



# RICHERS

RENEWAL, INNOVATION AND CHANGE:  
HERITAGE AND EUROPEAN SOCIETY



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## D8.5 Cultural Heritage in a Changing World

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- Subject to final approval -

**Statement of originality:**

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.





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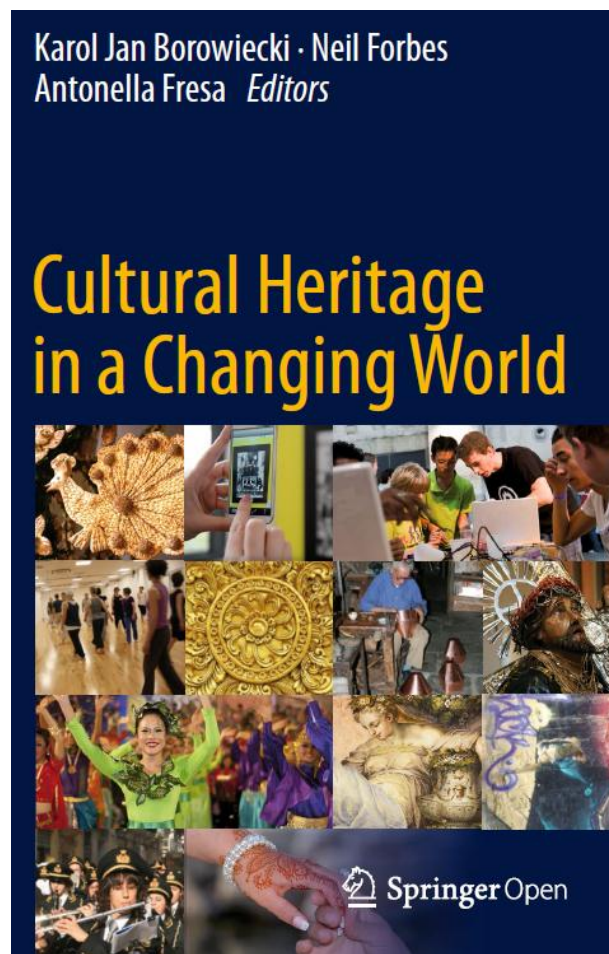
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## 1. INTRODUCTION

The RICHES project has explored a wide range of thematic areas over the course of its lifetime and has used a range of methods to share its research finding with wide ranging stakeholder groups. One of the methods used has been the design, development, editing and publishing of a book that considered pertinent topics within the scope of the project's socio-economic and humanities remit entitled Cultural Heritage in a Changing World.

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

The editorial team reviewed submissions, selected chapters and worked with authors. In parallel, an agreement was reached with a publisher that ultimately copy edited chapters and produced the final book. The image of the cover is below.



## 2. METHODOLOGY FOR DEVELOPING THE BOOK

### 2.1. CALL FOR CHAPTERS

The RICHES book was conceived as an open publication to extend the research of the project with further contributions from both partners and external experts. The consortium was involved in the definition of the themes of the book, which were defined to link to the project research areas.

As guidance to the potential authors, 9 themes were identified and described, and the Call for Chapters was issued in February 2015.

The Call for Chapter was published on the project website and blog, and a newsletter was circulated to the network of RICHES affiliate partners and to other networks of sister projects and colleagues. Partners were also asked to utilise their own communication channels to share the call with as many prospective authors as possible, this included posting and discussion within several Linked In cultural heritage orientated groups.

The following text was used within the project blog post that launched the call for chapters:

In the 21st century the world faces epochal changes which affect every part of society, including the arenas in which Cultural Heritage is made, held, collected, curated, exhibited, or simply exists. This is a call for contributions to a book about these changes. The book will be published in the framework of RICHES: renewal, innovation and change: heritage and European society. RICHES is a research project funded by the European Commission within the 7th Framework Programme in the domain of Socio-economic Sciences and Humanities. Its main objective is to reduce the distance between people and culture, recalibrating the relationship between heritage professionals and heritage users in order to maximise cultural creativity and ensure that the whole European community can benefit from the social and economic potential of Cultural Heritage.

The book will focus on the decentring of culture and cultural heritage away from institutional structures towards the individual. With the advent of digital technologies what questions do we need to ask and answer in relation to how we understand, collect and make available Europe's cultural heritage. How do we migrate from the analogue to the digital? In what ways is the individual forcing a rethinking of the institution? What hierarchies of knowledge, expertise and authority in cultural heritage are being disrupted, transformed or undermined by the digital?

Topics of interest include but are not limited to:

- Co-creation and living heritage for social cohesion
- Mediated and unmediated heritage
- The context of change in which Cultural Heritage is held, preserved, curated and accessed
- Identity and belonging

- Cultural Heritage and places: place making, promotion and commodification of Cultural Heritage resources
- Structures for community and territorial cohesion
- Skills and jobs
- Economics of culture and fiscal issues
- The move from analogue to digital and new forms of IP (Intellectual Property)

A detailed description on what is expected to be addressed for each topic is provided [here](#). Also see Annex 1.

Please submit your proposals by providing by the **31st March 2015**:

- Title of your contribution
- Abstract (350 words)
- Brief comment on which of the recommended topics the proposed contribution is addressing (200 words)
- Contact information (Last name, first name, role, institution and mail)

The proposals must be in English and submitted in PDF format (only 1 file), using the template available [here](#). To be sent via mail to [book@riches-project.eu](mailto:book@riches-project.eu).

The submitted proposals will be evaluated by the editorial advisory board. Its acceptance will be communicated to authors by **30th April 2015**, including the procedures for the full contribution submission. Full contributions are expected to be 7000 words.

Each contribution must be original and unpublished work, not submitted for publication elsewhere.

Ultimately, 39 abstracts were submitted in response to this call.

## 2.2. TIMELINE

Within the call for chapters, the following timeline was provided:

- Abstract submission deadline: **31st March 2015**
- Proposal acceptance notification: **30th April 2015**
- Contributions submission deadline: **31st August 2015**
- Contributions reviewed returned to authors: **15th October 2015**
- Revised contributions submission: **30th November 2015**

As is the nature of such a collaborative process, marginal extensions were made to some of these deadlines, as required.

From the point of making the call for chapters to their final submission, Promoter had oversight of the administration of the work, including working with authors to ensure timely chapter submission and following up to receive requested amendments. Promoter also liaised with the various publishers' officers to cope with the production requests and to monitor the progress of the production.

### **2.3. SELECTION**

A shared methodology was agreed by the editorial team (Neil Forbes, Antonella Fresa and Karol Jan Borowiecki), which would support evaluation of the proposals on the basis of two main criteria:

- credibility and reputation of the author/s
- relevance of the work against the RICHES research themes.

In addition to sending an abstract, the applicants were asked to provide details of their curriculum and a commendation/justification of their work in the context of the book.

An evaluation table with scores and a threshold were utilized to evaluate the submissions, while Skype calls were held by the editorial team to share comments and discuss the abstracts. Following this process and consideration from the editorial team), 21 of the 39 abstracts were selected and invited to make a full submission.

19 chapters were received by the project team, but two of these were rejected by the editors, providing appropriate justification to the authors.

16 chapters were asked to make revisions; the remaining chapter needed to be re-drafted (but was not rejected).

The selected chapters are well balanced against the 9 proposed themes and represent a variety of contributions from different countries and expertise, thus meeting the objective of a truly international publication.

### **2.4. EDITORIAL PROCESS**

To manage the process effectively, the chapters were divided between each of the three editors, based upon their respective experiences of the proposed subject matter. Each editor worked with the authors providing feedback to optimise the quality of the final text.

Throughout the process there was regular collaboration between the three editors to maintain shared quality standards. Cross-reading was also foreseen between editors to agree on chapters' review and any improvements needed.

As the native English speaking partner, COVUNI took on greater responsibility for proof-reading the final versions of chapters in late November and early December 2015 drawing upon the expertise of a dedicated person who reviewed all the final chapters before they were submitted to the published in their final version. Regular Skype calls were held for progress monitoring and discussions among the editors.



## 2.5. TABLE OF CONTENT

The list of chapters contained within the book is detailed here:

### **Part I: Context of Change**

Cultures and Technology: An Analysis of Some of the Changes in Progress—Digital, Global and Local Culture

Mariella Combi

Interdisciplinary Collaborations in the Creation of Digital Dance and Performance: A Critical Examination

Sarah Whatley and Amalia G. Sabiescu

Sound Archives Accessibility

Silvia Calamai, Veronique Ginouve`s and Pier Marco Bertinetto

Technology and Public Access to Cultural Heritage: The Italian Experience on ICT for Public Historical Archives

Calogero Guccio, Marco Ferdinando Martorana, Isidoro Mazza and Ilde Rizzo

Copyright, Cultural Heritage and Photography: A Gordian Knot?

Frederik Truyen and Charlotte Waelde

### **Part II: Mediated and Unmediated Heritage**

A Case Study of an Inclusive Museum: The National Archaeological Museum of Cagliari Becomes “Liquid”

Anna Maria Marras, Maria Gerolama Messina, Donatella Mureddu and Elena Romoli

The Museum as Information Space: Metadata and Documentation

Trilce Navarrete and John Mackenzie Owen

The Museum of Gamers: Unmediated Cultural Heritage Through Gaming

Serdar Aydin and Marc Aurel Schnabel

### **Part III: Co-creation and Living Heritage for Social Cohesion**

Change of Museums by Change of Perspective: Reflecting Experiences of Museum Development in the Context of “EuroVision—Museums Exhibiting Europe” (EU Culture Programme)

Susanne Schilling

Technologies Lead to Adaptability and Lifelong Engagement with Culture Throughout the Cloud  
Silvia de los Rios Perez, Maria Fernanda Cabrera-Umpierrez, Maria Teresa Arredondo, Shanshan Jiang, Jacqueline Floch and Maria Eugenia Beltran

The Place of Urban Cultural Heritage Festivals: The Case of London's Notting Hill Carnival  
Ernest Taylor and Moya Kneafsey

Tools You Can Trust? Co-design in Community Heritage Work  
Simon Popple and Daniel H. Mutibwa

Crowdsourcing Culture: Challenges to Change  
Dora Constantinidis

#### **Part IV: Identity**

The Spanish Republican Exile: Identity, Belonging and Memory in the Digital World  
Lidia Bocanegra Barbecho and Maurizio Toscano

Growing Up in the 'Digital' Age: Chinese Traditional Culture Is Coming Back in Digital Era  
Situ Xiaochun

Appendix A: RICHES Project and Resources

Appendix B: The RICHES Taxonomy

### **3. PUBLISHER**

#### **3.1. PROCUREMENT OF PUBLISHER**

The procurement process to identify a sub-contracted organisation to edit and publish the book was undertaken in accordance with guidelines of the responsible partner COVUNI. As the sum was over £10,000, this required three organisations to provide a quotation.

Unlike usual procurement processes, there is an added dimension when sub-contracting a publishing process. It is normal practice for publishers to vet their prospective client and require their own questionnaire to be completed to understand the objectives of the book. This complicated the procurement process and made it impossible to set specific deadlines for return of quotations. In practice it was also not possible to get like for like information from each publisher.

The criterion set by the project was for 500 copies x 300 page book.  
It was to include 20 illustrations, 10 in colour and integrated throughout the text  
The book would be open access.

Quotations were sought from three highly reputable publishers:

- Ashgate Publishing Limited
- Palgrave Mcmillan Publishing Limited
- Springer International Publishing AG

Ultimately, Springer International Publishing AG was awarded the contract. This was, in part, due to a positive prior working experience of a colleague of editor Karol Jan Borowiecki. The process was deemed to have conformed to the Coventry University's procurement criteria.

#### **3.2. CONTRACTUAL ARRANGEMENT**

The contract was signed by the RICHES project editors in August 2015 (as well as by the Coventry University legal signatory) and by Springer International Publishing AG in October and November 2015.

The publication entitled Cultural Heritage in a Changing World would comprise approximately 300 pages, including illustrations. It would be published under the Creative Commons Attribution-Non-commercial License (<http://creativecommons.org/licenses/by-nc/2.5> or <http://creativecommons.org/licenses/bync/2.5/legalcode>), which allows users to read, copy, distribute and make derivative works for non-commercial purposes from the material, as long as the author(s) of the original work and the source are cited.

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Deliverable: D8.5

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**RICHES**

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The RICHES project agreed to pay a grant towards the costs for open access publication. The open access fee of 10.500,00 EUR (plus applicable taxes) was then due six weeks after delivery of manuscript. The terms required a minimum bulk order of 500 copies of the book at a price per copy of 13.50 EUR for softcover (plus VAT and shipping costs).

Following submission of the chapters, by no later than 15 December 2015, Springer undertook to copy edit the book and return it to the project editors for final proof-reading ahead of publications. In late March 2016, authors were asked to check their chapters ahead of final publication; a mock-up booklet was presented by the publisher in April ahead of printing.

#### **4. DISTRIBUTION OF THE BOOK**

In addition to the book being available online, 500 copies are available to disseminate this area of the project's research. Each of the editors will receive 5 complimentary copied, authors will receive 2 copies, others will be sent to project partners to be shared with local stakeholders or to be made available within institutional libraries. Partners are also invited to disseminate details of the book within their networks and at future events.

A copy of the book will be sent to the EC Project Officer and further copies will be available for the European Commission, as agreed.

A section of the RICHES project website is dedicated to the book:

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

An article for the RICHE blog was also produced:

<http://www.digitalmeetsculture.net/article/cultural-heritage-in-a-changing-world-the-riches-book/>

From this page it is possible to access Springer Link:

<http://link.springer.com/book/10.1007%2F978-3-319-29544-2>

Via these links it is possible for interested parties to download either the entire book or individual chapters.

## 5. CONCLUSION

The co-ordination of the RICHES book publication entitled Cultural Heritage in a Changing World has been a significant undertaking for the editorial team, from the moment that they defined the call for chapter topics in early 2015 to the submission of the final text in December. It has been a valuable exercise to capture some of the research areas of the project and combining them with external input into a volume that considers different areas of the project's cultural heritage work. Working closely to ensure quality and complementarity of the work, the editorial team were able to work with Springer to create an insightful publication.

The book will be available both as a hard copy (500 distributed between authors, partners and other interested parties), as well as via the project website and Springer Link (the reputation of Springer itself will also introduce it to a wider range of readers). In this way the publication can reach a number of stakeholders including the research community, policy makers, professionals from the heritage sector, cultural ministries and agencies, and more widely communities and citizens interested in the selected topics. It will also be part of the legacy left behind after the conclusion of the successful RICHES project.

## **ANNEX 1 - RECOMMENDED TOPICS**

The following guidance was defined by the editorial team and provided to prospective authors.

The following points refer to the 9 proposed topics of the call for book chapters. They must be interpreted as open research themes and cues to start from.

### **1. Co-creation and living heritage for social cohesion**

The contributions addressing this topic are expected to illustrate research results in the domain of the 'living heritage', intended as the dynamic side of Cultural Heritage: heritage which is continuously transforming, shaped and transmitted from generation to generation. It also represents the participatory side of Cultural Heritage: not a monument to be admired for its unreachable greatness and respected for its authority, but something (tangible or intangible) to be told with an ever new story. Contributions can address questions as: How cultural institutions (e.g. museums) can renew themselves, finding new active forms of interaction with their audiences? How can they create the conditions for the visitors to leave the role of observers and instead be active contributor to the development of heritage? How can the consumers become producers of Cultural Heritage? How can Cultural Heritage be co-created?

### **2. Mediated and unmediated heritage**

The contributions addressing this topic are expected to provide further understanding of the relationship between "living" or contemporary media and what is formally considered to be Cultural Heritage.

Mediated heritage is cultural heritage that is managed, held, curated, transmitted in or through institutions (e.g. museums, archives and libraries or government agencies or broadcast agencies) and unmediated heritage is cultural heritage that is independently produced, transmitted, shared or exists without the management involvement or mediation of other agencies/institutions. Nowadays, the unmediated heritage phenomenon is enhanced by the emergence of new media technologies, which give a great expressive power especially to the young generations, communicating via photographs, video and social networks. People have always wanted to tell stories, to share meanings and contents; thanks to the new technologies, the possibilities for the public to capture and access information have drastically increased.

Such spontaneous creation of new media content is known as living media; through living media, teens are actively involved in what is called participatory culture: one with relatively low barriers to creative expression and civic engagement. Some museums and cultural institutions have already started to use the new media tools in order to establish co-creative links with their audiences: they offer to the public platforms where people meet for creating, sharing and connecting with each other around cultural contents. But living media happens mostly outside the walls of heritage institutions.

The contributions are invited to present different views about how establishing a participatory link between the people, the media and museums so that people see themselves and their experiences as part of history rather than as mere observers.

### **3. The context of change in which Cultural Heritage is held, preserved, curated and accessed**

The contributions addressing this topic are expected to explore how the practices of memory and cultural institutions are affected by the changes in the European societies. The contributions are invited to present their answers to the following questions: How digital practices are transforming the traditional cultural heritage practices of cultural institutions, such as curation and preservation? How digital exhibitions and virtual performances can stimulate innovative interactions with cultural audiences and increase their engagement with heritage?

### **4. Identity and belonging**

The contributions addressing this topic are expected to explore which is the impact of Cultural Heritage on issues of identity and belonging. How the introduction of new digital practices in the Cultural Heritage domain is contributing to such impact? What are the potential and limits of digital practices in the exchange between citizens, young people, students, researchers and Cultural Heritage institutions? What the opportunities offered by the availability of large volumes of cultural contents in digital format for the construction of a European multicultural identity? What is the potential of digital technologies to enable diverse communities to reflect on their own cultural identities and to engage with “mainstream” Cultural Heritage?

### **5. Cultural Heritage and places: place making, promotion and commodification of Cultural Heritage resources**

Many places, whether urban or rural, have developed strategies for the inter-linked exploitation of cultural resources through the promotion of spaces, transformation of territories, sponsoring of product and quality attributes to appeal to tourists and day trippers, as well as the local population. The contributions addressing this topic will provide answers to the following questions: What are the best practices for promoting places and communicating promotion to the potential consumers? How distinctive place images can be created in the context of increased place-making efforts across the European Union?

Moreover, the decision-making processes around the transformation and re-building of heritage places and territories demand excellent communication between administrators, Cultural Heritage managers, citizens, experts, the economic sectors. How the dialogue among these communities can be improved? How, ultimately, the citizen’s identification with the urban quarter they live in can be increased?



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

The contributions addressing this topic are expected to consider how rural and urban places can be connected by networks of multiple dimensions. The contributions will also discuss about the role of digital technologies in facilitating these connections and what are the benefits of this digital form of Cultural Heritage transmission.

## **7. Skills and jobs**

The contributions addressing this topic are expected to investigate the new contexts in which traditional hand-making skills and knowledge can be transferred into advanced manufacturing sectors and exploring how old skills within new contexts can generate competitive advantage for the European creative industries. The contributions will also present reflections about exploring how this form of skill and knowledge transfer can stimulate the opportunities afforded to specific Cultural Heritage sectors such as museums and the contemporary crafts.

## **8. Economics of culture and fiscal issues**

The contributions addressing this topic are expected to discuss about the following questions: Which is the impact of taxation and public-private support on Cultural Heritage? How the fiscal policy can become more efficient in the age of digitisation? How the Public-Private-Partnership can support Cultural Heritage reuse, exploitation and transmission?

## **9. The move from analogue to digital and new forms of IP (Intellectual Property)**

The contributions addressing this topic will present the last progresses in the understanding of copyright and intellectual property rights laws and how they relate to Cultural Heritage practice in the digital age.

Europe's diverse Cultural Heritage both made and in the making, provides a rich source of material from which we can both understand our past and use to create new artefacts. Using transformative methodologies we have the capacity to deepen our understanding of the sector and to inform our future. A key element in the framework supporting the Cultural Heritage sector is that of intellectual property rights in general and of copyright in particular. Our Cultural Heritage is comprised of literary, dramatic musical and artistic works: in other words, those works that depend upon copyright for their existence. But copyright brings complex challenges. Focussing on the single author and rooted in the protection of text it has grown to protect all manner of artefacts, objects and performances through the grant of exclusive rights to the owner. As such, it provides key challenges to contemporary co-creation methodologies and outputs, to transforming our Cultural Heritage from the analogue to the digital and to developing a sustainable legal framework for the protection, promotion and development of our Cultural Heritage into the future. The contributions present different points of view and results of the research on the various aspects of this important topic.