for virtual or online spaces, it bears relevance for real, non-virtual, spaces that facilitate co-creative practices among different participants to achieve a common goal.

### Collective licensing

#### EU context

Collective licensing is a mechanism whereby collecting societies are given a mandate by their members to licence specified uses of copyright protected works to third parties. These works are made available via blanket licences which apply to a particular class of user (such as schools) and for a specific type of use (such as photocopying). Collecting societies are regulated under EU law to ensure good governance. To date, licences are limited to individual territories. A current EU proposal suggests a multi-territorial approach for on-line music licences.

Extended collective licensing is a form of collective licensing where the collecting society licences third parties to use categories of works for specified uses in return for a payment for the copyright owner. They often represent all rights owners on a non-exclusive basis for a specific category of work even though only a majority of rights holders are members of the scheme. Some laws allow for an opt-out for the right holder. Non-members need to be treated in the same way as member of the scheme

The most developed schemes are found in the Nordic countries and cover TV and radio broadcasting, on-demand services and mass digitisation by libraries. The UK has recently consulted on draft regulations that would introduce a limited extended collective licensing



scheme in the UK. This will be most useful for those organisations with large archives and where clearance is costly.

### Commodification

Refers to the process of converting human, social or cultural value into market value, applied to goods, services, ideas, and other forms and products of human creativity that do not initially possess a market value. The term is often used critically in the vein of Marxist theory, to analyse processes by which items or entities that can be considered unique or inestimable in economic terms, are changed into utilities or sellable goods and services. Slavery is an extreme form of commodification, in which human beings are assigned an economic value and traded like common goods. While the term has been used interchangeably with 'commoditization', the latter is at times used to describe the transformation into commodities of goods and services with initial distinctive attributes.

The commodification of heritage captures the process in which economic value comes to prevail over cultural value in the way cultural expressions, experiences and objects are communicated, described, perceived and marketed. This phenomenon is associated with cultural tourism, which markets cultural experiences and in this process promotes culture as a bundle of cultural goods and services that can be marketed, sold and bought. In a critical perspective, commodification is associated with the negative effects of globalisation, causing the dispersion of local value and authenticity while a local culture is aligned to a global economy. By way of contrast, in a sustainable development optic, heritage commodification can also be seen as a source of capital flow from touristic activities, which can be directed and invested to benefit local communities living around heritage sites.

### Communication to the public

#### EU context

The Information Society Directive (2001/29) Article 3 provides for an exclusive right to communication to the public of works protected by copyright.

Three criteria have been identified as important through the developing Court of Justice case law:

**The public:** There should be a relatively large but indeterminate number of potential beneficiaries of the communication. Communicating a signal to hotel rooms (an indeterminate public) where there is a revolving public is sufficient but a dentist's waiting room is not (a small determinate group at any one time).

**The new public:** The communication must be directed at a public not taken into account by the copyright owner at the time of the initial communication – a new public.

**The profit making nature of the communication:** Does the communication influence the behaviour and decisions of clients? Communication in an hotel is of a profit-making nature because it is an additional service that might attract additional guests. A dentist's waiting room is not a profit-making nature and would not have any impact on the number of clients.

### Community cohesion

'Community cohesion' is a contested concept that emerged in Britain after the 2001 urban disturbances in Northern England. It was formulated by government and refers to the need to build strong social relationships between people from different ethnic backgrounds often with the aim of addressing social tensions. Initiatives to promote community cohesion are often developed at city wide and they usually try to emphasize a sense of 'belonging' by highlighting the commonalities rather than differences that exist between social groups.

### Copyright

Copyright is the right for an author to control the reproduction and dissemination of literary and artistic works that he/she creates (authorial works). Also protected are the media through

which authorial works are made available including sound recordings, films and broadcasts. These rights are called either copyright or neighbouring rights. The rights give to the owner exclusive economic rights for a set period of time to copy the work, issue copies of the work to the public, rent or lend the work to the public, perform, show or play the work in public, communicate the work to the public, and to make an adaptation of the work. The author also has moral rights in the works with the right of integrity and the right of attribution being the most common.

### Copyright term

The length of time for which copyright subsists in a protected work calculated from first of January in the year following the event giving rise to the term.

#### International context

At international level, the Berne Convention 1886 provides that literary and artistic works should be protected for the life of the author plus 50 years. Many countries including the EU have raised this to 70 years after the death of the author.

#### EU context

Literary or artistic work: 70 years after the death of the author. In the case of joint authors 70 years after the death of the last author

Anonymous or pseudonymous works: 70 years after the work is lawfully made available to the public. When the pseudonym leaves no doubt as to the identity of the author, or if the author discloses his identity, then the term of protection shall be as for literary and artistic works.

Cinematographic or audiovisual works: 70 years after the death of the last of the principal director, the author of the screenplay, the author of the dialogue and the composer of music specifically created for use in the cinematographic or audiovisual work.

Musical composition with words: 70 years after the death of the last author

Photographs: 70 years after the death of the author.

Phonograms (sound recordings): 70 years after the fixation is made. If the phonogram has been lawfully published within this period, 70 years from the date of the first lawful publication.

### Craft skills

Methods of making based on hand processes using hand tools or machines, in which high order skills are required to produce artefacts of high quality. Some of these skills are viewed as being transferable across generations and adaptable to new, contemporary practices – for example fashion accessories, in which traditional skills can lend added value to luxury goods. Craft skills are regarded as an intrinsic part of Cultural Heritage and are regarded as vulnerable for a variety of reasons, including displacement by automated manufacturing, the relatively high cost of labour, lack of continuity of intergenerational training, lack of recording and dissemination processes, lack of appropriate markets, low levels of remuneration, and lack of perceived value.

In Cultural Heritage terms, craft skills can have contemporary relevance in different ways:

- As transferable capabilities in new contemporary contexts – for example in areas such as contemporary crafts whereby craft skills can be applied within new aesthetic contexts or used with non-traditional materials and technologies
- Replication/revival – in which craft skills are exercised in the making of traditional artefacts e.g. high quality reproduction furniture
- As hybrid functions which can contribute as part of manufacturing processes for specific sectors such as luxury automotive production and where they signal attributes such as exclusivity, attention to detail, value and quality.

Craft skills are often associated with a demand for high-level human capabilities:

- Manual dexterity
- Extensive training and practice
- A specialist knowledge of materials, processes and finishes
- Specific relevant cultural/historical knowledge

### Creative Economy

A complex system of resource management and exploitation which relies upon the exploitation of creativity and culture (hence creative and cultural industry) for generating sustained and inclusive economic growth, social development and environmental protection.

#### Sources:

UNESCO (2013) "Creative Economy Report. Paris: UNESCO.

### Creative Industries

The notions of 'creative industries' and 'cultural industries' indicate those sectors of the economy residing on the exploitation of culture and creativity. According to the UK Government Department for Culture, Media and Sport (DCMS), the creative industries are "those industries which have their origin in individual creativity, skill and talent" and "have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS 2001). Advertising, design, fashion, game development, crafts, video, photography, and performing arts are examples of creative industry sectors. The creative industries are considered important drivers of innovation, with potential spill-over effects on other sectors of the economy. Innovation resides in the development of new products and services, but also of new ideas and approaches that can generate economic value.

#### Sources:

UK Technology Strategy Board. Creative Industries Strategy 2013-2016.

DCMS (1998/2001) Creative Industries Mapping Document. London: DCMS.

### Creativity

Refers to the process of conceptualising and creating an object that displays unique, novel qualities, as well as the capacity to generate novelty by an individual, group, institution or system. Creativity – understood as the potential to create something new and generate innovation – is a landmark of human and social development, which is why this concept has been amply studied in a variety of disciplines, ranging from linguistics and philosophy to economics and the sciences.

Creativity is considered the central driver for a range of creative professions spanning art, design, literature, crafts, television, advertising, and new product development among others. Creative professionals working in these sectors have been recognized as significant players in the economies of industrialized nations, and constitute the active workforce of the creative industries: sectors of the economy which generate capital through the delivery of creative services and the generation and exploitation of intellectual property attached to creative products.

### Crowdsourcing

'Crowdsourcing' refers to the mechanism and process by which an institution, an organisation or an individual solicits and uses inputs from large groups of unidentified people, via an open call for contributions issued online. Crowdsourcing applications vary in terms of the type of services solicited, the individual or collaborative nature of the contributing agents' work process, or the incentives used to motivate contributors. For example, crowdsourcing may involve splitting a task into micro-tasks to be outsourced, but also selecting the best out of individual contributions submitted in response to a call. Individuals may be motivated to participate in crowdsourcing by material incentives, the expectation of a prize, or only for the personal satisfaction of contributing their knowledge and talent.

Crowdsourcing practices are employed in various domains, ranging from business to science and technology, to arts and culture projects. For example, crowdsourcing is used as base mechanism for advancing citizen science initiatives, where volunteers engage in scientific research activities, often in collaboration with researchers and research institutions. In recent

years, crowdsourcing has been employed by Cultural Heritage institutions for outsourcing various tasks to the general public, for instance digitisation, transcription of manuscripts, and creating metadata for digital archives. This model is not only a means to increase the appeal and accessibility of collections for end users, but is also an effective way of spurring the appreciation of culture by active communities amongst the general public. At the same time, the use of crowdsourcing by museums and memory institutions opens theoretical and ideological debates with respect to the changing role of cultural institutions as knowledge guardians and safe keepers.

### Cultural capital

Refers to tangible and intangible products of human creativity with an actual or potential cultural value. It can also refer to the amount of cultural value displayed, contained or potentially generated by a cultural asset. In an economic perspective, cultural goods and services can be considered forms of cultural capital possessing a dual cultural and economic value.

The concept originated in the work of French sociologist Pierre Bourdieu, who expanded the economic notion of 'capital' and pointed to the importance of social, cultural and symbolic forms of capital in determining standards and opportunities for acquiring status, wealth and power in a society. Bourdieu proposed three instances of cultural capital: embodied (such as the knowledge and skills that enable an individual to exercise cultural authority), objectified (such as tangible assets that are assigned cultural value, such as works of art), and institutionalised (institutional sanction and legitimation of cultural value). The concept gained popularity in areas outside sociology, in particular for analysing the interplay between culture and development, and investigating issues related to cultural sustainability and sustainable development.

Cultural capital relies on, can be converted into, manifested as, or grow exponentially in relation to other forms of capital. For example, the economic value of a building or artwork increases when it is recognized as an object of exceptional cultural value. Likewise, a society or community with a strong cultural capital in the form of intangible and tangible assets can generate economic value and give rise to employment opportunities by marketing products with a cultural value and opening the need for a skilled work force to drive production and commercialisation.

### Sources:

Bourdieu, P. (1983/1986) *Forms of Capital*.

UNESCO (2004) Preliminary draft of a convention on the protection of the diversity of cultural contents and artistic expressions. CLT/CPD/2004/CONF-201/2. Paris: UNESCO.

### Cultural citizenship

The concept of 'cultural citizenship' emerged recently to describe a form of citizenship associated with multicultural societies, comprising a cultural community that regards itself as the majority, and minority cultural communities. The term has been used to describe the right of the minority or marginalised cultural community to being different without revoking their rights of belonging to that society (Rosaldo, 1994). This definition is based around the demands of a particular cultural group, deemed marginalised or disadvantaged based on a number of factors including their culture, to all the entitlements that full citizenship offers. While such a definition has been useful to foreground the rights of marginalised groups, it can be criticised for being too restrictive or instrumental, or for promoting too restrictive a view of culture. Moreover, this definition of cultural citizenship privileges how that particular group defines their difference from the dominant culture.

In another conception, cultural citizenship is defined as "cultural practices and beliefs produced out of negotiating the often ambivalent and contested relations with the state and its hegemonic forms that establish criteria of belonging, within a national population or territory.

Cultural citizenship, then, is both about ‘self-making’ - what an individual or community believe themselves to be - and ‘being made’ by the state – what kind of citizen the state wants or tries to construct of a person or community.” (Ong et al.1996). Within this view of cultural citizenship, Cultural Heritage is central, defining what aspect of a person’s or community’s heritage is deemed important or acceptable both by the community itself and by the state to ensure all the rights of full citizenship.

#### Sources:

Rosaldo, R. (1994) Cultural Citizenship in San Jose, California. *PoLAR: Political and legal anthropology review* 17.2 (1994): 57-64.

Ong, A. et al. (1996) Cultural citizenship as subject-making: immigrants negotiate racial and cultural boundaries in the United States [and comments and reply]. *Current anthropology* (1996): 737-762.

#### Cultural Heritage

Cultural Heritage is some form of inheritance (moveable, immoveable, tangible or intangible) which has been selected (and reselected) by a nation or community. It is a politically-constructed term which involves notions of ownership and reflects social and economic systems of value and cultural politics, including human rights. It is linked with (group) identity and is both a symbol of the cultural identity of a self-identified group (a nation or people) and an essential element in the construction of that group’s identity. It is not just history but is an iterative, continuous process which is concerned with contemporary ‘living cultures’ that may reinterpret and recreate their culture and can play a vital co-creative and participatory role in the expression, production and consumption of culture. Cultural Heritage reinforces a group’s ‘culture’, their way of life.

#### Cultural institutions

Cultural institutions are institutions with an acknowledged mission to engage in the conservation, interpretation and dissemination of cultural, scientific, and environmental knowledge, and promote activities meant to inform and educate citizens on associated aspects of culture, history, science and the environment. Examples of cultural institutions are museums, libraries, historical or botanical societies, and community cultural centres. Cultural institutions play a pivotal role in the maintenance, conservation, revitalisation, interpretation, and documentation of heritage, and in facilitating citizens’ interaction and engagement with heritage. As such, cultural institutions are important actors in the promotion of cultural understanding, intercultural dialogue and cultural diversity, and in the transmission of culture across generations.

#### Sources:

Open Method of Coordination (OMC) working group of EU member states experts on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue. Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue. January, 2014.

#### Cultural tourism

Refers to tourism activities that capitalise upon a country’s or a population’s culture. Cultural tourism encourages tourists to interact with and appreciate diverse manifestations of a local culture, both tangible, such as architecture and traditional visual arts, as well as intangible, such as local music, storytelling and spiritual and knowledge systems. A recent report by the Organisation for Economic Co-operation and Development (OECD) has highlighted the role that cultural tourism can play in regional development, by enabling the creation of links between

tourism and culture which can enhance the attractiveness of destinations for tourists and increase “their competitiveness as locations to live, visit, work and invest in” (OECD, 2009).

Sources:

OECD (2009) The Impact of Culture on Tourism. Paris: OECD.

### Curation

The term ‘curation’ is generally understood as the act of caring for or overseeing specific content within a museum, library, archive or other similar institution. A curator is a trained content specialist responsible for the selection, care, development, and interpretation of heritage material, whether tangible or intangible. Within the context of heritage institutions such as museums, curation also refers to the ways in which Cultural Heritage is selected, organised and presented to an audience, especially within the context of exhibitions or public programmes. More recently, the term ‘curation’ has also been deployed to describe how online content is selected and organised for a virtual public, including online exhibitions.

### Data migration

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

### Digital Age

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

### Digital art

Digital art is produced when digital technologies give a substantial contribution to the creation of an artistic work. This implies that digital technologies are used not only for facilitating or speeding up the creative process, but also for adding to it something more, enabling the creator to go through innovative paths and to achieve innovative artistic results, which would not be possible to achieve otherwise.

Digital art often involves interaction between artist and observer or between the observer and the artwork, which responds to her/him; digital art therefore often enables practices of interaction, social exchange, participation and transformation.

Contemporary creative industries specialising in entertainment and advertising make extensive use of digital technologies, especially in the field of visual effects, combining their commercial purposes with advanced technologies in order to achieve an ‘artistic’ result, which is intended to look more appealing to their target consumers.

### Digital divide

Refers to the unequal distribution of and access to information and communication technologies, as well as the unequal participation in the knowledge society as afforded by the use of communication technologies. Patterns of inequality can be associated with social class, gender, economic status, and geographic areas among other factors. The concept of ‘digital



divide' has been studied extensively and evolved from an initial meaning associated strictly with physical access to technology, to a more elaborate meaning in which associations are drawn with patterns of social inequality and social exclusion on virtue of racial, ethnic, and economic differences.

#### Digital copyright

Digital copyright is not a legal term but is often used to describe those circumstances in which authorial works and neighbouring rights are created, used and disseminated within digital environments. Encompassed within this term are the specific legal frameworks that have developed to address both the making available of works in digital environments (many of which stem from the World Intellectual Property Organisation Copyright Treaty 1996) and the challenges of enforcing rights within the digital environment.

Sources:

World Intellectual Property Organisation Copyright Treaty, 1996

#### Digital economy

A sector of the economy which exploits the capabilities of digital technologies for creating value and hence employment and economic growth. It is based on high mobility and dynamism, an increasing capacity to collect, store and treat massive flows of data, pervasive network effects and, it should be added, pervasive creative/artistic enterprise (such as the ability to augment reality, to generate multimedia content and to create captivating audio-visual effects).

The digital economy has impacted upon all other sectors of the economy and also on social activities, including: retail, transports, financial services, manufacturing, education, culture, healthcare, and media industries.

Sources:

EC, Directorate-General Taxation and Customs Union (2014) Working Paper: Digital Economy - Facts & Figures.

#### Digital exhibition

According to the International Working Group on Digital Exhibitions, it is an exhibition which "assembles, interlinks and disseminates digital multimedia objects in order to deliver innovative presentations of a theme, or series of themes" enabling a high degree of user interaction. The term 'exhibition' indicates an event organised by cultural institutions to offer public access to and appreciation of objects, with scientific, didactic or promotional goals. As different from traditional exhibitions staged in museums and galleries spaces, digital exhibitions can make accessible a greater amount of items, enable users to enjoy items that may not be accessible otherwise, they are dynamic, can be constantly updated, and can remain accessible over time.

Sources:

Natale, M. T., Fernandez, S., & Lopez, M. (2012). Handbook on Virtual Exhibitions and Virtual Performances, version 1.0.

Digital exhibitions resources. Available at <http://museumsdokumentation.de/joomla/digital-exhibitions/definition>

#### Digital heritage (digital repository, online catalogue)

'Digital heritage' or 'digital Cultural Heritage' refers to digital content and materials that represent, reflect or describe human knowledge and cultural manifestations, are invested with cultural value, and considered a legacy that ought to be transmitted to future generations. Digital heritage content can be produced by converting materials originally in analogue format, or can be 'born digital' – objects such as documents, artworks, software or websites that originate in digital format.

With the advent of digital technology and the extended practice of digitisation of collections, many cultural and heritage institutions create and maintain digital repositories. Digital repositories, also termed ‘digital libraries’, are collections of digital objects spanning different media formats (text, audio, video, among others) and accompanied by registries, protocols or standards for classifying, storing, preserving, consulting and retrieving data. Most digital repositories are provided with a search interface which allows information retrieval. When offered for public usage, the content of these libraries can be accessed remotely via computer networks.

Online catalogues are another way of offering access to information. These are online list-like arrays of items arranged according to pre-determined classification standards and provided with descriptive details. To be effective, online catalogues should be designed in accordance with usability principles (clear structures and terminology, appropriate contextual information) to allow users to effectively search for and retrieve the records without any assistance.

#### Sources:

Athanasopoulos, G., Candela, L., Castelli, D., Innocenti, P., Ioannidis, Y., Katifori, A., & Ross, S. (2010). The digital library reference model. *DL.org (Coordination Action on Digital Library Interoperability) D 3*.

#### Digital technologies

Refers to applications, platforms and tools used to create, store, manipulate, retrieve, and transmit information coded in the binary computing system, as combinations of 0 and 1 digits. Digital technologies have radically transformed the way contemporary societies deal with information and communication and feature widely in the methods utilised by contemporary society to produce and enjoy communication flows. Consequently, they are to be found not only in the fields of computing or the computer industry, but in all walks of life – employment, culture, services, public administration, and leisure time.

#### Digitisation

Refers to the process of converting analogue to digital data, with the purpose of enabling data processing, storage, and transmission through digital circuits, equipment, and networks. Digitisation is enabled by different electronic devices such as scanners, cameras, and 3D technology.

Cultural Heritage digitisation is part of today’s agenda for many cultural and memory institutions and has two main purposes: providing a wider range of audiences access to (digital) heritage and assuring long-term preservation for the (digital) objects which are created, so that those objects can be located, rendered, used and understood both in the present and in the future. However, no process can guarantee to be eternally effective as one must consider the implications of fast-changing technology and the possible obsolescence of the electronic devices or the digitalization tools available in the present.

#### Disaster centre

‘Disaster centre’ is a term normally associated with risk and security planning and management to prepare for, prevent or alleviate damage caused by major natural or man-made disasters, such as hurricanes, earthquakes or fire. The term has however come to have salience within technology studies as well as within Cultural Heritage circles. For information and communication technology, the term can be used to describe both a virtual or physical space where actions can be taken to protect against irreversible data loss, equipment failure or cyber attacks. This definition of a disaster centre is germane for Cultural Heritage held in institutions, where risk and disaster management policies and procedures can be effectively implemented to mitigate against any damage to both the tangible heritage itself and the digital information that is stored about the heritage.



### e-infrastructure

In a general sense, an e-infrastructure indicates the totality of technology-enhanced networks, tools, resources, and protocols as well as the human, social and organisational resources and structures which can enable the advancement of collaborative work in a specific field of practice. An e-infrastructure in the digital heritage domain is the cloud network of Cultural Heritage from many countries, institutions and their users, that can be shared, retrieved, stored, and accessed anywhere and anytime by the power of information and communication technology.

### Exceptions and limitations to copyright

#### EU context

Things that may be done with a work protected by copyright without the consent of the owner of the copyright. The Information Society Directive contains a closed list of exceptions and limitations that Member States may incorporate into their domestic laws. In relation to the right of reproduction these include: photographic reproductions on paper or any similar medium of work (excluding sheet music) provided that the rightholders receive fair compensation; reproductions on any medium made by a person for private use which is non-commercial, provided that the rightholders receive fair compensation; reproduction made by libraries, educational establishments, museums or archives, which are non-commercial archival reproductions of broadcasts, reproductions of broadcasts made by "social institutions pursuing non-commercial purposes, such as hospitals or prisons" provided that the rightholders receive fair compensation.

In relation to the rights of reproduction and communication to the public these include: illustration for teaching or scientific research, provided the source, including the author's name, is acknowledged; uses for the benefit of people with a disability, current event reporting, provided the source, including the author's name, is acknowledged; quotations for purposes such as criticism or review, provided the source, including the author's name, is acknowledged; use necessary for the purposes of "public security" or to the proper performance or reporting of "administrative, parliamentary or judicial proceedings"; use of political speeches and extracts of public lectures or similar works, provided the source, including the author's name, is acknowledged; use during religious celebrations or official celebrations "organised by a public authority"; use of works such as architecture or sculpture located permanently in public places; incidental inclusion of a work in other material; the advertising the public exhibition or sale of artistic works; caricature, parody or pastiche; for demonstration or repair of equipment; use of an artistic work, drawing or plan of a building for the purposes of reconstruction, for non-commercial research or private study.

An emerging 'European' understanding of some of the exceptions and limitations is developing through case law emanating from the European Court of Justice.

### Exploitation

The channels through which the copyright owner can make their work available to third parties by way of assignment or licence and which can be for all of the exclusive rights associated with the work or for some only of the rights and can be for the full term of protection or for part only.

### European society

Emerging from centuries of intra-European conflict and the consequences of European colonialism, European society is defined by its diversity, pluralism and heterogeneity. Both ancient traditions and contemporary culture are celebrated and sometimes contested. As a result of this shared history, a set of values - tolerance, respect for individual rights, democracy, and freedom of expression – are commonly-espoused. A large proportion of the sovereign states that comprise the continent of Europe are politically, socio-economically and culturally interconnected within the framework of the European Union. However, European society,

conceptualised in broad historical and cultural terms, is not synonymous with or defined by any particular territorial, jurisdictional or supra-national organisational entity.

### GIS mapping and GIS applications

A Geographic Information System (GIS) is an information system devised to work with spatial or geographical data, enabling operations such as geo-data capture, storage, analysis and display. GIS allows the precise location and display of several layers of information on a single map, for instance aerial views of the buildings, places of interest and entertainment, statistical data about neighbourhoods such as population density and pollution levels, and others. GIS mapping refers to the process by which geo-located data are charted onto maps. GIS applications are systems that display or use GIS-data. Google Maps are examples of GIS applications.

GIS technology enables the visualisation of complex data sets in relation to their location on a map, which makes it a useful tool for many disciplines and for enhancing public access to information. For example, GIS allows citizens to learn about a neighbourhood, including data regarding education, number of schools, safety and entertainment. It also allows researchers to make sense of complex data sets in relation to spatial location, and also picture their evolution in time.

### Heritage professionals

The term 'heritage professionals' describes those persons, usually having formal academic or professional training, working within heritage institutions or more generally within the heritage field. Among others, these include curators, librarians, archivists, and arts managers. Heritage professionals have official responsibility for the heritage held within these institutions and are regarded as different from heritage users.

### Identity

The notion of 'identity' is generally used to describe how a person defines him or herself as an individual or in relation to a group or community. It is the response to the question 'Who am I?' when posed for an individual or 'Who are we?' when directed at a group. When used to describe groups, the term denotes similarities among those deemed to share particular traits within the group or community, whether an ethnic, gendered or sub-cultural community, and is understood in opposition to others regarded as different.

While the notion of 'identity' has for a long time been utilised in the sense of meaning who a person is or to describe a trait or set of traits characterising an individual or a group, such uses have received significant criticism in recent years for being too restrictive and essentialist. More contemporary understandings of identity place an emphasis on choice, on those traits with which a person chooses to associate, therefore provoking a shift from identity to identification. In this sense identity can be multiple. One way in which individual and collective cultural identities are developed is through participation in cultural activities, aesthetic judgement and freedom of expression.

### Innovation/innovator

'Innovation' refers to the process and outcomes of bringing about novelty in ways that demonstrate progress or improvement with respect to solutions offered in the past. Innovation can be represented at every level of the social and physical world which can be changed through human agency, and can encompass mere ideas, concepts, theories, but also new technologies, equipment, devices, forms of social organisation, or socio-technical systems. An innovator is an individual or an organization through whose agency something better than before is brought into being.

In the future of the Cultural Heritage sector, memory and heritage institutions will continue to be relevant for a society in constant evolution if they maintain a climate in which new ideas and risk-taking are encouraged. The digital era has brought to Cultural Heritage professionals and institutions the opportunity to create, develop and apply technology to enrich educational

purposes, encourage audience awareness and achieve business development goals. Keeping pace with technological advancement and the evolution of social needs and interests demands cultural institutions to demonstrate innovative thinking and proactive behaviour.

### Intellectual Property Rights

Intellectual Property can be described as 'the novel products of human intellectual endeavour'. Intellectual property rights are the rights and remedies that the (statutory and common) law grants to the owner to enable her to exert control over the products of intellectual endeavour. The main statutory rights are copyright, patents, trade marks and design rights. Common/Civil law actions include those in passing off/unfair competition and breach of confidence.

### Interactivity

The capability of a medium to facilitate a two-way communication between people or between the user and the medium itself. More specifically, it is a chain process in which input and feedback are mutually consistent and meaningful and where the interlocutor/interlocutors is/are effectively engaged. In computer science, interactivity is understood as the dialog that occurs between a person and a computer programme/tool. Such interactivity is assured if the human users are motivated, engaged and enabled to express themselves by the tool.

### Intermediality

Refers to practices and work characterised by the combination or fusion of different media. 'Intermediality' can be used within discipline-specific work, for instance in performing arts, or indicate the quality of cross-disciplinary practices.

Intermediality is primarily a response to the increasing inclusion of digital technologies within the domain of cultural expressions. Intermediality is now beginning to impact on how culture is repurposed, re-imagined and in so doing, is challenging traditional methods of capture and documentation of Cultural Heritage. At the same time it is producing new methods for engaging with Cultural Heritage.

### Interoperability

'Interoperability' refers to the shared quality of computers or electronic devices, by which information and data exchange among these devices becomes possible. When interoperability conditions are met, data can be transferred freely from several devices or across platforms, for instance from a desktop computer to an external hard drive or a Compact Disc.

The quality of interoperability can be applied as well to societies, communities or global communications. In this context, interoperability can be described as the ability of multiple social, political, and legal entities to work together, cooperate and exchange information (inter-operate) for achieving a common goal.

Sources:

Network Centric Operations Industry Consortium <http://www.ncoic.org>

### Knowledge exchange

Refers to sharing information, understandings and experiences among agents that can be individual or collective entities such as organisations and associations. The concept is closely related to the notion of 'knowledge transfer', which captures the action of transferring knowledge from one individual or group to another. The notion of 'exchange' is distinguished from the one of 'transfer' by its implication of a constant dialogue and feedback loop between generators/transmitters and receivers of information.

Knowledge that is isolated is the equivalent of lost knowledge. Consequently, the power to construct and create successful knowledge transfer and exchange has a high social and economic value. The challenges associated with knowledge transfer are related to the complexities arising from the nature of knowledge, which possesses both tacit and explicit layers and is often embedded in the tools, networks, actors and processes involved in the

production of knowledge in a given locus that can be a community, a group or an organisation. Therefore, knowledge transfer is not a mere communication of messages, but implies intricate processes for the production, organisation, and distribution of knowledge in ways that ensure that knowledge is made available in adequate forms for the projected audiences and scenarios. Knowledge transfer and exchange are becoming increasingly important in the activities of the creative industries, whose success relies on the effective sharing of skills, expertise and tools among professionals in varied fields of practice and research. The concepts are also of fundamental importance in the transmission and dissemination of knowledge across diverse sectors involved in European socio-economic development, for instance among researchers, policy-makers and the general public.

#### Licence of copyright

A licence of copyright is the grant to a third party to exercise some or all of the exclusive rights to do some or all of the exclusive acts granted by copyright. A licence may be exclusive (no-one other than the licensee may exercise the rights), non-exclusive (the licensor may license the same rights to many licensees) or sole (the licensor may exercise the rights in addition to one licensee). National rules will dictate the formalities required, for example who has to sign the licence (whether the licensor and the licensee) and if witnesses are needed.

#### Liveness

'Liveness' is a term most commonly associated with performance and theatre studies, which describes the distinctiveness of experiencing live performance. With liveness, emphasis is placed on the value of interaction between performers and audiences during live performances. The term is used in order to relate ideas of what is live to what is considered real, in contrast to recorded, remediated or representations of performances. Although the term emerged to highlight the distinctiveness of experiencing live performance, this has received criticism recently as being too global and generalising, without sufficiently accounting for context, or as being too dismissive of mediatisation as secondary to that which is live. More recently the concept of liveness has been broadened from performance studies to also include, for example, digital artistic productions that share similar principles of interactive experience.

#### Living heritage

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

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

#### Living media

The subset of social media featuring a high-degree of social presence and media richness – such as Twitter, Facebook, YouTube and Flickr – through which contemporary audiovisual content is created by a non-professional public. Enabling a lively, immediate communication passage, these tools strongly enhance the unmediated heritage phenomenon, giving a great expressive power especially to younger generations. Through living media, young people are actively involved in what is called participatory culture, characterised by low barriers to creative expression and civic engagement.

### Mainstream Cultural Heritage

The types of Cultural Heritage, predominantly in the form of physical or tangible heritage, that are most frequently represented in the collections of institutions, carry the imprimatur of public and official bodies, enjoy some degree of public approbation or otherwise are most commonly accepted and widely recognised as heritage. The term ‘authorised Cultural Heritage’ is also sometimes used in this context, although no formal process of certification or listing is involved. By definition, therefore, all other forms of Cultural Heritage – intangible, popular, and everyday – may be considered to lie outside of the ‘mainstream’.

### Mediated/Unmediated Heritage

Mediated heritage refers to heritage, whether natural or cultural, tangible or intangible, which is selected, cared for and interpreted (curated) by designated experts within authorised heritage institutions (AHI). These may include memory institutions such as museums, archives and libraries, and are normally associated with the state. Thus, AHI or their experts act as mediators between the designated heritage and those for whom it is preserved. AHI can employ both analogue and digital methods to mediate heritage. The use of new media technology in the curation and wide dissemination of heritage previously held in traditional or analogue form has led to the coining of the term ‘remediated heritage’.

Conversely, unmediated heritage is understood as heritage curated by individuals or groups of individuals (communities) not attached to authorised heritage institutions. Implicit in the idea of unmediated heritage is a notion of more democratic practices of designation and utilisation of such heritage, especially through new media technology.

### Metadata

‘Metadata’ refers to ‘data about data’, where the root meta – derived from Greek – means ‘alongside’, ‘with’, or ‘next’. Metadata records display a set of attributes used to describe context-specific resources such as the books in a library, or the items in an archive, according to metadata standards, which are context or discipline-specific. Traditionally, the main use of metadata has been in libraries and archives. Nowadays, metadata are used not only for classifying items in digital libraries and archives, but also to describe the main attributes of web pages and improve usability.

The main purpose of using metadata is to enhance information discovery. Achieving this goal becomes a complex task with the proliferation of digital collections and archives, especially when the aim is to improve information retrieval across multiple collections. Metadata harvesting enables information retrieval across multiple collections. It is an automated process by which metadata descriptions from various sources (for instance digital archives and libraries) are combined to design aggregated services. An important aspect for facilitating metadata harvesting is the development of protocols that can enable retrieval and aggregation of data over multiple archives of different kinds. The Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), devised by the Open Archives Initiative, is a protocol used nowadays to facilitate the process by which metadata descriptions from various archives are collected and used to develop aggregated services. This process results in a registry or repository of metadata records developed on the basis of multiple archives or collections of data.

### Sources:

Breeding, M. (2002). Understanding the Protocol for Metadata Harvesting of the Open Archives Initiative. *Computers in Libraries*, 22(8), 24-29.

### Moral rights/Droit Moral

International context (Berne Convention 1886)

Non-transferable inalienable rights to claim authorship and to object to derogatory treatment of a work that would be prejudicial to the author’s honour and reputation. The rights recognise non-economic interests an author may continue to exercise in respect of a work even though no

longer owner of the copyright or of the tangible work in which the copyright reside. The rights last as long as the copyright in the work in some countries (UK); and forever in other countries (France). Some countries allow moral rights to be waived or require assertion before they are enforceable (UK); in others the rights are perpetual, inalienable and imprescriptible (France).

Sources:

Berne Convention for the Protection of Literary and Artistic Works, 1886. Available at [http://www.wipo.int/treaties/en/text.jsp?file\\_id=283698](http://www.wipo.int/treaties/en/text.jsp?file_id=283698)

### Motion capture

The process of recording 3D movement (position, rotation, acceleration) of people and objects with the purpose of generating a 3D reconstruction of an event, happening, movement or performance. Motion capture is customized for a wide range of applications and industries from animation and entertainment to medicine and sports. Over the years, the systems and technologies that enable motion capture became more advanced and sophisticated, allowing for increased precision in motion rendering.

### Multi-faceted (multicultural) heritage

This concept acknowledges the diversity of heritage practices that form part of every society. Furthermore, it highlights the fact that within multicultural societies a diversity of heritage practices exists, as different cultural groups living within that society identify different cultural artefacts as part of their Cultural Heritage. The term multi-faceted (multicultural) heritage can be a political concept because of the potential political struggles involved in defining what are accepted heritage values within that society.

### Multimedia channels

Information transmission channels supported by digital technology and optimized for the transmission of multiple format content, for example combining audio, video and text. The terms 'multimedia' or 'rich media' denote the comprehensive combination of different media such as sound and moving image in a single piece of content.

### Open Access

Gold open access: where the publication (usually a journal article) is made freely available to the user by the publisher in an open access journal at the point of publication.

Green open access: where the publication (usually a journal article) is made available in an open access repository and freely available to the user either at the point of deposit or after an embargo period.

### Open Source

Refers to a method of developing software that relies on the distributed authorship of several software developers. The designation of a software as 'open source' needs to abide by a number of criteria. These include: free redistribution; access to source code; allow modifications and derived works; no discrimination against persons, groups or fields of endeavour; the licence must be generic, not specific to a product, not restrict other software and must be technology neutral.

### Orphan works

EU context

An orphan work is a work in respect of which none of the rightholders (the author or owner) can be identified or located despite a diligent search. A diligent search is one that is carried out in good faith and consults appropriate sources for the type of work under consideration as determined in each Member State of first publication or broadcast and would include legal deposit, publishers associations and collecting societies.



### Out-of-commerce works

Memorandum of understanding on the digitisation and making available of out of commerce works (MOU).

EU context

Publishers and authors have agreed via the MOU to negotiate in good faith via collecting societies with publicly accessible cultural institutions to make available out of commerce works for agreed uses.

An out-of-commerce work is one which the work and adaptations of the work are no longer available in customary channels of commerce. The availability of tangible copies in libraries and second hand bookshops does not thereby mean that a work is not out of commerce.

### Owner

The first owner of copyright in a work is the author except where there is agreement to the contrary such as a commissioning agreement assigning ownership to a third party (where permitted by national laws). In some jurisdictions (e.g. the UK) where an employee creates a work in the course of employment, then the first owner is the employer. In other jurisdictions (such as France) it is not possible for an employer to be the first owner of copyright; rather the author must licence or assign the copyright to an employer.

### Participation

In its traditional sense, 'participation' indicates attending an event or an initiative, or partaking in decision-making. This basic sense has gained richer and wider connotations in relation to contemporary participatory cultures, and has come to indicate public involvement or engagement in a wide range of activities and initiatives spanning the socio-cultural and the political sphere. 'Cultural participation' refers to attending or watching cultural events, but can also indicate proactive engagement with culture as interpreter, producer, and communicator. Digital technologies enable new modes of cultural participation, in which users are encouraged to engage actively in interpretation, manipulation, appreciation and co-creation of cultural content. For example, museum visitors can enrich their experience by creating and saving personal collections of favourite objects on the museum website, by contributing tags and metadata in a museum-run crowdsourcing initiative, or by blogging about a cultural event they have just attended.

Sources:

UNESCO (2009) Measuring cultural participation. Framework for cultural statistics handbook no. 2. Paris: UNESCO.

### Participatory art

Participatory art occurs when the audience is engaged directly in the creative process, (becoming then a co-creative process) allowing people to become co-authors, co-actors, co-editors - besides observers - of the work. This type of art is incomplete without the viewer's direct interaction. Its intent is to challenge the dominant form of making art and culture in the West, in which a small class of professionals make the art while the public takes on the role of passive observer or consumer.

### Performance-based Cultural Heritage

Performance-based Cultural Heritage includes all activities that are generally within the broad family of 'performance', which includes dance, theatre, music and other performed events that might cross over those boundaries (such as opera, physical theatre, and contemporary practices such as 'live arts'). Performance-based Cultural Heritage may in some ways be synonymous with 'intangible Cultural Heritage' because the heritage that is transmitted through generations is largely ephemeral and is communicated through the performer's body in space and time, sometimes in conjunction with instruments and technologies, and in association with other

artistic practices (such as set, lighting and costume design). Performance-based Cultural Heritage may be documented in multiple ways to provide some access to the 'work', which may be through image, film, scores, texts, objects, performance posters and other forms of performance-related documentation.

### Performer

A performer is an artist who uses a wide repertoire of bodily movements, speech, voice, acting, music, props and objects as a form of artistic expression directed to an audience. Examples of performers are actors, singers, musicians, and dancers.

Legal framework, international context:

In respect of unfixed performances, a performer has the rights to prevent the broadcasting and communication to the public of their performance, and the fixation of their performance. Where a performance is fixed, the performer has the exclusive right to authorise reproduction, distribution, making available, rental and communication to the public of copies of their performance. The rights last at least until the end of a period of 50 years from the end of the year in which the performance was fixed (70 years EU). Where the rights are transferred to a third party, national law may provide for equitable remuneration for the performer.

Audio visual and aural performers have moral rights to claim to be identified as author of the performance (except where omission is dictated by the manner of the use of the performance) and to object to any distortion, mutilation or other modification of their performance that would be prejudicial to their reputation. The rights should generally last for at least as long as the economic right.

### Present-centred heritage

Present-centred heritage describes heritage temporalities, with the understanding that heritage has a relationship with the past yet it is experienced and negotiated in the present. A present-centred approach to heritage acknowledges the politics, economics and differential power relations involved in what has been designated as heritage from the past and therefore what heritage is deemed worthy of preservation for the future.

### Preservation

The term preservation defines those actions taken to care for or safeguard (something) against deterioration. When applied to Cultural Heritage, preservation may involve methods of minimising risk of loss, slowing physical deterioration, and optimising the conditions that ensure the maintenance of the integrity of the heritage asset. In this sense preservation is not only physical but may include methods to safeguard the information about a particular heritage object or practice, including proper documentation through digital methods. Preservation is a future-oriented concept that seeks to safeguard an heritage asset for future generation. Preservation is sometimes used interchangeably with the term 'conservation'.

### Public domain

Works that are no longer protected by copyright or which were never protected by copyright. This would include works on which the term of protection has expired as well as works that fall into an exception or limitation in copyright law. Works that are in the public domain may be used freely by third parties in relation to any of the acts restricted by copyright without permission from or payment to the author or owner.

### Public-Private-Partnership (PPP)

Refers to any partnership between private-sector and public-sector entities, in which the partners invest different resources and cooperate for achieving a common goal. In the European Member States, PPPs are encouraged as a means to offer improved public services, a way to generate capital in times of economic restriction, and in general for capitalising upon the resources and capabilities of the private sector for contributing to overall socio-economic development.



Sources:

European Commission (2003) Guidelines for successful Public-Private-Partnerships. Available at: [http://ec.europa.eu/regional\\_policy/sources/docgener/guides/ppp\\_en.pdf](http://ec.europa.eu/regional_policy/sources/docgener/guides/ppp_en.pdf)

### Regeneration

A comprehensive and integrated vision and action which attempts to improve the quality of life for the benefit of everyone who visits, lives or works in an area - particularly an urban neighbourhood - which has become run-down as a result of socio-economic changes, and which seeks to bring about a lasting improvement in economic, physical, social and environmental conditions. Cultural Heritage is integral to the policy and practice of regeneration. For example, one important way to preserve and re-use the historic fabric of a city is to accommodate the creative and cultural industries and various arts and community groups in refurbished, architecturally-significant buildings.

### Renewal

The process or processes of conceptualising, valuing and accessing Cultural Heritage in ways that revive, resuscitate, restore, or provide fresh and new approaches to conventional and traditional methods.

### Re-use

The re-working of a copyright work in whole or in part to create something different. Where the re-use falls within a permitted use (such as for parody) then no permission of the copyright owner is needed. Where the re-use is beyond a permitted use, then permission is required.

### Self-organising communities

'Self-organisation' indicates the emergence of order and structure in social, natural or physical systems in the absence of a centralising or regulatory authority. The concept of 'self-organisation' has been studied in physical, natural and social sciences, as well as computer science and cybernetics. Its defining feature is the capacity of a system to achieve order through collective mechanisms of mutual regulation of behaviour, decision-making, and exchanges among the system components or entities.

In social sciences, the concept is often set in relation to the one of 'self-governance'. 'Self-organising communities' can refer to local or virtual/online communities. Self-organisation of local communities captures forms of local self-management and self-mobilisation for producing goods and services, engaging in collective action or driving social enterprises by rallying community-held resources to meet collective goals and needs. The defining feature is that these activities are conducted in the absence of state, governmental or administrative control, though states and governments can indirectly encourage these forms of self-organisation, for instance through incentives such as funding. The main actors are members of the civil society which can be self-organised citizen groups, or non-governmental organisations. Self-organisation relies on effective communication among members, to which purpose it is important to employ reliable communication channels, feedback mechanisms, and platforms for ensuring access to a shared knowledge base. Digital technology and the Internet play a fundamental part in creating and supporting self-organising groups, by offering these provisions and allowing actors to adapt tools and services to their needs.

Self-organising virtual or online communities display the same features of self-organisation around a shared interest or goal, and are distinguished by other forms of online communities by the way they adjust and organise their behaviour and exchange in the absence of a central regulatory agent.

### Social cohesion

Refers to concepts of social integration and the need to build strong social bonds and relationships between people from different backgrounds, often with the aim of addressing

social tensions or alleviating inequalities within a single community. Although the term was first used theoretically in the early 20th century, it has become more popular recently, especially within policy discourse, and particularly as it relates to questions of integration, citizenship and belonging, and the governing of citizens within multicultural societies.

### Social media

Refers to web-based tools, platforms and applications which enable users to create, co-create, share, comment upon, modify or otherwise engage with content over the Internet. There are a wide variety of social media sites and applications, many of these customized for mobile platforms. Kaplan and Haenlein (2010) propose a classification of social media sites according to three dimensions: *social presence* (the type of sensorial interaction afforded, e.g. visual, acoustic), *media richness* (amount of data transmitted in a time interval) and *self-presentation/self-disclosure* (the degree of freedom and control in creating one's personal cyber-identity). Text-based applications such as crowdsourced encyclopaedias (for example Wikipedia) and blogs score lowest with respect to social presence and media richness. Blogs and social networking sites such as Facebook score high with respect to self-presentation, as they allow users to express themselves and personalize the content they produce and share. Facebook, alongside video-sharing sites such as YouTube and Vimeo are also examples of platforms that afford high media richness. The highest level of social presence and media richness are afforded by virtual games and social worlds such as World of Warcraft and Second Life, which provide virtual replicas of real-life places and patterns of behaviour and interaction. Social media are fundamental tools for contemporary participatory cultures both for their role in enabling access to information, and for supporting user-generated content-sharing, self-expression, co-creation and social interaction in virtual communities.

#### Sources:

Kaplan, A. M., and M. Haenlein (2010) Users of the world unite! The challenges and opportunities of Social Media. *Business Horizons*, 53(1).

### Tangible and intangible Cultural Heritage

'Tangible Cultural Heritage' refers to physical artefacts produced, maintained and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in a society. 'Intangible Cultural Heritage' indicates 'the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage' (UNESCO, 2003). Examples of intangible heritage are oral traditions, performing arts, local knowledge, and traditional skills.

Tangible and intangible heritage require different approaches for preservation and safeguarding, which has been one of the main motivations driving the conception and ratification of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention stipulates the interdependence between intangible Cultural Heritage, and tangible cultural and natural heritage, and acknowledges the role of intangible Cultural Heritage as a source of cultural diversity and a driver of sustainable development. Recognizing the value of people for the expression and transmission of intangible Cultural Heritage, UNESCO spearheaded the recognition and promotion of living human treasures, 'persons who possess to a very high degree the knowledge and skills required for performing or recreating specific elements of the intangible Cultural Heritage'.

#### Sources:

UNESCO (2003) Convention for the safeguarding of the intangible Cultural Heritage. Paris: UNESCO.

UNESCO (n.d.) Guidelines for the Establishment of National “Living Human Treasures” Systems. Paris: UNESCO.

#### Territorial cohesion

The idea of 'territory' suggests a region, a jurisdiction, or an enclave; the term is also sometimes used to describe an area of knowledge, experience, or activity. Within a spatial demarcation certain specificities exist by which that region or territory is known or defined. These can be in the form of economic, social, cultural or environmental identification markers. In a small area, there may be governance which ensures uniformity of these markers, but over a larger territory or jurisdiction such as the European Union, there is a greater likelihood of disparities and imbalances. Territorial cohesion is thus a public policy approach that attempts to ensure the harmonious development of diverse landscapes, cultures and communities by facilitating the exploitation of the inherent features of those territories. As such, it is a means of transforming diversity into an asset that contributes to the sustainable development of Europe. The concept of territorial cohesion involves overcoming divisions stemming from administrative borders and seeks to build bridges between economic effectiveness, social cohesion and environmental balance.

Sources:

Commission of the European Communities (2008) Green Paper on Territorial Cohesion. Turning territorial diversity into strength. SEC (2008) 2550. Brussels. Available at: [http://ec.europa.eu/regional\\_policy/what/cohesion/index\\_en.cfm](http://ec.europa.eu/regional_policy/what/cohesion/index_en.cfm)

#### User-generated content

Content made available on the internet by a user who has either created new content or modified or aggregated a pre-existing work before uploading it. The content may be, but is not limited to, a combination of all or any of: video; photo / image / drawing / painting; music; audio (other than music); text; games (in particular video games); virtual objects.

Sources:

De Woolf and Partners (2013) Study on the application of Directive 2001/29/EC on Copyright and Related Rights in the Information.

#### Value

Refers to beliefs and standards accepted, endorsed and sanctioned by an individual, a community or a society about what is right, good, desirable or worthwhile to abide by or pursue in one's thinking, conduct and aims.

The notion of 'value' is of importance for Cultural Heritage from two standpoints.

First, cultural values reflect beliefs that represent or convey a social group's worldview with respect to fundamental ontological and epistemological aspects, such as the purpose of human life and the worthwhile pursuits of human knowledge and action. As such, cultural values are part of a society's cultural system. They are essential elements of cultural identity, a factor of distinction from different cultures, and a source of social cohesion when they are shared amidst members of the same culture, or there is reciprocal respect when more than one culture is involved.

Secondly, 'cultural value' refers to the value assigned to cultural goods and services. This value can be appreciated in relation to its symbolic, aesthetic, historical or spiritual significance, or quantified in terms of its economic utility or worth. Cultural goods and services can be attributed a joint cultural and economic value, which are interrelated, yet can be assessed separately. For instance, a religious artwork can have cultural value attributed to it on virtue of its being the legacy of a reputed sculptor, displaying unique aesthetic qualities, and representing an entity or a scene revered by believers. At the same time, an economic value can be assigned, quantified in the amount of its utility or the money it is worth at a given moment.

Sources:

UNESCO (2005) Convention on the protection and promotion of the diversity of cultural expressions. CLT/CPD/2004/CONF-201/2. Paris: UNESCO.

### Video processing

Video processing consists in signal processing employing statistical analysis and video filters to extract information or perform video manipulation. Basic video processing techniques include trimming, image resizing, brightness and contrast adjustment, fade in and fade out, amongst others. More complex video processing techniques, also known as Computer Vision Techniques, are based on image recognition and statistical analysis to perform tasks such as face recognition, detection of certain image patterns, and computer-human interaction.

Video files can be converted, compressed or decompressed using particular software devices. Usually, compression involves a reduction of the bitrate (the number of bits processed per time unit), which makes it possible to store the video digitally and stream it over the network. Uncompressed audio or video usually are called RAW streams, and although different formats and codecs for raw data exist, they appear to be too heavy (in bitrate terms) to be stored or streamed over the network in these formats.

### Virtuality

Virtuality is commonly defined in opposition to the idea of reality or actuality, so that 'virtual' stands for and represents effectively a real object or phenomenon, or the potentiality of an actual object of phenomenon. Initially studied in philosophy, the concept has been appropriated in technology studies, giving rise to the notions of 'virtual reality', 'virtual environment', and 'virtual world'. These terms capture the processes and technologies enabling simulation of physical reality and sensorial experiences, in which user interactions and engagement are supported by computer graphical interfaces or stereoscopic displays. 'Virtual reality' indicates both the enabling technologies and their applications in the creation of immersive 3D environments.

### Virtual performances

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

#### 4. METHODOLOGY OF WORK

At a very early stage of WP2 and the project, an initial list was circulated to all the partners including general terms related to the RICHES fields of research allocated in categories, asking all partners to choose 5 terms to define before 15<sup>th</sup> January, 2014. By that date, each partner submitted a first set of at least 5 definitions as shown below.

The work plan proposed by the RICHES Project for T2.1 involved an iterative process of research and review with the participation of all partners. The strategy was to establish an agreed set of terms and definitions that would ensure that wide-ranging multidisciplinary research remained closely harnessed to the project’s main areas or fields of research.

At the end of month 3, 10 extra terms were added to the initial list thanks to partners’ suggestions, and 39 were defined. This list was released and distributed to all RICHES partners. At month 4, the RICHES project’s initial list of terms and definitions was uploaded to the RICHES website repository area for internal circulation. This list contained definitions of 43 terms.

The project’s priority, in accordance with the DoW, was to deliver, by month 3 of the project, an initial set of terms which are relevant to the RICHES fields of research, and which will form part of the development of the final Taxonomy of Terms and Definitions publication. In order to achieve this, the Consortium successfully initiated and led a participatory process bringing together all RICHES’ representatives and associated partners, who contributed to providing terms relevant to the project’s multidisciplinary research.

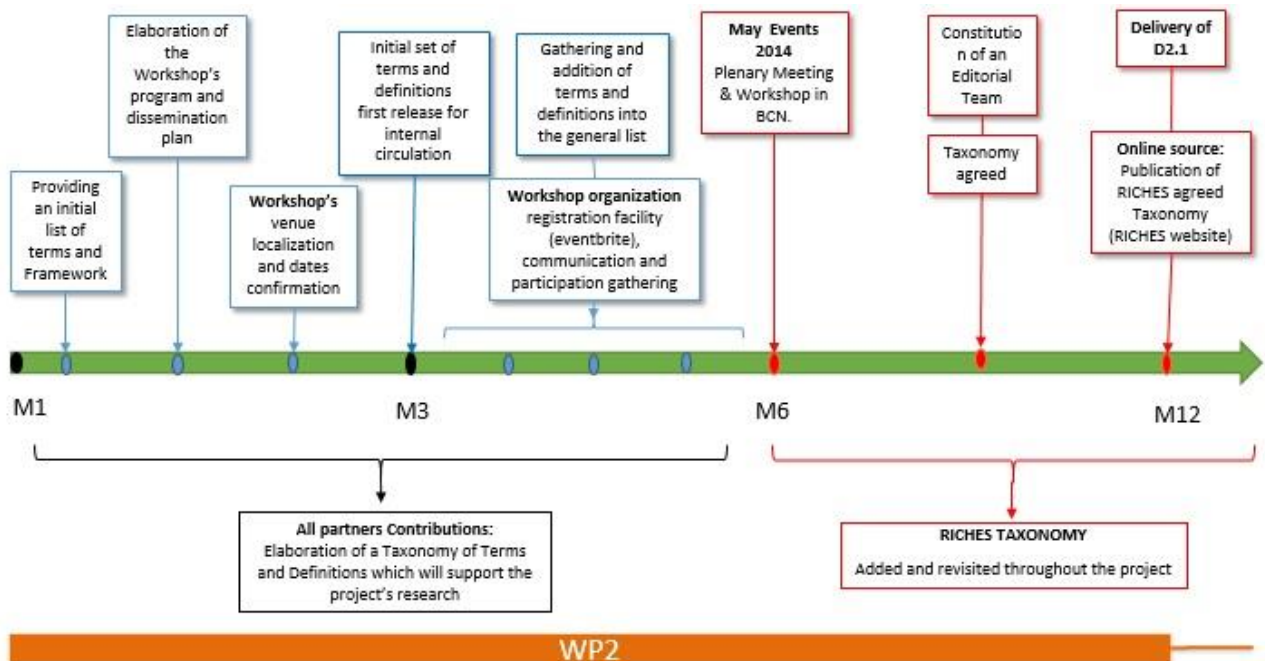


Figure 1: Timeline of proposed work plan

During the following months, the RICHES consortium, external experts and associates engaged in a participatory process where other terms were added and more definitions were provided. i2CAT contributed with extra definitions and also coordinated the reception, recording and updating of the general taxonomy list of terms and definitions.

Periodically, the general document was revised by i2CAT and, when the workshop's programme was defined and the discussion panels were established, the list was shaped to best fit the workshop's dynamics.

Simultaneously, i2CAT began work on the organisation of the project's first thematic workshop, to be held at the Universitat Internacional de Catalunya (UIC) in Barcelona in month 6. The purpose of the event was to establish the final result of this phase 1 Task 2.1, and to showcase the contextual framework of the research: the changing role of CH in economic and social development in Europe and engage with interested members of the public and CH specialists.

The workshop also contributed to WP8's aim to support the RICHES project's general dissemination and international promotion. For this reason i2CAT set up a communication plan in order to increase general awareness of the RICHES project locally (targeting CH professionals, researchers and academics in Barcelona) and Promoter S.r.l. (media partners) promoted the event more widely throughout the Network of Common Interest and internationally. The Partners of the project also contributed actively to promote and create awareness around the workshop's and its main goals.

#### 4.1 ESTABLISHING FRAMEWORKS

By mid-March 2014, i2CAT had created an extended document providing the RICHES taxonomy based on the discussion panels' structure, a set of 7 frameworks with the related terms allocated accordingly which was developed as follows:

Discussion panel	Representative	Terms	Definition provided by
1. General / common terms	Neil Forbes (Project Coordinator) Coventry University (UK)	Cultural heritage	First draft definition provided by UNEXE
		Creativity	First draft definition provided by I2CAT
		Co-creation	First draft definition provided by RMV LEIDEN
		New media	First draft definition provided by I2CAT
		Digital age	First draft definition provided by Promoter
		Curator	First draft definition provided by Rostock
		Artist	First draft definition provided by I2CAT
		Preservation	First draft definition provided by SPK
		CH - transforming of information	First draft definition provided by KYGM
		Semantic representation of	First draft definition provided by RMV LEIDEN



		knowledge	
		Social science	First draft definition provided by Rostock
		SSH research	

Discussion panel	Representative	Terms	Definition provided by
2. Understanding the context of change for tangible and intangible CH.	Laura Van Broekhoven, RMV Leiden (NL)	Regeneration	Definition to be provided by Neil Forbes
		Innovation/innovator	First draft definition provided by I2CAT
		Preservation	First draft definition provided by SPK
		Analogue	First draft definition provided by KYGM
		Living Heritage	First draft definition provided by KYGM
		Living media	
		Mediated/unmediated heritage	
		GIS mapping	First draft definition provided by SPK
		GIS applications	First draft definition provided by SPK

Discussion session	Representative	Terms	Definition provided by
3. Digital copyrights framework. Digital Heritage Policy & Law Issues.	Charlotte Waelde, Exeter University (UK)	Copyright	First draft definition provided by UNEXE
		Digital Rights	
		IPR law	First draft definition provided by UNEXE
		Author	First draft definition provided by UNEXE
		Owner	First draft definition provided by UNEXE
		Joint / co-author	First draft definition provided by UNEXE
		Public – private - partnership	First draft definition provided by Promoter
		orphan works	New term suggested and to be defined by Charlotte
		licensing scheme	New term suggested and to be defined by Charlotte
		open access	New term suggested and to be defined by Charlotte
		moral rights	New term suggested and to be defined by Charlotte
		communication to the public	New term suggested and to be defined by Charlotte
		performer	New term suggested and to be defined by Charlotte
		assignment	New term suggested and to be defined by Charlotte
		licence	New term suggested and to be defined by Charlotte
		copyright term	New term suggested and to be defined by Charlotte
exceptions and limitations to copyright	New term suggested and to be defined by Charlotte		

Discussion panel	Representative	Terms	Definition provided by
4. Visualization and Interaction, exhibition of digital heritage and digital art. Digital Presentation & Output.	Monika Hagedorn-Saupe, SPK (DK)	Performance-based CH	
		Virtual/digital performances	First draft definition provided by i2CAT
		Augmented reality (Real + virtual worlds)	First draft definition provided by i2CAT
		Multipoint videoconferences	First draft definition provided by i2CAT
		Video processing	First draft definition provided by i2CAT
		Video/audio coding	First draft definition provided by i2CAT

		Digital and multimedia channels	
		Motion capture	First draft definition provided by Coventry
		Intermediality	First draft definition provided by Coventry

Discussion session	Representative	Terms	Definition provided by
5. Digital Cultural Heritage	Bahadir Aydinonat, KYGM (TR)	Digital technologies	First draft definition provided by Promoter
		Digital heritage	First draft definition provided by Promoter
		Digital library	First draft definition provided by KYGM
		Digital archives	First draft definition provided by Coventry
		Online catalogues	First draft definition provided by ROSTOCK
		Digital Exhibitions	First draft definition provided by Promoter
		Collaborative environments	First draft definition provided by i2CAT
		Internet technologies and social media	
		Metadata records	First draft definition provided by KYGM
		Tangible / intangible	New term suggested and defined by KYGM
		data back-up (data preservation)	New term suggested and defined by KYGM
		Data integrity (data preservation)	New term suggested and defined by KYGM
		Digitization	New term suggested and defined by KYGM
		Data migration	New term suggested and defined by KYGM
		e-infrastructure	New term suggested and defined by KYGM
		Interoperability	New term suggested and defined by KYGM
Information retrieval	New term suggested and defined by KYGM		
Disaster center	New term suggested and defined by KYGM		
digital repository	New term suggested and defined by KYGM		
Data Harvesting	New term suggested and defined by KYGM		

Discussion session	Representative	Terms	Definition provided by
6. Role of CH in European Social development	Dick van Dijk, WAAG (NL)	Identities	Partner RMV LEIDEN
		Community cohesion	First draft definition provided by Coventry
		Social cohesion	First draft definition provided by RMV LEIDEN
		European society	First draft definition provided by Coventry
		European society	First draft definition provided by SPK
		Civil society	First draft definition provided by SPK
		Multi-faced (multicultural) heritage	
		Humanities	First draft definition provided by ROSTOCK
		Territorial cohesion	Definition to be provided by Neil Forbes
		Social Innovation	New term suggested and to be defined by Waag
		Participation	New term suggested and to be defined by Waag
		Belonging	New term suggested and to be defined by Waag
		Social Networks	New term suggested and to be defined by Waag

Discussion session	Representative	Terms	Definition provided by
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7. Impact of CH on EU economic development	Antonella Fresa, Promoter SRL (IT)	Digital economy	
		Commodification	First draft definition provided by ROSTOCK
		Renewals	Definition to be provided by Neil Forbes
		Exploitation	First draft definition provided by UNEXE
		re-use	First draft definition provided by UNEXE
		mainstream CH	Definition to be provided by Neil Forbes
		Cultural institutions	First draft definition provided by ROSTOCK
		Traditional skills	First draft definition provided by Promoter (Martin Woolley) & RMV LEIDEN
		Traditional skills	First draft definition provided by RMV LEIDEN
		Tax	New term suggested and defined by SDU
		Subsidy	New term suggested and defined by SDU
		Fiscal incentive	New term suggested and defined by SDU
		Efficiency	New term suggested and defined by SDU
		Quantitative analysis	New term suggested and defined by SDU
		Creative enterprises	New term suggested and defined by Promoter
		Knowledge transfer	New term suggested and defined by Promoter
Heritage professionals	New term suggested and defined by Promoter		
Cultural tourism	New term suggested and defined by Promoter		
Multilingualism	New term suggested and defined by Promoter		

By the beginning of April, the RICHES project had a total of 99 proposed terms, of which a total of 72 were defined.

This on-going collaborative process of gathering definitions, proposing new terms and revising the outcomes proved fruitful and positive, and involved both the RICHES consortium and external collaborators. Partners' representatives asked other professionals to contribute as external experts inputs enriched the RICHES Taxonomy. i2CAT, for example, requested that UIC representatives (students and professors from the Master's degree in Arts and Cultural Management) contribute with terms and definitions which were relevant to their field of study and expertise. Their and other experts' contributions were accordingly added to the main RICHES glossary of terms and definitions and the list increased rapidly with new definitions and concepts.

After three months of iterative work, the Consortium concluded this working process in mid-April 2014, with a list of 100 terms and 97 definitions ready to be discussed and approved at the Barcelona Workshop. For this event, a document integrating all definitions listed into the different discussion session was prepared and distributed to all attendees via email.

The following graphic shows the percentage of definitions attributed to each discussion session:

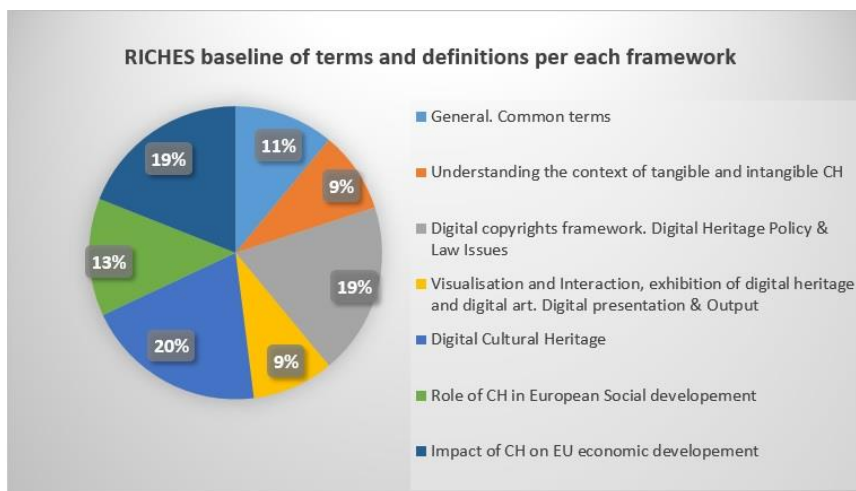


Figure 2: RICHES baseline of terms and definitions per each framework

## 5. RICHES FIRST WORKSHOP IN BARCELONA

Alongside the first Workshop, RICHES project meetings also took place in May 2014 in Barcelona; all were held at the Universitat Internacional de Catalunya. Aside from the delivery of the Workshop on 13 May, a Plenary Meeting was held on 12 May and WP meetings on 14 May. Both meeting days focused on discussion of the work undertaken so far achieved and plans for future research and management activities, with great emphasis placed on the development of the taxonomy.

At the plenary meeting on 12 May, the consortium discussed the taxonomy list so far provided and some general remarks and decisions were taken:

- The Taxonomy needs to be consistent and each definition should have a general common structure. It was agreed that a ‘template’ will be established to be used for this purpose. i. e: number of characters per definition (maximum length), a common ground for references, etc.
- Introductory texts to both the general Taxonomic list and to the ‘topical’ taxonomic lists are important to contextualize the definitions and explanations that are offered.
- Synonyms or other generally used taxonomy (similar terms or related concepts, topics) should be included in the taxonomic entries.
- An Editorial Team should be established after the workshop in order to support the completion of WP2. The main duties of the Editorial Team will be to work on a standard solution, establish the overall structure of the Taxonomy (categories, groups and frameworks) and finalise the definitions according to their expertise and/or working closely with experts.
- The Editorial Team needs to have texts checked by native speakers.
- Some terms have to be removed from their original location and placed into other frameworks/categories. An initial list of several terms to be reallocated was already established.

During the WP meeting on 14 May, partners were able to reflect upon the workshop discussions of the previous day.

### 5.1 WORKSHOP OVERVIEW

#### Objectives

The Workshop focused on the taxonomies discussion and gave an introduction to all interested stakeholders – culture professionals and educators, professionals and companies in the IT and ICT sectors, decision-making bodies – to the new interdisciplinary field of digital cultural heritage. Project partners, international guests and attendees – key figures in developing the field – were invited to participate and contribute to the taxonomy and definitions of the contextual framework of research of RICHES project.

This workshop in Barcelona on digital cultural heritage provided an opportunity to bring together researchers, educators, scientists, industry professionals and policy makers to

debate, discuss and present digital technology applied to the protection, documentation, and understanding of European shared Cultural Heritage.

### Venue

In early January, WP2 leader i2CAT started the conversations with several universities to establish a cooperation agreement in order to find a suitable venue to host the events in May. The Universitat Internacional de Catalunya (UIC) was immediately interested in becoming an associated partner. After a recognition meeting held at the University where the general planning of the Workshop and the rooms and halls available were reviewed, amongst other issues, a cooperation agreement was established between the RICHES and the UIC.

### Workshop's Programme

Preparations for the Workshop began in mid-February 2014, following the deadline for submission by partners of their initial 5 set of terms and definitions. The definitions were then grouped (including those identified, but still to be defined) in order to determine distinct discussion sessions for the sets of terms.

In late February a proposal was shared with the consortium to improve the procedures for the establishment of the conceptual framework in WP2. Given that the concepts needing definition were associated with the various RICHES research fields, it was suggested that the leaders of each research area also lead on establishing the definitions for their research field. They were then divided the fields of research into 7 categories, mainly corresponding to the RICHES research WPs.

The process was:

- Each representative coordinated the definitions (10/15 selected terms) together with the partners involved in the research field and sent the list of definitions to be discussed within his/her allocated workshop discussion sessions. Some of them are already defined; others were to be prepared in the following weeks.
- The RICHES taxonomy document was generated for discussion, integrating all the definitions grouped by research fields, and shared it with RICHES partners for internal revision.
- The RICHES taxonomy document was sent to the registered workshop participants for discussion.

The proposed discussion sessions needed to be a presentation of each specific set of terms. One chairperson was allocated to each session: their role was to coordinate the session, lead the discussion, record contributions and deliver final conclusions which would contribute to further develop the RICHES' Taxonomy. The 7 workshops and their chairs were:

<b>1. General / common terms:</b> Neil Forbes (Project Coordinator), Covuni (UK)
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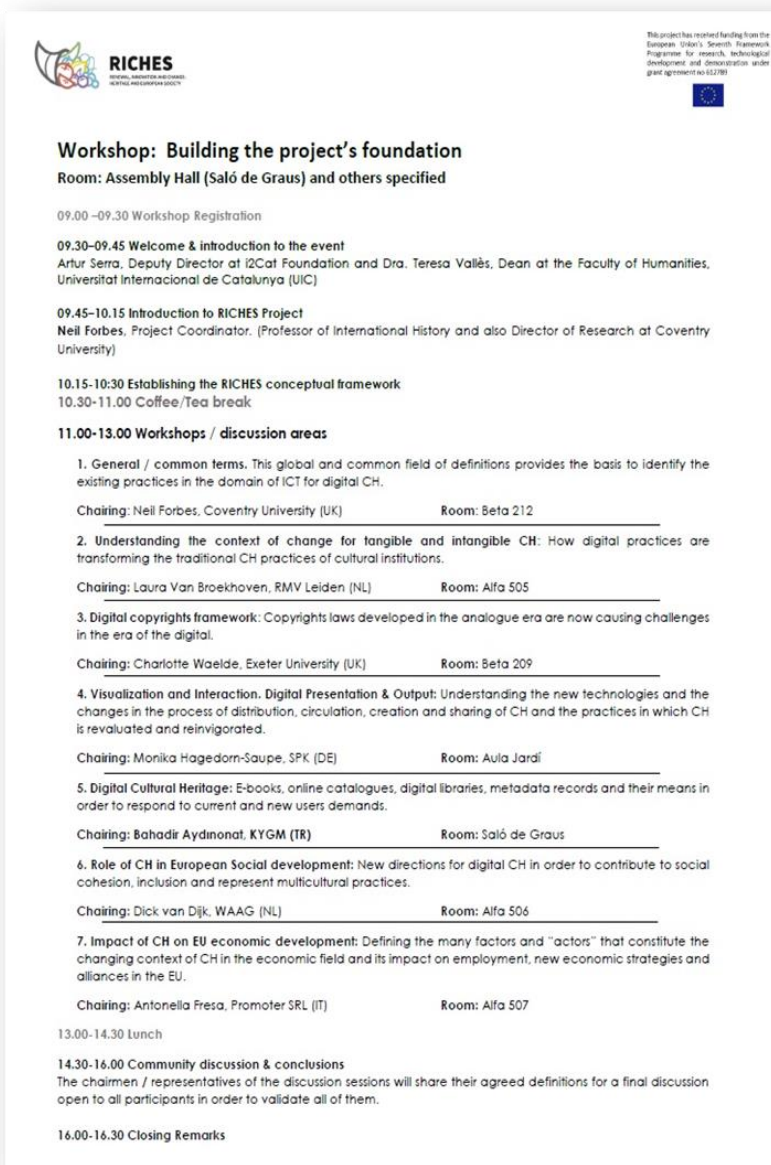
2. **Understanding the context of change for tangible and intangible CH:** Laura Van Broekhoven, RMV Leiden (NL)
3. **Digital copyrights framework. Digital Heritage Policy & Law Issues:** Charlotte Waelde, Unexe (UK)
4. **Visualization and Interaction, exhibition of digital heritage and digital art. Digital Presentation & Output:** Monika Hagedorn-Saupe, SPK (DK)
5. **Digital Cultural Heritage:** Bahadir Aydinonat, KYGM (TR)
6. **Role of CH in European Social development:** Dick van Dijk, WAAG (NL)
7. **Impact of CH on EU economic development:** Antonella Fresa, Promoter (IT)

The programme for the workshop was finalised in February and March and communicated to all participants; it was also available for download on the RICHES websites.

In mid-February, the second phase of the communication plan was implemented: **Identification of the workshop target audiences.** This focused mainly on the following:

- Experts: Using the established **Network of Common Interest (developed within Task 2.2)** consisting of experts and researchers in the relevant fields
- Stakeholders: industry professionals, curators and companies in the IT and ICT sectors
- Academia in general: researchers, educators, scientists, students in the areas of AHSS (Universities, actual and former Alumni)
- Private and public cultural institutions (national and international).
- Cultural ministries and agencies

Below is a copy of the Workshop's agenda.



The image shows a printed agenda for a workshop. At the top left is the RICHES logo. At the top right is a small text box stating: "This project has received funding from the European Union's Horizon Research Programme for research, technological development and demonstration under grant agreement no 652791". Below the logo is the text: "RICHES RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY". The main title is "Workshop: Building the project's foundation" and the location is "Room: Assembly Hall (Saló de Graus) and others specified". The agenda is structured as follows:

- 09.00–09.30 Workshop Registration
- 09.30–09.45 Welcome & introduction to the event  
Artur Serra, Deputy Director at i2Cat Foundation and Dra. Teresa Vallès, Dean at the Faculty of Humanities, Universitat Internacional de Catalunya (UIC)
- 09.45–10.15 Introduction to RICHES Project  
Neil Forbes, Project Coordinator. (Professor of International History and also Director of Research at Coventry University)
- 10.15–10.30 Establishing the RICHES conceptual framework
- 10.30–11.00 Coffee/Tea break
- 11.00–13.00 Workshops / discussion areas
  - 1. General / common terms. This global and common field of definitions provides the basis to identify the existing practices in the domain of ICT for digital CH.  
Chairing: Neil Forbes, Coventry University (UK) Room: Beta 212
  - 2. Understanding the context of change for tangible and intangible CH: How digital practices are transforming the traditional CH practices of cultural institutions.  
Chairing: Laura Van Broekhoven, RMV Leiden (NL) Room: Alfa 505
  - 3. Digital copyrights framework: Copyrights laws developed in the analogue era are now causing challenges in the era of the digital.  
Chairing: Charlotte Waelde, Exeter University (UK) Room: Beta 209
  - 4. Visualization and Interaction. Digital Presentation & Output: Understanding the new technologies and the changes in the process of distribution, circulation, creation and sharing of CH and the practices in which CH is revaluated and reinvigorated.  
Chairing: Monika Hagedorn-Saupe, SPK (DE) Room: Aula Jardí
  - 5. Digital Cultural Heritage: E-books, online catalogues, digital libraries, metadata records and their means in order to respond to current and new users demands.  
Chairing: Bahadır Aydinonat, KYGM (TR) Room: Saló de Graus
  - 6. Role of CH in European Social development: New directions for digital CH in order to contribute to social cohesion, inclusion and represent multicultural practices.  
Chairing: Dick van Dijk, WAAG (NL) Room: Alfa 506
  - 7. Impact of CH on EU economic development: Defining the many factors and "actors" that constitute the changing context of CH in the economic field and its impact on employment, new economic strategies and alliances in the EU.  
Chairing: Antonella Fresa, Promoter SRL (IT) Room: Alfa 507
- 13.00–14.30 Lunch
- 14.30–16.00 Community discussion & conclusions  
The chairmen / representatives of the discussion sessions will share their agreed definitions for a final discussion open to all participants in order to validate all of them.
- 16.00–16.30 Closing Remarks

Figure 3: Workshop's program

## 5.2 WORKSHOP'S COMPOSITION

### Attendees

In mid-March, personalized invitations were sent out via Eventbrite to all RICHES partners. At the same time, and in coordination with the associated institution and workshop's venue, invitations were also sent to interested researchers, students and academics from the Universitat Internacional de Catalunya. Marta Crispí, Director of the MA in Cultural Management at the University provided us a list of 19 potential participants who were willing to participate in the workshop. The list comprised 12

professors, researchers and academia from the University and 7 students from the MA in Cultural Management. By the 17<sup>th</sup> of March, a total of 51 invitations were sent.

In addition, i2CAT also asked the research fields leaders to identify (if any) the professionals from their network to be invited to the event, in order to enrich the workshop's discussions groups and general outcomes. Although there is a wealth of knowledge within the project consortium, it was important to bring in expertise and new perspectives from other interested parties. For instance, Coventry University suggested the CORE project's coordinator Oriol Vicente. The CORE on Cultural Heritage (The Community Oriented to the Strategic Challenge on Cultural Heritage) is a network that seeks to articulate effectively the capabilities of research groups, research centers, scientific and technical services, technology parks and major infrastructure involved in the research, dissemination, preservation and management of Cultural Heritage. Located in the Autonomous University of Barcelona, Spain, the network includes specialists working in all the areas related with Cultural Heritage: from research to digitalization, conservation, restoration and dissemination of tangible and intangible Heritage.

In addition, Promoter also approached the members on the Network of Common Interest and encouraged attendance at the workshop by its members, in order to enrich the workshop debates, encourage sharing experiences and seek further significant outcomes.

The success of any workshop is due ultimately to the participants. The audience was composed of more than 50 participants from public and private sectors, national, regional and local administrations, cultural heritage associations and professionals, researchers, etc. The following graphic shows the number of participant's registered per each discussion session, showing that the ones which elicited most interest were numbers 4 and 5<sup>2</sup>:

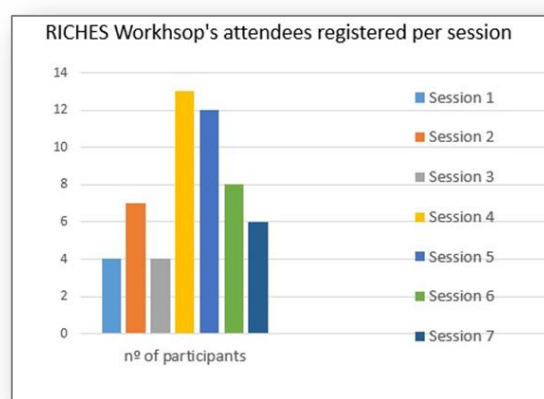


Figure 4: RICHES Workshop's attendees per discussion session

<sup>2</sup> The workshop's sessions were: 1) General. Common terms; 2) Understanding the context of tangible and intangible CH; 3) Digital copyrights framework. Digital Heritage Policy & Law Issues; 4) Visualisation and interaction, exhibition of digital heritage and digital art; 5) Digital Cultural Heritage; 6) Role of CH in European social development; 7) Impact of CH on EU economic development.



## Workshop's Conclusions

The workshop opened with the welcome speeches of Sergi Fernandez, Head of the Audiovisual Unit of i2CAT, and Teresa Vallès, Dean at the UIC's Faculty of Humanities; Prof. Neil Forbes of Coventry University, RICHES Coordinator, introduced the project's framework to the audiences. The participants then divided into groups, each one referring to one of the specific panels that structured the research activity.

The audience took active part in the discussions and made several suggestions that were taken into consideration in the production of the Taxonomy of Terms and Definitions which will support the project's research in the future.



*Figure 5: Capturing the workshop's discussions*

The analysis of different prospective scenarios on the context of change in which European CH is transmitted, its implications for future CH practices and the frameworks that will be put in place – from cultural, legal, financial, educational, technical perspectives – rendered valuable information for future progress in the design of the Taxonomy within the project.

The vibrant group discussion and various perspectives were captured by the reports of the sessions' leaders and are available as Appendix 2, providing a detailed summary of the key issues and terms that were reviewed and discussed.

The panel sessions carried on the discussions for the morning. In the afternoon, all the group participants came together and the chairmen/chairwomen shared their agreed definitions with the public during a final discussion, in order to validate them. This

proved to be a fascinating discussion, as the proposed definitions varied based upon the perspectives of each group and led to an interesting wider discussion with panel members supporting their views, challenging others and interacting with the audience.



Figure 6: Last session of the workshop. Conclusions

### Workshop results

Thanks to all participants' contributions, at the conclusion of the workshop a total of 58 new terms and concepts were proposed and new perspectives and notions were established. As a result, a list of a total of 158 terms together formed the RICHES Taxonomy.

The following graphic describes the subsequent growth of the RICHES Taxonomy list. Overall, all 7 discussion sessions extended the concepts on their separate lists, confirming that the RICHES Workshop achieved two of its main goals; enriching the debate study on the context of change and the role of Cultural Heritage (CH) in the economic and social development in Europe, and building the project's foundation by establishing an initial agreement of basic definitions and frameworks within which RICHES' fields of research and further study will take place.

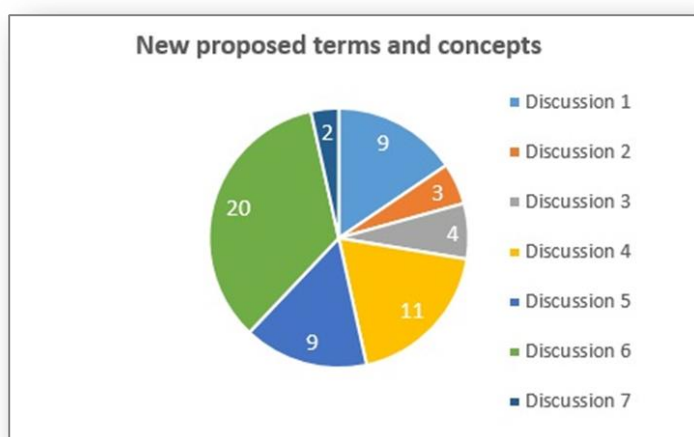


Figure 7: Ratio of new terms proposed during the workshop

A short video was made by i2CAT during the Workshop which successfully highlights the interaction in the discussion groups and captures the effectiveness of the day:

<http://youtu.be/aWspqAn05Bo>



Figure 8: Capturing the workshop's working process

After the workshop was finished, i2CAT collected all the reports and conclusions from each discussion session and created a document integrating all workshop's outcomes for internal circulation. In the months following the Workshop, the newly appointed Editorial Team worked with the aim of revising, compiling, editing and obtaining partners' agreement to the Taxonomy list for its final publication as an online resource.

## 6. THE COMPOSITION OF THE EDITORIAL TEAM

As agreed at the plenary meeting of 12 May 2012 an Editorial Team was constituted in order to further develop the RICHES Taxonomy for its final publication as an online resource. The Editorial Team consists of 7 members of the RICHES Consortium:

- Neil Forbes (CovUni)
- Amalia Sabiescu (CovUni)
- Charlotte Waelde (UnExe)
- Antonella Fresa (Promoter)
- Claudia Pierotti (Promoter)
- Wayne Modest (RMV Leiden)
- Núria Campreciós (i2CAT Foundation)

### 6.1 MAIN ACHIEVEMENTS

The constitution of an Editorial Team triggered the last phase of the RICHES Taxonomy development, which had the following objectives:

- Finalise the list of terms to include in the Taxonomy.
- Review, re-edit and finalise the definitions' texts and explanation.
- Establish a standardised structure for each entry.
- Revise and give a comprehensive consistency of style to the Taxonomy as a whole
- Establish and develop the online resource: final presentation and publication online.

The Editorial Team has held several meetings in order to work jointly throughout the process of organising and finalising the RICHES Taxonomy. After considering the purposes of the taxonomy (to ensure a common language for all partners in the project and make sure that everyone speaks the same language within the group, with the intention that this will be used for reference beyond the project) the Team addressed the following issues:

**List of terms:** The Editorial Team discussed some terms which were dubious or needed further consideration. Each member of the Editorial Team, depending on their relation to the RICHES Project and its fields of research and main approaches, reviewed each term from the general list and suggested modifications, additions or exclusions. A strong focus was establish priorities for those terms reflecting / or that could reflect the context of change in CH practices, as this is what distinguishes the RICHES Taxonomy from others. It was agreed that the Taxonomy's scope, criteria and structure should be based on that principle in order to add value.

**Scope and Style:** It was agreed that the Taxonomy's scope, criteria and structure should be based on the context of change in CH practices. At the same time, it should be readable by academics and non-academics, with a language and style prioritising clarity, rigour and consistency, and avoiding jargon.

**Structure:** There should be a standardised format for each definition with a flexible approach based on paragraphs-blocks. In general, the Editorial Team agreed that the

definitions should have a maximum length of 300 words and include references, sources. Tags and associations should only be used if applicable. The creation of a Google form with blanks to fill in (showing the different paragraphs-blocks) helped the compilation and storage process. The application has a flexible uses and serves perfectly in its role in maintaining definitions in a similar format.

**Introductory texts:** A general introduction would be added, to provide a conceptual umbrella for the RICHES Taxonomy, and offering a brief overview of RICHES research and related practice. Also it would include a paragraph acknowledging that this is a dynamic resource, in continuous evolution as meanings change with time.

After agreeing with the general criteria in terms of structure and general arrangements, the decision was taken to focus on the list of terms itself and several meetings were held in order to review it and discuss which ones were closer to the RICHES research fields and which ones were irrelevant. At the end of this process, the final list reviewed by the Editorial Team had 95 terms.

It was at this stage that, the real challenge begun. The list of terms was divided equally and distributed between each member of the Editorial Team, who had the job to review each definition. In that sense, the work carried out by the Editorial Team over a month was really challenging, as the team wanted to ensure that the definition reflected the position of the RICHES consortium, but also be based on a thorough understanding of other approaches. This required, at times, intensive reading and reflection, to ensure that each term was really reflecting the RICHES position. In addition, the Editorial Team discussed the need to be inclusive and in many occasions consulted the project team for a second opinion or dimension, not only in terms of approach but also in order to achieve consistency in format/presentation/style in composing the taxonomy.

The terms which were most difficult to define were those that were most familiar, but defining them would require the team to think from a certain perspective. For example, “cultural capital” is a term that requires an economic perspective and also knowledge of economics. Both of these were only marginally covered in the previous study and work of the definition. Therefore, some definition needed to be well researched, and required a lot of reflection and analysis. Another circumstance that was also challenging was the wide-ranging use of some terms. For instance, “citizenship” or “cultural institutions” are terms widely used which have many shapes and dimensions. It was interesting and useful to understand with what has been said and reflected by others on particular areas and, at the same time, ensuring that terms were relevant and engaged with the topics, analysis and research covered by the RICHES project.



## 7. PUBLICATION: AN ONLINE RESOURCE OF TERMS AND DEFINITION

The Editorial team considered the final output as a stand-alone product, which needs be useful for a potential reader without necessarily being tied to the RICHES project.

Therefore, the RICHES online Taxonomy is targeted at:

- Cultural ministries of member states within and beyond the project partnership;
- Regional, national and state authorities; public administrations; European Institutions;
- CH organisations;
- AHSS (Art, Humanities and Social Sciences) experts and researchers
- SMEs working within the digital cultural economy and industrial associations and organisations dealing with creative industries;
- General public and citizen-scientists.

This resource will be regularly updated and reviewed, for the use of RICHES' researchers and wider CH community, making available:

- More than 80 terms and concepts for consultation
- Multiple perspectives, ideas and forms of knowledge
- A common framework of understanding in the context of change in which CH is made, held, collected, curated, exhibited, or simply exists.

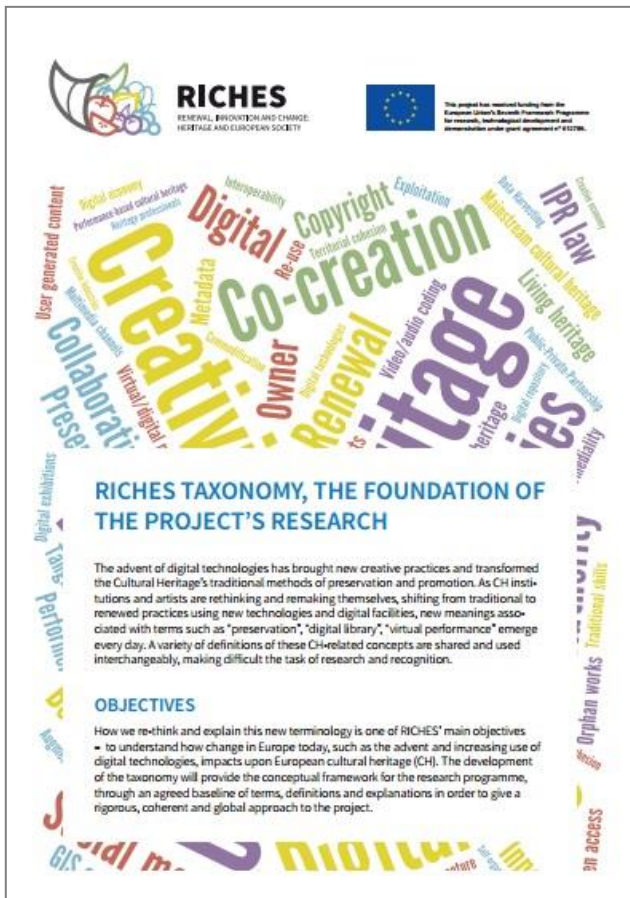
The online resource, developed by Promoter, will comprise a simple Glossary with terms in alphabetical order; the category structure will be highlighted simply through an introductory description/explanation.

The last phase of this long process concludes with the publication of terms and definitions: an online resource available at [www.riches-project.eu/outcomes.html](http://www.riches-project.eu/outcomes.html)

The project is committed to being as creative as possible, so if there is a new phenomenon, or trend etc that, as yet, has no word/terms to describe it, the aim is for the RICHES Taxonomy to meet this need. The Google Form, already created, will also serve for this purpose and as a way to submit and propose terms and definitions (whether they are new or old). This form will be shared, disseminated and available to the RICHES Consortium, the Associated Partners and the Advisory Board.

At the Pisa plenary meeting in December 2014, there will be further discussions about enabling the public to interact with this glossary/the taxonomy through the development of a moderated discussion forum.

An eye catching project leaflet has been developed and distributed to partners to raise public awareness of the taxonomy and a video is available (on the RICHES You Tube channel) of the Barcelona Workshop to demonstrate the interaction of partners and interested specialist members of the public: <http://youtu.be/aWspgAn05Bo>



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

The project has received funding from the European Union's Research Framework Programme for research, technological development and demonstration under grant agreement of 612706.

**RICHES TAXONOMY, THE FOUNDATION OF THE PROJECT'S RESEARCH**

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

**OBJECTIVES**

How we re-think and explain this new terminology is one of RICHES' main objectives

- to understand how change in Europe today, such as the advent and increasing use of digital technologies, impacts upon European cultural heritage (CH). The development of the taxonomy will provide the conceptual framework for the research programme, through an agreed baseline of terms, definitions and explanations in order to give a rigorous, coherent and global approach to the project.



**TAXONOMY OUTCOMES**

A publication of terms and definitions. An online resource available at <http://www.riches-project.eu/outcomes.html>, regularly updated and reviewed, for the use of RICHES' researchers and wider CH community, making everyday available:

- more than 90 terms and concepts for consultation;
- multiple perspectives, notions and knowledge;
- a common framework of CH understanding in the digital age.

**USER COMMUNITIES**

The RICHES Online Taxonomy is targeted towards:

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

**RESEARCH ACTIVITIES**

The RICHES Taxonomy is the result of an ongoing and iterative work based on:

- co-creation events;
- policy papers and recommendations;
- workshops, seminars and conferences;
- bringing partners, interested associates, experts, professionals and researchers together.

CONTACT: [info@riches-project.eu](mailto:info@riches-project.eu), [www.riches-project.eu](https://www.riches-project.eu)

**PROJECT PARTNERS:** Coventry University, PROMOTER, i2cat, Project Coordinator, Communication Manager, Taxonomy Task Leader, EXETER, etc.

**OFFICIAL MEDIA PARTNER:** CULTURE

Figure 9: Images of the RICHES Taxonomy flyer



## 8. CONCLUSIONS

### 8.1 WORK CARRIED OUT

This document provides a detailed description of the work carried out in WP2 with regard to the creation of the RICHES Taxonomy. This deliverable has provided:

- An overview of the Riches Taxonomy's
  - Background
  - Approach
  - Purpose
  - Main objectives
  
- An overview on the methodology used
  - Iterative process among partners
  - Organisation of the first RICHES workshop in Barcelona
  - Editorial Team constitution
  
- The impacts and results of each action points and the evolution of the RICHES Taxonomy throughout WP2
  - First draft of terms and definitions
  - Workshop's conclusions and inputs
  - Editorial Team revision and edition
  - Towards its final publication as an online resource

The taxonomy will now evolve in the next months as an online resource for consultancy for the use of the RICHES partners and the wider CH community.

### 8.2 RESULTS

The RICHES Taxonomy is a new tool which will support the project's research, containing over 80 terms related to Cultural Heritage, considered in the context of change that the advent of digital and new technologies has brought in its wake.

The Taxonomy has given strength and a global approach to the project and now opens a new path or space for research and reflection, strengthened by the Editorial Team's commitment to incorporating "new terms/trends/facts", and encouraging the proposal, suggestion or submission of new concepts.

### 8.3 IMPACT

The RICHES Taxonomy is intended to be a dynamic tool which will have impact throughout the project's lifetime and beyond and will also contribute to the progress of the project. The Taxonomy is a living tool and from now on it is expected to grow in number of terms and definitions. Similarly, all the existing definitions in the Taxonomy can potentially be changed with more thinking and more work. The online tool will serve also as a pool of reflection, a virtual space for discussions, dialogue and debate where more research can be done.

The workshop held in Barcelona within the WP2 has also impacted upon and fed the WP8 for dissemination. The event was targeted and brought together relevant research

communities, stakeholder representatives, such as for example practitioners from social, cultural and artistic sectors (museums, libraries, archives, other public institutions), as well as policy makers (at European, national, regional and local levels).

The RICHES Taxonomy will reach students, especially graduate students, and young researchers who want to understand the use of some terms in areas that they are researching. Other areas that will benefit, include museums and galleries, and other cultural institutions, non-profit institutions engaged with culture, as well as the education sector. Although some areas of the future audience of the Taxonomy may be specialised, this taxonomy will also help to recalibrate the relationship between people and institutions, due to their interest in culture, or culture and technology.

As part of WP2, the development of the taxonomy is a pillar in building the foundation of the project. As other work-packages from the RICHES project evolve and interact, the RICHES Taxonomy will contribute as a framework and as a conceptual support. In that sense, the Taxonomy will impact on other work-packages providing guidelines and will contribute to conceptualize and facilitate further analysis that will help the project to provide effective (WP7) evidence- based policy reports and recommendations.

## APPENDIX 1: ABBREVIATIONS

Glossary of abbreviations used in the document

Acronym	Full name
CH	Cultural Heritage
IPR	Intellectual Property Rights
UIC	Universitat Internacional de Catalunya
DoW	Description of Work
AHSS	Art, Humanities and Social Sciences
SME	small to medium-sized enterprise, a company with no more than 50 or 250 employees respectively.

## APPENDIX 2: WORKSHOP SESSION LEADER'S FEEDBACK

### Discussion 1 & 2

General common terms related to Cultural Heritage/Digital Cultural Heritage – chaired by Neil Forbes and Understanding the context of change for tangible and intangible CH – chaired by Laura Van Broekhoven were merged into one unique session

*In the former (internal) General Session, Taxonomy was discussed and it was concluded that several terms should be moved up to the General list:*

- *Analogue*
- *Digital*
- *Collaborative*
- *Internet*
- *Tangible/Intangible*
- *Identities*
- *European Society*
- *Civil Society*
- *Participation*
- *Belonging*
- *Cultural Institutions*
- *Creative*
- *Heritage*

*Curator/Artist (should become Author/Authorship)*

### *Main comments:*

- *Innovation/innovator: We lack the mix between novelty, added value and creativity*
- *Preservation: existing definition is oriented towards safeguarding material culture in its physical condition, needs to be expanded*
- *Living Heritage: much too narrowly defined and strange examples are given*

*A number of new terms were proposed during discussion session 1 and 2 to be added to the Taxonomy:*

- *Authority*
- *Inclusion/Exclusion*
- *Temporality*
- *Cultural Citizen*
- *Postmigrant Citizen*
- *The Popular*
- *The Everyday*
- *Liveness*
- *Cultural Experience*
- *Cultural Representation*
- *Enhancing the value of Heritage*

### Discussion 3

#### **Digital copyright framework** - chaired by **Charlotte Waelde** of Exeter University

*There was wide agreement with the definitions in the IP session because they are based on International / European legal measures. It was agreed that: a definition of cultural heritage linked to the UNESCO conventions would be good for the legal consequences that flow; the definition given should reflect notions of access and re-use and be linked with the digital; We need to have definitions/descriptions of:*

- *Internet Service Provider*
- *Public Domain (but not necessarily in the IP part of the taxonomy)*

*It was also agreed that the word 'exploitation' should be removed to elsewhere in the taxonomy and the description changed to reflect ownership of knowledge that contributes to economic progress*

*Other definitions that need to be included - from the general discussion and once again not linked to the IP section - include*

- *authority*
- *preservation*
- *digital inclusion*
- *digital exclusion*
- *cultural citizen*
- *cultural re-presentation*
- *liveness*
- *open innovation*
- *open source*
- *creative economy*
- *digital economy*
- *efficiency in the cultural heritage sector.*

### Discussion 4

#### **Visualisation and Interaction. Digital presentation and output** - chaired by **Monika Hagedorn-Saupe** of the **Stiftung Preussischer Kulturbesitz**

*General comments:*

- *Rename the paper. From “definitions” to “explanations and definitions” because several now called definitions are not definitions in a proper sense but are explanations*
- *Sources should be given for all terms*
- *the technical explanations and definitions need to be checked by other people*

*Comments relating to the terms already proposed:*

*The more technical ones:*

- *Video processing: First paragraph is ok – second one is a little confusing, Not only about an image*
- *Video/audio coding: Clear*
- *Motion capture: Clear, but the first sentence should be rephrased*

*Augmented reality (Real + virtual worlds)*

- *New glasses, very technical*
- *Provides another experience*
- *You have one interpretation*
- *“enhances the perception of reality” should be rephrased*

**Multipoint videoconferences:** *Very technical, the definition should be clear for non-technical people.*

**More general terms:**

**Performance-based CH:** *What does that mean when it changes to virtual, which would be the best way to transmit it, why do people pay to go to the opera, through new application we have an additional sense. The definition does not include the new – sense of community / be part of the original spectacle, performance is never the same, so everything is an original, each event is unique, sense of improvisation / risk, How to transmit / what does this mean in a digital world? How are new technologies changing time? Cultural expressions. Documentation of immaterial cultural heritage, performance more artistic than intangible CH. Audience perspective, sense of community, direct performance, in digital we lose some part of the performance, makes a difference from talking personally.*

**Virtual/digital performances:** *We need some examples; definition is too long; have one paragraph; what is virtual/digital world? We might need to consider the virtual audiences, interaction with the publics. Is there a difference between the virtual and digital performance? You need digitisation to be virtual - one includes the other / Try to create an additional dimension, why artists want to work in the virtual worlds, increase the experience, objectives/intention of the artists?*

**Intermediality:** *Refers to interdisciplinary (?) practices and work in which different media are combined, fused or productively co-related. Intermediality is now current both as a term within contemporary performance and cultural discourses and as a set of practices across media. Inter-relation between media. We would wish an example – Eg. documenting the practices and providing some context. How does it relate to multimedia? Mediation, relating to story-telling, merging several devices, share and join.*

**Additional terms to be included in the RICHES vocabulary**

- *Interaction, transmission, digital art, digital heritage, embedding,*
- *Digital creation,*
- *Digital exhibition of art or heritage*
- *Participatory art*
- *Embedded interaction*
- *Media / visual world,*
- *New media art / versus digital art*

**Discussion 5**

**Digital Cultural Heritage** - chaired by **Bahadır Aydinonat** of the **Turkiye Cumhuriyeti ve Turizm Bakanligi**

*General Comments:*

- *About digital technologies term it's necessary to mention its flowing, evolving status. Also the term should include 3D GIS applications.*
- *Digital Collection might be added along with library, archive etc. Digital Library term should include 3D models, photos etc.*
- *Online catalogues should be more clearly defined.*
- *Digital exhibition term discussed along with virtual performances.*
- *Collaborative Environments should be moved to general terms. Virtuality, creativity, interactivity should be included.*
- *Internet technologies and social media terms had discussions about which one is really necessary, which is narrower, broader term. It should be used separately.*
- *Tangible \ Intangible generated much discussion. Are the boundaries really black and white or maybe there are grey parts. It was decided that there are degrees of tangibility.*
- *Terms such as data back-up , data integrity, data migration should be included in a broader term called long-term preservation*
- *Interoperability must include interconnectivity because it's a two-way process.*
- *Disaster centre discussed as disaster plan; that should also be mentioned in preservation.*
- *Discussion on using the terms naming, information retrieval or accessing of information.*
- *There should be a term about the planning stage of digital cultural heritage.*
- *Adding the terms standards, quality control terms discussed but there's no final decision.*
- *Discussion on Metadata and metadata harvesting. Metadata is commonly known as data about data but objects like 3D models', maps' metadata is the data itself.*

**Discussion 6**

**Role of CH in European social development – chaired by Dick Van Dijk of WAAG Society**

*One of the first observations was the connections between social development, local development, tourism, but also **quality of life**.*

*Our taxonomy is too **polite**. Should address also the **cultural conflicts** that might arise from e.g. territorial identities. Also might want to check the definitions that the Council of Europe has constructed on human rights.*

*The first definition, **identities**, led us into the notion of **gender**, which is very important when talking about heritage. A related issue might be that the male standpoint is overrepresented in historical approach of heritage.*

*Then the discussion touched upon the notion of **multiple identities**, in media theory there has been a lot of attention to the different personas we use when we go online, how we shift between identities in different environments, how we consciously or unconsciously*



*switch between parts of who we are. There we touched upon the debate of freedom of speech versus discrimination or bullying.*

*Our definition of identities focuses on human identity, where the identity of a place is important to acknowledge as well. The **place** where we are partly defines who we are or how we behave.*

*There we moved into the tourism domain that on the one hand thrives on more local and communal '**authenticity**', but on the other hand drives the local out of historic centres of cities. The local needs are often not addressed when boosting tourism in an area and **alienation** becomes a risk. Related concepts here are '**value**', '**citizenship**' and '**pride**'.*

*We have three different versions of cohesion: territorial cohesion, social cohesion and community cohesion; these may overlap. Also the notion of social networks is interesting here as people do not necessarily be in that specific place to experience **connectedness**.*

*In our definition of **participation** we might want to add the notion of **social engagement**. Which often becomes manifest through events and interaction. In terms of connecting: Food and food rituals seems to be an important way to connect people. And the revival of farming and urban farming is relevant to look at. But also here we need to be critical are we talking about real engagement of just experiences that have been designed for that purpose.*

*When you talk about **meaningful interaction** with heritage, there is a power question: who decides what will happen, why it will happen and exactly what will happen. Self-organizing communities are an interesting concept, but often the decision making process is not transparent, it becomes politicized.*

*We touched upon the idea that heritage is **present-centred**, the contemporary view of heritage becomes the main story, but in other times it might have meant something different. Colonial heritage was brought into Europe and is now considered European? So heritage is re-interpreted all the times. But we need to be aware of a divide between people able to travel to visit their own heritage abroad and people who are not able to encounter in person.*

*For the idea of people having multiple cultural or ethnic backgrounds we threw the word **culturally bilingual** on the table. Not sure it is an accepted term, but it stresses the positive side of it, helping people have **empathy** with others and finding common factors between them.*

*And the use of heritage in games such as Assassins creed apparently motivate young people to explore other cultures in real life, going to Florence and other places that are featured in the game and that they know very well from playing the game.*

*From the panel discussion:*

***Digital divide** -> humanistic category*

*Cultural feminism*

***Civil society, self-organizing community***

## Discussion 7

### Impact of CH on European economic development -chaired by Antonella Fresa of Promoter Srl

*Because we covered two themes in our discussion session, we did not discuss every notion in detail. The words not included in the following list may be considered as agreed upon.*

*The RICHES acronym cites **renewal**, change and heritage; these notions may best be treated by the group that works on the general definitions; the economic and management literature can give input.*

**Exploitation:** *may be extended, taking into account new models of economic development that are generated by new technologies (as open source).*

**Traditional skills:** *The Consortium provided already two definitions of the same term and during the discussion it was suggested to merge both inputs. A point of consideration may be the point of 'generating income' that is included in the second definition. + consult OECD definitions. In addition, the concept of exploitation of traditional skills in craft, as a mean of renewal of craft, should also be considered.*

**Efficiency:** *although an economic notion, we may open it up, e.g. by replacing 'the production of goods and services' by a broader notion of 'the value created by these resources'. For efficiency more specifically in relation to heritage, we will not create an a priori definition, but we will develop an insight into the matter during the project. This could be referred to as an 'economic catalyst.*

**Cultural tourism:** *where to include the role of local communities, people taking care of the heritage?*

**Digital economy + creative economy.** *To add. The proposal is that SDU looks for a definition. This will probably stem from policy documents, because the 'digital and creative economy' as the notions are used to date, are not really economic but political terms. Attention needs to be given to the specific relationship between both, and this may be country-specific. In some countries or regions creative economy is the overarching notion to which digital economy (here meaning the economy that can derive from the application of technologies and digital access...) belongs. But it may also occur the other way around, with digital economy defining the whole, and creative economy just a part. There are subtle (or major) differences between the two meanings of 'digital economy'.*

*Suggestion from the audience: include **cultural capital**. Personal thought: is not an economic notion. Consider the theme where this notion may belong.*

*There are some terms that we suggest to move to the general terms because they concern several research themes, i.e.: renewal, mainstream CH & cultural institutions*