

Proposal full title: Renewal, Innovation and Change: Heritage and European Society

Proposal acronym: RICHES

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Collaborative project (small or medium-scale focused research Project – STREP)

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Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

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1 Scientific and/or technical quality

1.1 Concept and objectives

“Turning and turning in the widening gyre/The falcon cannot hear the falconer;/Things fall apart; the centre cannot hold;/Mere anarchy is loosed upon the world...”¹

The RICHES project is about change; about the decentring of culture and cultural heritage away from institutional structures towards the individual; about the questions which the advent of digital technologies is demanding that we 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 CH are being disrupted, transformed or undermined by the digital?

1.1.1 Statement of Problems: European Cultural Heritage in the 21st Century

Aside from urgent matters of physical preservation, European Cultural Heritage faces issues including:

- **Societal and economic change:** As societies around the world face fundamental social, demographic, ecological and economic changes including those of globalisation, the concept of cultural heritage (CH) itself needs to be redefined in relation to more fluid individual and collective identities; and CH-related practices need to reflect these wider changes.
- **The impact of digital technologies:** patchy understanding by CH –related institutions/communities and policy-makers of the possibilities and limitations offered by digital technologies for CH practice
- **Lack of resources:** Resources for the preservation of physical (tangible/intangible) CH are inadequate; and in the current economic crisis CH is seldom seen as a priority for the allocation of financial support.
- **Barriers to engagement:** Engagement with CH by users and creators is limited by factors including (but not limited to) age, class, income, language, ethnicity, faith, geography, access to technologies
- **Non-harmonised IPR:** Rights issues for the use and reuse of European (and global) CH content and associated metadata continue to hamper innovation, creativity and the exploitation of CH
- **Skills gaps:** Underinvestment in skills renewal and knowledge /technology transfer places traditional CH sustainability at risk and inhibits the development of new products and markets

1.1.2 Solutions to be researched by the RICHES project

- **Re-conceptualization** of the ways in which CH can reflect, construct and enrich individual and collective identities, and represent these identities more fully, within a context of continuing social change.
- **New digital tools and processes** to assist CH institutions to engage inclusively and productively with diverse audiences and users: co-creation, the role of the ‘prosumer’, inclusive urban planning, the role of networks in rural cultural economies
- **Methods for the exploitation** of physical and **digital CH content** by the creative and cultural industries, including a **secure digital rights framework**
- **Fiscal and other economic incentives** to support CH and creativity in Europe
- **Skills, knowledge and technology transfer** opportunities to sustain the CH sector and help it to grow and adapt to the new economic and cultural environments and will to demonstrate the value of CH across other knowledge domains
- **Networks** to support cross-disciplinary and cross-domain collaboration in CH and CH-related sectors.

¹ *The Second Coming* WB Yeats 1919

1.1.3 RICHES project concept

In the 21st century the world faces **epochal changes** which affect every part of society, including the arenas in which Cultural Heritage (CH) is made, held, collected, curated, exhibited, or simply exists. These changes - economic, social, demographic, technological and cultural - all both reflect and are powerfully reflected in Europe's CH. This heritage is particularly rich and valuable, in terms of its objects and materials, its cultural institutions, its landscape and built environment and its intangible, informal or unmediated heritage². However as an important **asset CH is not always exploited** to its full potential, in terms of its contribution to improving the quality of life for citizens, to assisting territorial cohesion, to driving economic growth, to opening up employment opportunities and to supporting wider developments such as improvements in education and in artistic careers. In an environment marked both by difficult, and sometimes threatening, change, and by great opportunities for development, one element stands out: the **digital factor**. While digital technologies and digital applications are profoundly influencing and shaping the environment of change in our society, they also open the way to new, distributed, ways of working, communicating and investigating new products and services in the CH sector, as in other sectors. The RICHES project's particular address is to **the profound recalibration of the relationship between institutional CH practices and the individual which has largely been brought about by the advent of digital technologies**.

The application of digital technologies to the different forms of transmission of CH is already demonstrating enormous benefits in terms of effectiveness, cost reduction, visibility and social, cultural and educational inclusion. But they also raise some very real challenges in terms of their limitations: these need to be recognised, understood and managed by all involved in CH-related work. The project will explore the looming tension: because of a lack of custodianship based on the traditional methods of archiving there is the risk that digital CH may be mislaid or lost, yet at the same time more people assume the role of archivists and work with their own collections of cultural content, and thus have a stake in how cultural content is made available; immediate access, re-use and reproducibility are more important to them than sustaining access to the more static/stable records of the past. Also the ease of transmission and reproduction brings increasing opportunities for content providers including cultural institutions to create new market opportunities. This new political economy in relation to digital records of CH will be an important part of the RICHES research project.

The RICHES project will open with **multidisciplinary research** which will achieve a highly-textured understanding of the **context of change** in which CH is managed and transmitted and of how these changes affect the ways in which CH is experienced. More specifically, the research will consider the impact of digital technologies on CH from two perspectives: their impact first on the work of institutions and agencies engaged in holding, preserving, curating and promoting both historic and contemporary CH; and secondly on the work of practitioners – the creators/producers of our 21st century heritage.

The **role that CH is expected to play in the social and economic development** of Europe will then be explored through analysis of the dynamic forces that are moulding the changing context. This research will address the themes of individual and collective identity, belonging and cohesion in a changing European society, the management of knowledge transfer, the problems and gaps in skills, the changing technologies of production and reproduction and the economic benefits of jobs and growth which a more systematic and holistic approach to managing its immensely rich CH can bring to Europe.

The **applied research phase** of the RICHES project will illustrate the results of the **iterative research** in concrete examples of use, focusing both on mediated and unmediated CH.

Research outputs will be eventually analysed and re-cast into a range of **evidence-based resources**, including policy reports, recommendations, advisory and advocacy papers, guidelines and tool kits for use by policy makers, programme owners, cultural managers and those elements of the private sector which seek to establish public-private-partnerships and initiatives.

² *Mediated heritage* is CH that is managed, held, curated, transmitted in or through institutions (eg museums, archives and libraries or government agencies or broadcast agencies) and *Unmediated heritage* is CH that is independently produced, transmitted, shared or exists without the management, involvement or mediation of other agencies/institutions.

A wide range of **dissemination activities** will be conducted throughout the project and aimed at the different audiences of the project, including civil society organisations. Mechanisms to expand the community of users and researchers will be put in place through the creation of a **Network of Common Interest** open to external Associate Partners and others; already many research centres, cultural institutions, foundations, local administrations and national governments have expressed their interest to participate as Associate partners; this Network will continue beyond the end of the EC funding period, to contribute to the sustainability of the proposed research.

1.1.4 Expected outcomes

The proposed research aims to look forward and **anticipate trends** in CH and digital technologies. Its main expected outcomes are a range of complementary reports and studies in the shape of:

- **Foresight studies** to support development of strategic agendas and joint programming in Europe;
- **Case studies** on key aspects of digital curation, preservation, creation, co-creation and dissemination of CH to give concrete illustrations of the research results;
- Quantitative and qualitative research-based evidence to **support policy-makers** in reviewing and developing new policy for enhancing CH through digital technologies;
- **Recommendations, advice and resources** for **agencies and organisations charged with CH** management, creation, dissemination and promotion; **industry, commercial and private bodies** which work or seek to work within the field of CH.

These documents will be made available as widely as possible by **dissemination and communication** campaigns which will aim to establish a “dynamic communication strategy to improve the communications interface between policymaking and research”³. Key documents will be translated into the languages of the participating partners (English, French, German, Italian, Spanish, Dutch, Turkish and Danish). The project will produce and deliver a **publication** entitled '*Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe*'; this will explore the context of change and the role of CH in European development and will have a specific address to policy makers, programme owners and CH managers. There will be **two international conferences** in Rome and Coventry and **three thematic workshops** in Barcelona, Ankara and Berlin.

The **Network of Common Interest** to be established by the partners and enlarged throughout the project lifetime will include the Associate Partners who will have signed the cooperation agreement with RICHES. This network will be the first arena for the exploitation of the project results; it will support the continuation of the research work; and it will be an important legacy of the RICHES project.

³ European Commission Directorate-General for Research. Socio-economic Sciences and Humanities. Anastopoulou L. supervised by [Communicating research for evidence-based policymaking](#). (2010). Publications Office of the European Union,

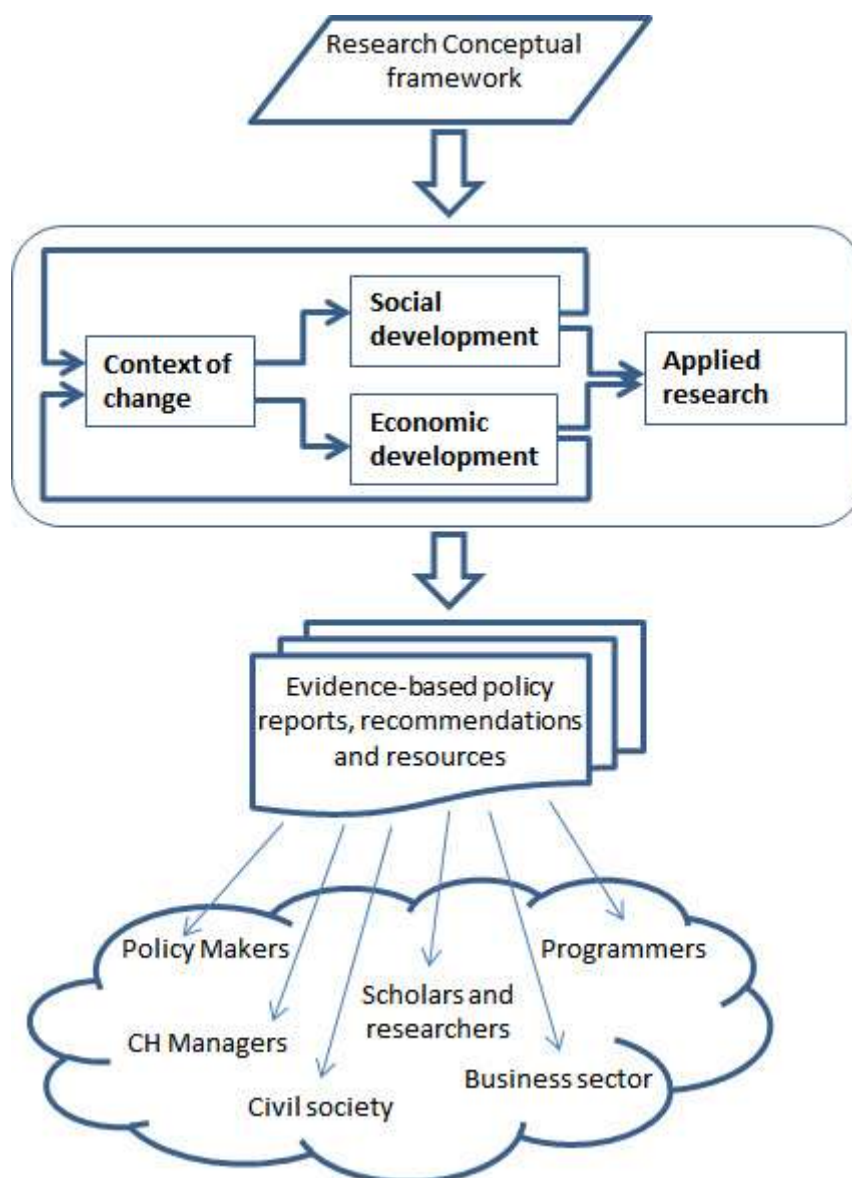


Fig. 1 - Project environment and structure

1.1.5 The research context

The proposed RICHES research programme is located within the broad context of debates and discussions 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 (for which please see Section 3.1.6 for detail) and major research programmes, have been launched in recent years to address the changes in CH, particularly in their digital aspects. A number of these are highly relevant to the research proposed in RICHES, and links will be made and sustained throughout the project period, with cooperation and exchanges established as appropriate.

Significant EU initiatives which support European CH are:

- Critically, the **Joint Programming Initiative** for Cultural Heritage and Global Changes⁴ which represents the domain of coordination between Europe and the Member States investing in CH-related research;

⁴ The partner SPK is a member of the Scientific Committee of the JPI-CH; the Associate partner from Slovakia is member of the Governing Board of the JPI-CH; PROMOTER has a direct contact with the JPI as a service provider to the Italian Ministry of Culture, on the theme of the research for digital CH in the frame of the JHEP project⁴. PROMOTER has also provided the Technical Coordinator for DC-NET⁴, the ERA-NET for Digital Cultural Heritage successfully completed in March 2012.

- **Europeana**, the flagship project of the Digital Agenda for Europe; this European gateway for digital CH provides access through its portal, widgets and apps to millions of digitized images, texts, maps, paintings, sounds and audiovisual materials from Europe's museums, libraries and archives. The relationship with Europeana will be established through the Europeana Professional blog: <http://pro.europeana.eu/blog> and via direct contacts. Members of the RICHES consortium are partners in projects belonging to the 'Europeana family' (SPK and PROMOTER participate in Linked Heritage⁵ and are partners in new Best Practice Networks for Europeana that will be launched in 2013); and the Europeana Foundation is an Associate partner in this project. Europeana has also started a cooperation with the Digital Public Libraries of America (DPLA), a large-scale digital public library initiative in the USA. The cooperation with Europeana opens an interesting framework of common development between the US and Europe and RICHES will take benefit of this;
- the **research infrastructures for CH** DARIAH (CH), CLARIN (linguistic resources), DASISH (SSH common infrastructure layers) and ARIADNE (archaeology);
- **NeDiMAH**, the Network for Digital Methods in the Arts and Humanities, launched by the European Science Foundation to provide a collaborative platform for arts and humanities researchers to develop, refine and share research methods that allow them to create, and make best use of, digital methods, collections and infrastructures;
- **ERA-NET** supports and coordinates the discovery and re-use of relevant research, in particular that of NET-Heritage (that prepared the launch of the JPI-CH), HERA- Humanities in the European Research Area and DC-NET-Digital Cultural Heritage ERA-NET;
- The debate launched at the EFP workshop '**Future of Cultural Heritage**' held on 18/12/2012 in Brussels and the workshop's background paper⁶ are particularly useful.

Research projects funded by the EC Programmes, both past and current, will be vital to the RICHES research background. These include FP7 SSH, and a number of CH-related projects in SiS, ICT for CH, ICT-PSP, research infrastructures, Culture⁷ and Marie Curie⁸ and cover wide-ranging research on identity, access via new technologies and the material preservation of buildings, monuments and artefacts. Of particular interest in relation to the RICHES state of the art are those which address the topics of identity, multiculturalism and the role of CH and cultural institutions, from several complementary points of view:

- Media and Citizenship⁹;
- the evolution of European identities¹⁰, the construction of European and national identities¹¹ and the relationship with other identities, e.g. Islamic¹²;
- the relationships between European identity, CH and cultural diversity (e.g. on post-conflict reconstruction through CH of people's identities¹³, the role of the European national museums¹⁴ and the approaches of museums in relation to migration¹⁵ and memorialisation);

⁵ www.linkedheritage.eu

⁶ http://www.foresight-platform.eu/wp-content/uploads/2012/12/EFP-Cultural-Heritage-Background-Paper_18122012.pdf

⁷ Within the Grundtvig Life-long Learning Programme, LEM, the Learning Museums Network project (<http://www.lemproject.eu>) will provide useful background knowledge to RICHES.

⁸ The Marie Curie Programme's, LAW/CULTHERITEURO project, coordinated (c.) by the European University Institute (www.eui.eu), is particularly interesting: its investigation of the development of the definition and protection of 'European' CH in European and international law is relevant for the research on IPR proposed in RICHES.

⁹ Media & Citizenship, c. Faculty of Humanities of the University of Utrecht, produced an interesting Policy Brief in May 2011 about the "Transnational Television Cultures" (http://ec.europa.eu/research/social-sciences/pdf/policy-briefs-media/citizenship_en.pdf)

¹⁰ EUROIDENTITIES (FP7 project c. Queen's University of Belfast), completed in 2011, used a bottom-up biographical approach to identify factors impacting on the process of identification with 'Europe' by European citizens (www.euroidentities.org).

¹¹ IME (FP7 project c. Kingston University), about to be completed, investigated European identities, referring to a wide range of definitions (fass.kingston.ac.uk/research/helen-bamber/ime)

¹² Two projects explore the theme of the encounter of Europe and Islam: EUROISLAM (FP7 project c. University of Amsterdam, www.eurislam.eu/page=site.home), about to be completed, on how different traditions are affecting European identity and the consequences for immigrants, their descendants and the host society; ACCEPT PLURALISM (FP7 project c. European University Institute of Fiesole, www.accept-pluralism.eu/Home.aspx) on the concept and ways to measure tolerance, approach diversity and produce social cohesion.

- the exploitation of cultural interactions and exchange of skills¹⁶.

The RICHES team will closely review the outputs of these projects where they are relevant to specific areas of the RICHES research; and where appropriate, cooperation agreements will be established with relevant research teams. The debate launched at the EFP workshop 'Future of Cultural Heritage' held on 18/12/2012 in Brussels and the workshop's background paper¹⁷ are particularly useful.

The RICHES project will make use of data from three important projects:

- i) the WIPO creative heritage project (<http://www.wipo.int/tk/en/culturalheritage/>) provides information about the resources for developing best practices on strategic management of IP rights and interests;
- ii) the Museum Analytics online platform (<http://www.museum-analytics.org/>) will be a source of information about museums and their audiences, with a report updated daily for each museum and data about online and offline audiences. These reports are an essential tool for communication departments to evaluate and understand their progress. One of the most powerful aspects of Museum Analytics is the fact that many museums are brought together online; information on more than 3000 museums is already included and the list is still growing. RICHES will use this online resource to build its audience on an informed basis;
- iii) the ENUMERATE project (www.enumerate.eu) will provide valuable knowledge about the status of digitisation, digital preservation and online access to CH in Europe: these are central to the RICHES research.

The domain of **heritage practices**, the conditions of **use of digital technologies** in such practices and the **impact of these new CH practices on the transmission and benefits of CH** - which is the core of the proposed research – has not yet been fully explored and therefore requires further investigation. Further, a significant challenge is that digital technologies are only valuable if the CH content actually exists; and thus better understanding about CH and the **conditions that support or hinder its preservation** will form part of the project. **It is in these areas that we expect RICHES to generate the most significant progress beyond the state of the art.**

Finally, the research context includes the increasing number of **private and public-private initiatives** in the area of digital CH that have emerged in recent years. Some of these, such as the Google Book and Google Art projects, are large-scale; some focus on specific areas, such as the Creative Skillset initiative promoting the generation of new professional resources for the creative and cultural industries¹⁸. Others involving public and private organisations are initiatives of non-profit organisations. A relevant example is that of the Mutamorphoses Conferences¹⁹ coordinated by CIANT²⁰ in Prague last year, on the theme of 'Uncertainty': experimental cooperation and co-production projects were carried out, which brought together groups of researchers from various disciplines to capture ways of hybridising cultures, knowledge and expression and of understanding present-day mutations. Finally, some individual SME initiatives have global reach through their use of digital technologies; for example art.sy²¹ and its connected Art Genome Project which proposes

¹³ CRIC (FP7 project c. University of Cambridge), completed in 2012, investigated the relationship between heritage and identity through regional case studies in Spain, France, Cyprus, Bosnia and German c.y (www.cric.arch.cam.ac.uk/case-studies.html)

¹⁴ EUNAMUS (FP7 project c. University of Linköping), to be completed in early 2013, has produced an interesting policy report (liu.diva-portal.org/smash/record.jsf?searchId=2&pid=diva2:573632) "National Museums Making History in A Diverse Europe"

¹⁵ MELA (FP7 project c. Politecnico of Milan, <http://www.mela-project.eu>), is investigating the role of museums in the globalized and multicultural world. An important collection of essays published by the project (ec.europa.eu/research/social-sciences/pdf/mela-book_en.pdf) explores the tensions in European society, e.g. between local and global, inclusion and exclusion, "selfness" and "otherness".

¹⁶ GEITONIES (FP7 project c. University of Lisbon) completed in 2011, studied the impact of cultural mismatch between immigrant and indigenous groups on urban conflicts and produced a range of publications providing useful elements for sustaining the sociological approach of the RICHES research (geitonies.fl.ul.pt/PublicationList.aspx)

¹⁷ http://www.foresight-platform.eu/wp-content/uploads/2012/12/EFP-Cultural-Heritage-Background-Paper_18122012.pdf

¹⁸ www.creativeskillset.org

¹⁹ www.mutamorphosis.org

²⁰ Non-governmental non-profit association in the Czech Republic: www.ciant.cz/

²¹ www.art.sy and www.artsy.net is an initiative of

to make the world's art accessible to anyone with an Internet connection; and digitalmeetsculture.net²² whose mission is to inform practitioners, cultural managers and the so-called 'citizen scientist' about the meeting of digital technologies with CH and the arts.

1.1.6 Scientific and Technological Objectives

The objectives of RICHS are:

1. To develop and establish the conceptual framework of the research, defining terms, setting up networks and developing new understandings of CH-related copyright and IPR in the digital age (WP2);
2. To investigate the context of change, to study the forces that apply to CH in this context, to design the scenarios in which CH is preserved, made and performed and to foresee the methods of digital transmission of CH across audiences and generations (WP3);
3. To identify the directions to be taken to maximize the impact of CH on social and community development within the identified context of changes (WP4);
4. To devise instruments and to elaborate methodologies for knowledge transfer, developing innovative skills, creating new jobs and exploiting the potential of CH through digital technologies in order to foster the economic growth of Europe (WP5);
5. To tell stories related to Mediated and Unmediated CH, in which the results of the research are given practical application, illustrated and validated with end-users, through concrete case studies (WP6);
6. To produce evidence-based policy recommendations, foresight studies, toolkits for building awareness platforms, best practice guidelines for establishing cooperation initiatives (WP7).

The research objectives are complemented by **management** objectives which will guarantee the production of high quality and timely results (WP1) as well as **dissemination and communication** objectives which will achieve the widest and most effective propagation of the project results (WP8).

The table below summarizes how the project's objectives relate to the topics of the call. The Milestones indicated in section 1.3 will be used to measure and verify the achievements of the stated objectives.

Objectives of the call as listed in the Work Programme under the topic SSH.2013.5.2-2. Transmitting and benefiting from CH in Europe	S&T Objectives of the RICHS proposal
<u>Context of the research indicated in the EC Work Programme:</u>	<p>The research proposed by RICHS is based on two major assumptions:</p> <ol style="list-style-type: none"> 1. digital change strongly influences the whole value chain of CH, from curation and preservation, to access and participation, to cultural events and transmission to next generations. The research will therefore explore a wide range of CH practices from this perspective, in order to identify trends, opportunities and threats for cultural institutions; gather and explore best practices with users; highlight strengths and weaknesses; and distil the results into recommendations and practical resources for policy makers, programme owners, CH managers, public administrators and private entrepreneurs. 2. the need to shorten the distance between people – especially younger generations - and CH, to put CH at the heart of the EU governments' development policy priorities, particularly in the current economic circumstances. The research will therefore explore co-creation

²² www.digitalmeetsculture.net which is an initiative of PROMOTER

	<p>processes and involvement of the media as instruments to help bridge the gap between CH and young people and those who are not, or do not feel, fully represented in and by traditional CH institutions and practices</p>
<p><i>European citizenship and economic and social development demand better protection, promotion and use of the European CH especially as it has a significant, although often untapped, potential for stimulating jobs and economic growth, improving social and territorial cohesion and defining new types of artistic careers.</i></p>	<p>The instrumental role of protection, promotion and use of CH in European development and growth is central to the research proposed by RICHS. In particular:</p> <p>WP3 aims to understand the context of change in which CH is held, preserved, curated and promoted, focusing on:</p> <ul style="list-style-type: none"> - Museums and Libraries adopting or considering digitization and digital services for preservation, access and transmission (task T3.1); - Living media as privileged domains for young people to get involved in CH (task T3.2); - Performance-based CH and the effects of new digital infrastructures (task T.3.3); - Public administrations adapting landscapes and monuments to generate sustainable models, improve quality of life and foster cultural tourism (task T3.4); - Transferring traditional skills into innovative production methods for the creative industry (task T3.5). <p>WP4 and WP5 explore how development, growth, cohesion, careers can be stimulated by digital technologies and co-creation processes:</p> <ul style="list-style-type: none"> - WP4 focuses on CH's role in social development: social cohesion and structures for community cohesion; - WP5 focuses on CH's role in contributing to the EU's economic growth: development of skills, jobs and careers; and place making and economics of culture; <p>WP6 has detailed case studies, incorporating the results of the research in WP4 and WP5, in the context of libraries and performance.</p>
<p><i>That is why it is important to foster creative and innovative approaches, including the development of new tools and methods to preserve the CH and transmit it to future generations of Europeans.</i></p>	<p>RICHS will explore digital technologies and co-creation as main drivers of innovation to produce evidence-based policy recommendations and resources for stakeholders and decision-makers.</p> <p>WP2 addresses the establishment of research methods, networks, and a framework of understanding of copyright law.</p> <p>Digital applications will be explored for preservation, access and transmission. Co-creation processes will help to enhance informal and non-mediated CH and to engage young people and marginalised users.</p>
<p><u>Research dimension indicated in the EC Work Programme:</u></p>	<p><u>How RICHS proposed to address the research dimensions indicated in the EC Work Programme</u></p>
<p><i>Behavioural and identity aspects</i></p>	<p>The research in RICHS focuses on the changes now affecting CH practices and the ways in which users, often marginalised communities and young people, engage with CH, with particular attention to the following issues:</p> <ul style="list-style-type: none"> - How cultural institutions interact with digital heritage, both mediated

	<p>and unmediated (tasks T3.1, T3.2 and T4.1)</p> <ul style="list-style-type: none"> - How living media serve new participants in co-creation (tasks T4.2) - How public administrations interact with citizens, civil society and economic sectors in relation to the transformation of physical spaces, places and territories (task T3.4)
<i>Social and territorial cohesion</i>	<p>The RICHS research focuses on digitally-enabled structures to sustain cohesion, with particular attention to:</p> <ul style="list-style-type: none"> - The role of networks in CH transmission, to foster social, community and territorial cohesion; linking places to other places (e.g. through connections between people, institutions, global flows, food and craft) and constructing localized and spatially defined communities (task T4.3); - The effect of reshaping built environments and the impact on tourism and other economic activities (task T5.2).
<i>Economics and measurement</i>	<p>The RICHS research focuses on the digital economy of CH and addresses three complementary aspects in greater depth:</p> <ul style="list-style-type: none"> - task T5.3 deals with culture economics, including quantitative assessment of the impact of taxation; - task T2.3 investigates the legal framework with regard to digital rights, innovation and applied research work; - task T7.3 explores how public-private initiatives can support CH reuse, and exploitation and transmission of digital CH.
<i>Traditional skills and know-how</i>	<p>The RICHS research focuses on two complementary aspects:</p> <p>Task T3.5 explores how transferring traditional skills to new social and productive contexts can enable new opportunities for exploitation;</p> <ul style="list-style-type: none"> - task T5.1 examines the use of traditional skills in the new digital context, e.g. recording and documenting traditional skills with the application of digital technologies; generating innovation using traditional skills in contemporary environments and creating new jobs (for example in 3D digital printing); developing innovative schemas for knowledge transfer (e.g. the Living Labs, and possibly Fab Lab, methods). <p>In parallel, task T6.1 investigates how curators of memory institutions need to transform their skills to manage digital heritage, to create digital libraries, to devise digital exhibitions, to interact digitally with users and visitors.</p>
<i>New artistic careers</i>	<p>The RICHS research addresses the role of digital infrastructures in the creation, enhancement, and transmission of performance-based CH, generating new artistic careers that combine technological expertise with creativity:</p> <ul style="list-style-type: none"> - the context in which these new forms of arts practice are taking place is researched in task T3.3; - applied research will be carried out in task T6.2 <p>In T3.5 and T5.1 the research explores other possibilities for knowledge transfer and skills development leading to new careers through use of traditional and new methods of CH production.</p>

	Further, the focus on co-creation (T3.2) in the project opens the way not only to new ways of engaging with CH but also new potential forms of artistic careers in which new generations of ‘digital artisans’ may be active in leading users through a growing proliferation of CH content, in both re-enacting and revitalizing the past, in new roles with/in memory institutions to bring the past alive/current/present/valid and relevant today.
<i>Supports and complements the Joint Programming Initiative (JPI) on CH and Global Change</i>	<p>RICHS is fully complementary to the actions planned by JPI-CH; it focuses on themes that have not so far been tackled in the JPI-CH research agenda, namely:</p> <ul style="list-style-type: none"> - social sciences (identities, cohesion, place-making, skills, jobs, commodification,,), - innovation in museology, - informal heritage (co-creation, performing arts, craft and food), - culture economics (fiscal incentives, PPP), - digital technologies applied to CH. <p>SPK, as a member of the JPI-CH Scientific Committee, will ensure that any overlap between the JPI and the RICHS research is avoided.</p> <p>The JPI-CH has recently released its research agenda for the next period, which forms the basis of the joint call launched in January 2013²³. This is mainly focused on research about technologies for the physical preservation of tangible heritage. RICHS will support in particular topic no. 4 of the call : “Increasing understanding of cultural values, valuation, interpretation, ethics and identity around all forms of cultural heritage (tangible, intangible and digital heritage)” with which it will have synergies.</p>

1.1.7 Delivery period

As the objectives listed above show, the RICHS proposal is ambitious: it aims to address all the Research Dimensions via a large (for a STREP) consortium. In order to achieve this and given the wide overall range of the project, the proposed work is tightly focused on **a limited set of specific issues and challenges**. This **highly-focused research**, supported by **rigorous management**, will enable the delivery of the expected results within a 30-month period and a carefully-contained cost envelope. The project managers are mindful of the relatively compressed timescale and will closely monitor the Workplan to ensure that any risk is minimised. The RICHS consortium partners believe that this rapid response time offers advantages to the EC and the European research community in terms of the project’s early contribution to the forthcoming Horizon2020 Programme.

1.2 Progress beyond the state-of-the-art

This section provides an overview of the state of the art in the various disciplines and research areas that are targeted by RICHS, and identifies how the project intends to progress beyond it. The RICHS project is committed to interdisciplinary work, and the themes explored by the various disciplines and research areas described here are closely interrelated, and in some cases overlap one another, especially where they touch – as almost all do – on the themes of social change and new digital technologies. For example, the work described in 1.2.2 is concerned with representation and belonging, while that in 1.2.3 also addresses the issue of belonging, though in a different context.

²³ <http://www.jpi-culturalheritage.eu/jhep-joint-pilot-call/>

1.2.1 Cultural institutions

During its long history of interacting with objects and visitors the public museum has undergone many stages of reinventing its function and its role in society. The museum's crucial role as a keeper of CH and a location for hands on instructional learning is generally recognized. But the views on the museum's societal role have altered through the ages: as society has changed, the role of the museum in society has been in motion as well. Most museums started out by preserving cultural (historical) knowledge, building on the object as a container of cultural information, and as a result, museum collections have inevitably become the cumulative result of past collection policies and past managerial decisions. In the past decades, however, museums have transformed from dusty dark exclusive spaces to strong community anchors that strive for inclusivity to enhance civic engagement, cultural opportunities, and economic vitality.

Museums have come to realize that they are not merely keepers of CH nor are they solely places of learning where the public comes to be educated and learn from a voice of authority. The traditional division of roles between supplier and customer, as well as between citizen and government, is changing. New technologies make it possible for the masses to express themselves and link up. The current generation of visitors wants to take part and to contribute actively and is less inclined to play a passive role than older ones. The percentage of 'prosumers', or consumers who are co-producing, is rising. Museums seek to be bridges between cultures, instruments of societal transformation; both forgers of new futures and society's store-house of memories²⁴. To do so, museums need to explore ways to connect to a great variety of stakeholders.

Ever-evolving and increasingly powerful ICTs have fundamentally changed the nature of global relationships and have turned the globe into an increasingly interconnected network of individuals, subcultures, groups and governments. Museums and government institutions are working toward making their CH widely available on the internet through open access. At the Dutch level e.g. SVCN (the foundations of Ethnographic Museum collections) and DEN (Digital Heritage Netherlands) have worked towards providing accessibility through digitizing their collections and since the late 90s 100% of its collections have been accessible online²⁵. Projects like Europeana have taken these efforts to a new level, and millions of objects are being made accessible for the world to enjoy. Nonetheless, merely placing collections online in their entirety does not necessarily build bridges with local or global stakeholders. We need to build more bridges.

Beyond the state of the art: Today, we seek increasing numbers of tools that will allow us to share curatorial authority with stakeholders. For the museum sector truly to assume its role as an instrument that strives for more social cohesion, and inspires global cultural competence, its praxis needs to revolve around facilitating co-creative knowledge production with stakeholders at the global and local level so that it can develop more multi-vocal, multi-methodological means of offering cultural enrichment, deepening knowledge. For CH managers such as museums and libraries, working with non-conventional stakeholders and partners – in the ways outlined, for example, in section 1.2.2 below, on *Living Media, Young People and the Processes of Co-Creation* - offers inspiring and challenging possibilities for changing daily practice. It is because we do not 'speak' the same academic language and do not use the same analytical frameworks, that our own processes and practices are being challenged. Co-creative knowledge production on CH offers the possibilities to develop new tools, new museological vocabularies and grammar to interconnect with present-day stakeholders and enables museums to take on their roles as catalysts of social change.

Libraries, too, have been strongly influenced by societal changes and the advent of digital technologies. Essential resources for information retrieval, they must provide highly effective services of good quality. Central to this and to the development of services which are able to adapt to different user demands, and hence to the expansion of the user-base, is a full understanding of the needs and characteristics of the

²⁴ Saldanha, Arun. 2008. Heterotopia and structuralism. In *Environment and Planning A*, 40(9), 2080-2096.

²⁵ However, the ENUMERATE project has noted that while 83% of CH institutions have a digital collection; 20% of all collections have been digitised and c 57% still needs to be digitised (for 23% of collections over all there is no need to digitise); more than 50% of CH institutions collect born digital materials; 85% of institutions use Web statistics to measure the use of their digital collections; only c 34% of institutions have a digitisation strategy.

target user groups (academics, researchers, citizens, students etc.). In order to ensure that the offer is customised to their needs libraries must analyse the relationship between the individuals and the information required; evaluate their stated information needs and their related behaviours; and understand the needs not only of actual users, but also of potential future users. Libraries offer different categories of resources because of the diversity of the user groups and their needs - for example the information needs and information-seeking behaviours of university students and regular public library users are completely different - and this is reflected in the services they offer. In connection with this, the experience and lessons learned within TEL, The European Library²⁶ are an important reference for the proposed research. Designed to meet the needs of the research community worldwide, the TEL online portal offers quick and easy access to the collections of the [48 National Libraries of Europe and leading European Research Libraries](#). Users can cross-search and reuse over 11,646,853 digital items and 107,092,634 bibliographic records. TEL demonstrates that the digital libraries technologies offer enormous opportunities for the growth and sustainability of CH institutions, and libraries in particular, but innovation in the infrastructures, and foresight in planning skills development for specialist staff, are needed to cope with this challenge. As noted in the *Museums, Libraries and 21st Century Skills* of the Institute of Museums and Library Services²⁷: “Success in today’s society requires information literacy, a spirit of self-reliance, and a strong ability to collaborate, communicate effectively, and solve problems. Combining strengths in traditional learning with robust investment in modern communication infrastructures, libraries and museums are well-equipped to build the skills Americans need in the 21st century”.

Beyond the state of the art: The RICHES project offers a perfect opportunity to address the development and sustainability needs of museums, libraries and other cultural institutions by researching strategic aspects including: who demands the information, how to manage the different types of data, who are user groups to be served and which are their retrieval channels, all in the light of the new opportunities offered by the digital technologies. While considerable advances have been made in terms of digitisation and technological development in general, insufficient attention has so far been given to the consequences of these developments for curatorial and librarians’ practice – for example in terms of accession policies, the selection and exhibition/display of materials, the provision of contextual material etc. This will be the focus of the RICHES project’s research.

1.2.2 Living Media, Young People and the Processes of Co-Creation

“The explosion in audiovisual creativity is sowing the seeds for a more participative, expressive democracy...”. This quote is the subtitle of the publication *Video Republic*, by Celia Hannon, Peter Bradwell and Charlie Tims, in cooperation with the European Cultural Foundation.

The falling price of digital technology and the proliferation of broadband access have blown open a whole range of ways for **young people** to express themselves and communicate with each other via photographs, video and social networks. Today the emergence of **new media technologies** has driven a massive **transfer of expressive power** towards young people. The authors of *Video Republic* argue that this matters for the mainstream media, decision makers and other institutions because it offers a new place to debate, a new basis for citizenship and a new model of change. People have always wanted to **tell stories** about their experiences and to connect to shared meaning and values. Under the influence of new technologies and with the availability of tools for (collaborative) media creation, such as Twitter and Facebook, YouTube and Flickr, the possibilities for the public to capture and access collected information, to express themselves and voice opinions, have drastically increased.

This spontaneous and undirected creation of new media content is known as **living media**. In her recent essay on *‘The Value of the Amateur’* art historian Seijdel (2010) writes about a new type of amateur. The innocent hobbyist has discarded paintbrush and chisel and is, while using new media, creating a new career for her/himself. According to a study from the *Pew Internet & American Life* project (Lenhart, Madden, Hitlin, 2005), more than half of all teens have created media content, and roughly one-third of teens who use the Internet have shared content they produced. In many cases, these teens are actively involved in

²⁶ <http://www.theeuropeanlibrary.org/tel4/>

²⁷ www.ims.gov

what is called **participatory culture**. Jenkins defines a participatory culture as one with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. Though the quality of user-generated contributions is debated or explicitly regarded as negative (Keen, 2007), a participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another (at the least they care what other people think about what they have created).

In the context of museums, Nancy Proctor defines participation as **engaging in a conversation** (Dekker, 2010). She considers the museum a rhizome, very like the Internet: accessible on multiple external platforms. The extended – dialogical - connections between museum and audience can enhance the nature and quality of information and collections (still a challenge as social interaction is often seen from a marketing rather than strategic perspective. Simon (2010), too, stresses that audiences should be invited to actively engage as cultural participants, not passive consumers. She defines a participatory cultural institution as: "A place where visitors can create, share, and connect with each other around content. Create means that visitors contribute their own ideas, objects, and creative expression to the institution and to each other. Share means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. Connect means that visitors socialize with other people—staff and visitors—who share their particular interests. Around content means that visitors' conversations and creations focus on the evidence, objects, and ideas most important to the institution in question."

The Web already provides sites and applications that reflect this urge for the manifestation of our **individual and collective cultural memory** in the form of social story networks for urban districts²⁸ and mobile technology platforms such as <http://7scenes.com/> connect formal and informal cultural stories and good practices within heritage are starting to appear. Some museums have already started to establish (co-)creative links with their audiences such as Eye, the Amsterdam Film Museum with Celluloid Remix and the Rijksmuseum with Rijks Studio, an innovative online platform inviting the public to download digitized artworks from the museum's vast collection and reuse or reimagine them in a creative way. Rijks Studio is based on the belief that "the collection of the Rijksmuseum belongs to us all. The collection inspires; we want to unleash the artist in everyone." (Rijksmuseum collection director Taco Dibbits). And worldwide campaign projects such as *wiki loves art* invite audiences to look at the existing collections from a personal perspective. Museum projects specifically aimed at engaging youngsters are: Blikopeners Stedelijk, Raw Canvas Tate Modern, Young Insights Whitney Museum, MOCA Apprenticeship programme.

Beyond the state of the art: Though the relation of this informal and dynamic processes that happen 'now' to its future historic relevance is yet unclear, it seems clear that the construction of living media and its connection to the notion of **future heritage** is happening mostly outside the walls of heritage institutions. The possibilities new technology offers for co-creation, transmedia storytelling (or better yet story creation) and user engagement opens up new areas of participation. The underlying idea of RICHES therefore is to establish a participatory link between the people (especially young), the media and museums in such a way that the people see themselves and their experiences as part of history rather than as mere observers. It is important to allow citizens to (better) understand their own role in the creation of a civil society and see this reflected in their own representation in media and cultural institutions, while on the other hand facilitating cultural institutions with tools or models on how the anthropologic aspects of new media can be utilized to better integrate museums into the daily context of society.

1.2.3 Social and Territorial Cohesion – Place and People

Cultural Heritage, planning and the built environment: Over time, many places have been repeatedly rebuilt and re-purposed for new functions.²⁹ But urban heritage identity and character need to be strengthened by specific concepts and the future of (listed) urban quarters will be strongly based on their

²⁸ for Amsterdam see for example <http://www.mediamatic.nl/page/5971/en>

²⁹ It is interesting, in relation to this, to examine the findings of the EU Culture 2000-funded project '*Landscapes of War – conflict heritage*' in which the researchers looked at buildings in the light of reuse of military facilities, discovering multifaceted interests from students, scholars and citizens in general to approach history through the use of the places where events occurred.

citizens' own initiative and local cooperation. Urban quarter centres need to be developed into places that provide the space to meet, for leisure time activities, education, culture and sports, as well as fulfilling other supply requirements, if they are to contribute significantly to increasing the citizens' identification with the urban quarter they live in. It is vital that citizens become involved in planning processes at an early stage and be kept involved throughout. A number of possible reference projects offer lessons for future, more inclusive, interventions. Some examples of these in Germany are:

- the rebuilding of the main railway station in Stuttgart, Stuttgart 21, has been strongly – and sometimes violently - opposed from 2009 onwards, by the public, by environmentalists and by conservationists. This project, now under construction, has widely been seen as a symbol of middle-class resistance and an exemplar of failed consultative planning;
- the rebuilding of the Berlin Palace (<http://berliner-schloss.de/en/>) which provides good models of inclusive planning;
- discussion took place last year about the sale of Gymnasialbibliothek, an old library by the city of Stralsund (World Heritage Site). After massive protests and new analyses (e.g. by Prof. Nigel Palmer, Oxford University) about the value of the library the City of Stralsund bought it back. This can be seen as an object lesson in civil resistance and the need to improve the competence of local politicians.

And further afield:

- Luzern. Planning must be based on existing inventory. In terms of the digital compilation of existing inventory, the building inventories of the Swiss canton Luzern are exemplary, indicating the variety of cultural monuments and the rich building culture in the Canton of Luzern. For inventory documentation, the entire inventory is viewed and sorted and evaluated regarding its building history importance. A significant selection will be included into the stock which will comprise objects from all architectural categories – rural and village 'everyday buildings', buildings which are tourism or industry witnesses and even architectural examples of the 20th century. The building inventory is georeferenced in the canton's geo-information system (GIS)³⁰ and partly presented on the online map 'communal land-use plans' as orienting planning content. These processes provide an essential, legally-sound, basis for the current and any future implementation of the legal planning process.
- In Catalonia, Spain, the development in a run-down former industrial cotton-production area, of the 22@Innovation District in Barcelona, for which intensive use of digital technologies was made, not only in planning and design via the Barcelona Media Virtual Visualisation Lab, but also in public consultation throughout the project.³¹ This model of practice, while offering little advice for the reuse or repurposing of heritage buildings/spaces, does provide valuable examples of good practice in terms of planning, (re-)design and consultation.
- In Ankara, Turkey, the old Hamamonu district has been revitalised, with particular efforts made to guard against 'Disneyfication' by bringing original inhabitants back to the regenerated buildings³²

Beyond the state of the art: The decision-making processes around the re-building and re-purposing of CH places demand excellent communication between different communities: administrators, CH managers, citizens, experts, researchers, the economic sector. The use of digital technologies can greatly assist and improve dialogue among these communities; the development of new models for these planning and decision-making processes will be the focus of the research in this area in the RICHES project. The areas to be explored will include the potential for digital technologies to provide tools for the redevelopment/renewal of urban CH within a wider context of urban planning – those proposed, for example, by Jeremy Green of Ovum³³, on the need for development of a digital master plan and tools,

³⁰ <http://denkmalverzeichnis.magdeburg.de>, Magdeburg provides a good example for integrating CH into GIS.

³¹ Sustainable Cities Collective, Case Study 22@Barcelona Innovation District <http://sustainablecitiescollective.com/ecpa-urban-planning/27601/case-study-22-barcelona-innovation-district> See also: <http://www.barcelonamedia.org/report/the-bm-virtual-visualization-lab-creates-the-new-cmt-headquarters-in-barcelona>

³² http://ec.europa.eu/enterprise/sectors/tourism/eden/themes-destinations/countries/turkey/hamamonu-altindag-ankara/index_en.htm

³³ http://www.cisco.com/web/strategy/docs/scc/Digital_Urban_Renewal.pdf

templates and case studies, which will assist CH renewal to be incorporated flexibly into wider 'retro-fitting' of the urban built environment.

People and place: In WP4 the research in RICHES will critically examine the relationship between CH transmission, people's **sense of place identity, belonging and well-being**. For example, measures of well-being and life satisfaction show that feeling part of a community and having good social relationships is important. Conversely, not having a sense of shared CH can lead to a sense of 'cultural homelessness'³⁴. A sense of shared CH is very often expressed and experienced through relationships to particular places. Places and identities are often experienced or remembered as stable and unchanging, but a close examination of the geographies and histories of place reveals the apparent stability to be a product of processes which attempt to 'fix' particular identities to places through the construction of stories, or what Cook and Crang (1996) describe as '**geographical knowledges**.' These can emerge organically, or can be constructed for particular purposes which could include political projects to establish collective identities (such as nation states, or the European Union, for example) or commercial projects to add value to commodities by creating distinction in the market place (such as the creation of markets for 'authentic', 'traditional' or 'ethnic' foods). Recognizing that place identities are forged and re-forged through the interplay of numerous human and non-human agents is not to deny how important place identities are to people: they can be a significant well-spring of resources from which individuals or groups develop a sense of self-identity. For many people, a sense of belonging to a particular place – or of being dis-placed through exile or migration - is a crucial part of how they understand who they are. For others, a feeling of not belonging, and not having a 'home place' can be equally important in shaping their sense of self. A key ambition of the RICHES project is to explore the extent to which the digital transmission of CH can contribute to sense of place and social and territorial cohesion through enabling access to – and ownership of – shared cultural resources.

Beyond the state of the art: The research moves beyond the state of the art by exploring the interplay of digital technology, virtual spaces and material and embodied experiences of place. As noted by Affleck and Kvan (2008), for example, the potential for virtual communities to engender a sense of place has not been greatly explored.³⁵ RICHES evaluates the extent to which digital technology can assist with the creation of meaningful social networks, through which a sense of shared CH and ownership may be developed and mobilized. It tackles a key question which has bedevilled localist agendas: How are meaningful place identities created which are inclusive, rather than exclusive? Is digital technology, with its emphasis on participation, youth involvement and constant (re)making, a useful tool for the construction of what critical geographers such as Doreen Massey have described as 'a progressive sense of place'?³⁶

A number of 'light touch' case studies will be based on secondary data and a small number of stakeholder interviews. The following are illustrative of the types of initiative which will be selected for study:

- **Urban CH festivals** as a resource for promoting social and territorial cohesion, with a focus on the role of digital technology. An interesting current example is the Derry-Londonderry UK City of Culture 2013. The awarding of the 'UK City of Culture' is represented as an important opportunity for the Northern Irish city, with its troubled past, to communicate a new image of the city, its heritage and its future. The cultural programme for 2013 is built around 4 themes of direct relevance to the RICHES project: 1. Unlocking Creativity; 2. Creative Connections; 3. Digital Dialogue; 4. Creating a New Story.
- **Culture economy** as a vehicle for promoting social and territorial cohesion through economic development in rural areas, focusing on the role of digital technology. Many European rural regions now develop rural development strategies which build on the inter-linked exploitation of rural based resources such as artisan food and craft production. The French concept of 'terroir' captures the inter-relationship between geo-physical features and human 'know-how,' and France and Italy have been

³⁴ Cultural homelessness, multiminority status, ethnic identity development, and self esteem. Veronica Navarrete, Sharon Rae Jenkins (2011) *International Journal of Intercultural Relations* 35: 791-804

³⁵ Affleck, J and Kvan, T (2008) A virtual community as the context for discursive interpretation: A role in CH engagement, *Intl Jnl of Heritage Studies*, 14(3) : 268-80

³⁶ Massey, D (1993) Power geometry and a progressive sense of place, in *Mapping the Futures: Global Cultures, Local Change*

particularly successful in developing strategies to identify, codify and legally protect the unique links between product and place expressed in 'typical' food and drinks (such as wine). These links have become associated with high quality produce, and the quality branding can also be attached to other products such as crafts and tourism services. What is the role of digital technologies in facilitating these connections? How does the representation of relatively stable and fixed identities required in the concept of 'terroir' assist or challenge social and territorial cohesion, especially in rural regions experiencing demographic change (out-migration of youth, ageing populations, in-migration of urbanites)?

- **New Social Movements** using digital technology and CH as a vehicle for political activism. Recent decades have seen an upsurge in new social movements concerned with environmental sustainability, social justice and the 'reconnection' of urban and rural populations, especially in relation to issues around food sovereignty and anti-globalisation. The Slow Food Movement, for example provides an online 'ark' or repository of information about regional speciality foods, which may be difficult for consumers to find in conventional retail outlets. The ark collects information about the origins and special characteristics of the foods, with a view to preventing the loss or disappearance of typical products and enabling consumer access to them. The activities of Slow Food are positioned within a discourse which challenges the 'homogenization' of foods and cultural identities worldwide and the relegation of food's cultural significance to the margins of peoples' everyday lives. Related movements include La Via Campesina and the Transition Town Movement. All of these are concerned with creating viable futures in a post-carbon, more socially just world in which distinct CHs are recognized and valued not just as economic resources but for their aesthetic and ethical values. How do these movements use digital technologies to convey their message and what is the impact on social and territorial cohesion?

Each case, in different ways, explores the impact of digital technology in mediating social networks which coalesce around particular place – or 'placed' identities - whether these be urban, rural, or a reconnection of both through regionalised social movements which are in turn nested within global networks. In each case, CH is the 'platform' upon which the identities are constructed; it provides a common pool resource which can be owned, shared and contested through the medium of digital technology.

1.2.4 New Digital Infrastructures for Performance-Based Cultural Heritage

*"Virtual performances can be defined as performing arts actions and experiences that use the possibilities of grid computing, interactive technologies and virtual spaces"*³⁷.

*"A Network Musical Performance (NMP) occurs when musicians in different locations interact over the Internet, to perform as they would if located in the same room"*³⁸

The performing arts sector, where live interaction between artists is needed, has evolved during recent years using the virtual environment. This has allowed the development of new forms of art and interaction the *networked music performance*³⁹, *virtual performances*⁴⁰, *dance-technology*⁴¹, are examples. However, the contribution that performance makes to CH is often limited by its documentation, which is traditionally some form of notated score and/or audio visual record. Performances of the past are often preserved either through their re-enactment or through a variety of artefacts that emerge 'after' the live and offer limited access to the rich context and conditions in which the work was made. Performances are increasingly moving into other spaces (streets/parks/galleries/natural environments etc) and simultaneously using digital technologies to devise new methods to document the 'live' as well as create

³⁷ Handbook on virtual exhibitions and virtual performances, Indicate project, 2012

<http://www.indicate-project.eu/>

³⁸ Network Musical Performance, By [John Lazzaro](#) and [John Wawrzynek](#), [CS Division](#), [UC Berkeley](#).

³⁹ NETWORKED MUSIC PERFORMANCE: STATE OF THE ART, 2007

http://www.somasa.qub.ac.uk/~comedia/resources/AES_30_Paper_AR_AC_PR_Final.pdf

⁴⁰ <http://www.dance-tech.net/>

<http://www.mapad2.ufba.br/site/>

⁴¹ Leaping into Dance Technology, 2002

<http://www.nyu.edu/content/dam/nyu/its/documents/connectMagazine/archives/2002/2002fall.pdf>

new tools to increase audience engagement and enjoyment of performance events by exposing something of the artist's making process(es). As performance spreads into new environments and 'contaminates' public spaces it involves new players who find themselves co-creators in how performance is made and circulated. Simultaneously, the democratisation of the performance making and documentation process that sees increasing use of digital technologies and social media means that the future of CH will be radically re-shaped by the incorporation of novel methods of co-creation using new technologies. These new methods for sharing and distributing performance reflect back on the methods for making performance and calls for a reconsideration of how we value live work and develop appropriate systems for preserving all stages of performance making in ways that will benefit all European citizens.

Beyond the state of the art: ICT technologies offer a great range of opportunities for cultural interaction and extend the possibilities for co-creation by providing an environment to experiment with 'live' and 'virtual' cultural content. Technologies that provide the viewer/user with more choices about where and when to view and to be more directly involved in the experience will be employed. Geolocalisation of content (GIS) is one of the solutions to be used. To be able to locate content from its source, where it was discovered or where you can enjoy it now, is a basic requirement for many applications. Big data technologies and the linked data cloud present other underexploited opportunities: linking cultural content to the world offers the possibility of new creative relationships and allows enriched navigation through content. HD live streaming and media technologies are the foundation of a rich and high quality virtual experience, creating virtual spaces where we can interact, co-create and share. As stated at the "Networked music performance: State of the Art" published in 2007: *"The logical step to take forward is to allow online communities to collaborate in real time and this is where networked music performance systems have a place. [...] The appropriation of network infrastructure for a new distributed and multi-spatial type of music-making provides opportunities for a significant change in the way we relate to music"*. The examples of best practice developed in the music and performing arts sectors; the performers' experiments and explorations; the public's interest in new artistic formats; the constantly increasing accessibility of the new technologies for non-technical people; and the ever- wider permeation of daily life by digital technologies: all these lie at the heart of the desire to continue exploring new ways of interactions with CH in the virtual world, and at a global scale.

1.2.5 Skills Development and Processes of Innovation

A frequently overlooked and undervalued aspect of CH lies in the **traditional knowledge, skills and human capital** associated with specialised hand-making and manufacturing processes. Often these can be traced back to historical craft traditions related to a particular region or culture. In contrast, they can also be observed within a **contemporary production context**, particularly in advanced countries, where specialised manual skills can be fully embedded in an advanced manufacturing sector. Frequently this is aimed at adding value to top-of-the-range, luxury and culturally-centred commodities. So for example, the thriving UK luxury car market is dominated by well established brands which have succeeded in conflating high level craft skills and state-of-the-art design and production systems. In the process, the sector has managed to capture high growth global niche markets well beyond Europe. Equally, the emergence of new and flexible **manufacturing technologies** including additive manufacture and 3D printing, is gradually making possible new synergies between hand/eye skills and volume production. This in turn offers new opportunities for forms of pervasive craft-related CH to stimulate both employment and efficiency gains, in sectors which were previously too labour-intensive to succeed in commercially competitive markets.

However, at a time of considerable economic and social transition across Europe, the CH of specialised knowledge and skills associated with **hand-making and manufacture** is under threat. Recent research in the UK, for example, indicates that: *' (In the UK) 83,490 firms in the sector employ 209,390 people in all, with a turnover of £10.8 billion contributing £4.4 billion in gross value added (GVA) to the economy. The sector is also predicted to grow, with employment rising by 12% over the period 2012-2022. These figures again support anecdotal evidence which suggests that there is strong demand for these skills, with the export market for heritage-branded luxury goods being particularly buoyant. (However) the skilled workforce is ageing, with approximately 50% of the workforce aged between 40 and 60 years old. There are also more people working in the sector over the age of 60 than under the age of 25. This verifies anecdotal evidence*

*from craftspeople and highlights the lack of training opportunities and entry routes to the sector’.*⁴²

Furthermore, notwithstanding the predicted growth in the sector, widespread unemployment both affects people directly, and also further steadily erodes the reservoir of skills and tacit knowledge associated with value-addition, in both small scale craft and high volume production industries. If unchecked, the result of this can be a lack of innovation capacity available to commerce when economies eventually recover. It may also lead to a general lack of diversity and choice across design, production and markets, resulting in missed employment and commercial opportunities.

Beyond the state of the art: One of the major problems currently associated with the ‘heritage’ of advanced manual skills embedded in the craft-related manufacturing sector, is that knowledge about them is generally fragmented. Little has been done to directly quantify their overall economic significance, document their varied contribution or trace their historic and cultural origins. This in turn sets limits on how they can be effectively developed and their strategic value optimised. The project will address this deficiency in two ways. First by conducting a survey of successful craft-related manufacturing companies across the partner countries, which operate primarily in luxury, high quality and specialist consumer markets. The survey will assess the nature and impact of embedded advanced manual skills and quantify their contribution. In selecting the survey sample, care will be taken to ensure that it will be representative in terms of scale, manufacturing outputs and technologies. Another selection criterion will be to ensure that manual skills are deliberately deployed to optimise commercial success, rather than to reduce production costs until they can be automated. Secondly the survey results will be used to identify a select range of relevant companies across the partner countries that are particularly suitable for digital case studies (i.e. they are representative in terms of skill/manufacturing integration, have a strong and commercially successful design identity and are keen to participate). The digital case studies will record the strategic and historic context of ‘skill-based craft-related manufacture’, the processes themselves, and their global economic contribution. The case study methodology will fully exploit digital technologies to ensure a rich mix of media ranging from mini-documentaries, historic imagery, oral commentaries by practitioners and the digitisation of key documents. The material will be collated and structured as a web resource linked to social media. It will thus operate as both an informative heritage knowledge-base which raises cultural awareness and also as a means of stimulating debate and new strategic thinking in relation to this vital but relatively neglected aspect of developed economies across Europe. The reconciliation of culture, investment and ultimately employment growth is the critical aim of this part of the project.

1.2.6 Fiscal and Economic Cultural Heritage issues in the Digital Age

There is scant research available on the **tax situation in relation to the arts and CH** in Europe.⁴³ While neglected in research, fiscal issues are heatedly debated by the public. This debate recently reached a crescendo in the UK following an article in the *Financial Times* in support of the UK government’s decision in the 2012 UK Budget to cap for tax-relief purposes the extent of charitable giving, especially to arts organizations.⁴⁴ The decision, one of a number of controversial measures in the Budget, had caused a public outcry. There have been similar debates across Europe over the years, although with little real change effected, at least in terms of the level of actual contributions.⁴⁵

Most recent research is focused on the United States, where fiscal support has been the cornerstone of government policy for the arts since the beginning of the 20th century.⁴⁶ The federal income tax code in the United States accounts for three significant income tax expenditures for the arts: individual charitable income tax deductions, corporate income tax deductions, and capital gains tax foregone on gifts of

⁴² *Mapping Heritage Craft: The Economic Contribution of the Heritage Craft Sector in England*, October 2012. Creative & Cultural Skills, UK

⁴³ O’Hagan, J. (2011). ‘Tax Expenditures’ in R. Towse (editor), *A Handbook of Cultural Economics* (second edition). Cheltenham: Edward Elgar Publishing.

⁴⁴ Stephens, P. (2012). ‘Philanthropy is no Alternative to Paying Tax’, *Financial Times*, 16 April.

⁴⁵ Feld, A., M. O’Hare and M. Schuster (1983). *Patrons Despite Themselves: Taxpayers and Tax Policy*. New York: New York University Press.

⁴⁶ Weil, S. (1991). ‘Tax Policy and Private Giving’, in S. Benedict (editor), *Public Money and the Muse: Essays on Government Funding for the Arts*. New York: Norton.

property. The charitable contribution deduction accounts for the vast bulk of the tax expenditure under this heading and is the cornerstone of indirect federal aid to the arts in the United States.⁴⁷ There are tax expenditures on the arts in Europe, which while much smaller than those for charitable contributions in the United States and more elusive, are fiercely defended by the arts communities there and as such do matter greatly.⁴⁸ The extent and role of those contributions however remains to be established, at least in a formal quantitative research setting. What precisely are these tax measures? What is the cost of these measures to the taxpayer? What are the effects of these measures on art institutions, in particular on the level and composition of arts inputs and output? What are the advantages/disadvantages of tax measures relative to direct subsidies? These are the questions that will be addressed in this research. The investigations will be conducted with a particular focus on the role and emerging challenges as well opportunities of access to new digital technologies. What effect has taxation on European CH in the digital era and how can the policy maker efficiently maintain the support of heritage? What are the future venues for fiscal policies in light of the current fundamental changes in the access and distribution of cultural goods and services?

Beyond the state of the art: This research will outline and quantify the extent and nature of the tax burdens and concessions to the arts and CH in Europe. Tax expenditure incurred across European countries will be examined in relation to four different situations: charitable (cash and in kind) contributions, VAT, property taxes, and the taxation of artists' income. The possible distortions that arise from those tax expenditures and how are they affected by digitalisation will be investigated. The research will consider: the **effects of taxes and subsidies** on the production, distribution and consumption of CH through digital technologies; the impact of tax and other expenditures on the arts and the influence of donors on the artistic output of arts institutions; and the advantages/disadvantages of tax expenditures versus direct grants to the arts, in terms of three criteria: state interference, value for money from the expenditure, and reliability as an income source for arts institutions.

These investigations, led by a cross-disciplinary pairing of economics and human geography researchers, will also look at the **changes in the geography** of the production, distribution and consumption of CH. According to Ray⁴⁹ the **culture economy** can be seen as an attempt to "(re)valorize place" and "localize economic control" through the commodification of resources such as traditional foods, regional languages, crafts, folklore, landscape systems and so on. Many of these resources depend on the continuation of traditional, artisan skills, such as the production of speciality **foods or crafts**. These in turn often draw on localized knowledges which have been transmitted over generations. These resources, and the **skills and knowledge** required to maintain them, contribute to the construction of distinctive place identities which can be used in tourism and other place-based development strategies. The emergence of digital technologies can present both threats and opportunities for place-based development; RICHES will explore these with particular reference to issues of social and territorial cohesiveness and economic development. For example, given that digital technologies operate to construct 'virtual' territories and environments, how can they contribute to the **commodification and exploitation of CH** resources for the purpose of local economic development? What about issues around the ownership and control of heritage resources? The cultural economy emphasizes local ownership and control by communities, but what is the impact of digital technologies in terms of retaining ownership and supporting distinctive connections between products and places? How can these changes be steered by the means of efficient cultural policy?

1.2.7 Legal framework for the digital economy

Europe's diverse CH, 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 CH sector is that of **intellectual property rights** (IPR) in general and of copyright in particular. Our CH is comprised of literary, dramatic musical and artistic works: in other words, those

⁴⁷ Netzer, D. (1978). *The Subsidized Muse: Public Support for the Arts in the United States*. Cambridge: Cambridge University Press.

⁴⁸ Cowen, T. (2006). *Good & Plenty: The Creative Successes of American Funding*. Princeton: Princeton University Press.

⁴⁹ Ray, C. (1998). Culture, intellectual property and territorial rural development, *Sociologia Ruralis* 38 (1)

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 CH **from the analogue to the digital**; and to developing a **sustainable legal framework** for the protection, promotion and development of our CH into the future.

Significant experience in working with the copyright framework within the CH sector has already been gained within Europe and beyond. From a practical perspective those working within Europeana have gained important expertise in addressing the challenges posed by copyright law to the digitization of our CH such as orphan works, the absence of full copyright harmonization in Europe and public domain issues. This has been complemented by the development of a **Europeana licensing framework** designed to govern the relationships between Europeana, its data providers and its users. On the legal academic side, there is a rich literature analysing, critiquing, interpreting and developing comment in relation to the substantive law governing the CH sector, and to the theoretical framework within which our CH sector operates (e.g. Derclaye, Deazley, Belder; Padfield). The law itself continues to develop apace with significant judgments being handed down by the Court of Justice addressing, among other issues, matters of jurisdiction and choice of law in cross border accessibility of works protected by copyright (Case C-173/11 *Football Dataco Ltd* in Scotland); liability of intermediaries for making available infringing materials (SABAM/Scarlet in Belgium); and the communication to the public of copyright protected works (Svensson e.a./Retriever Sverige AB in Sweden). Together these developments mean that the legal landscape in which our CH is held, preserved, curated and promoted is changing.

Beyond the state of the art: Several key legal issues come to the fore when digital technologies are deployed to make cultural works protected by copyright available.

1. Many users would like to collaborate in adapting, remixing, repurposing, re-using, reproducing and further making available works and the results of this new co-creation. These co-creation processes form new and vibrant making and performing communities with strong identities and with which users identify strongly. Dissemination strategies deployed are often based around openness and sharing further developing cohesive communities of like-minded creators. How then can copyright best support these new ways of making and performing and the communities that develop around them?
2. Beyond and in addition to the act of co-creation, the innovative methodologies that those re-using our CH might like to deploy in creating new content may be rendered unlawful by virtue of copyright subsisting in the work. An example is data and text mining. Others emerge in the innovations supported by cultural institutions. How might the law best be developed to support and encourage these new forms of creativity while also ensuring that the cultural intermediary is not liable for infringing acts of its users? How can the copyright framework be adapted to ensure that these new skills, methodologies and outputs are translated into the digital economy by a generation of skilled workers?
3. The intermediaries, the libraries, archives, cultural institutions may develop their own new, and niche, markets for the making available of digitised CH. While this could result in a vital source of income in times of straitened public sector funding, it suggests an uneasy juxtaposition with the co-creation strategies of users. These guardians of our CH will often have judgments to make about the context in which change occurs. How can these be balanced, and how can the law of copyright support that goal?

By working closely with the WPs in considering these three key legal areas this WP will go beyond the state of the art. It will develop a **roadmap of the copyright legal landscape** as it operates within the CH sector in the context of changing working practices (co-creation); changing methodologies and community building (e.g. open access); changing roles of the intermediaries (preservation to open access and forms of liability); changing skills and jobs market (new types of creativity and how it can be translated into the digital economy). In so doing it will consider ways in which the copyright framework can support the work of the stakeholders, and provide a platform from which to develop and make available our digital CH. Expertise will feed into the projects outlined above and enrich the outputs from those WPs.

1.3 S/T methodology and associated Workplan

1.3.1 Overall strategy of the Workplan

The RICHES Workplan has eight work-packages, covering a 30-month project period. It is structured as a sequence of four phases, the first three of which involve iterative processes of research and review. Its strategy is to establish mechanisms which will ensure that wide-ranging multidisciplinary research remains closely harnessed to the project's main aims.

Phase 1: Definition of the conceptual framework of the research (months 1 - 6)

This phase is implemented in WP2 and it represents the **foundation** of the research. At month 3 the basic definitions will be agreed between the partners and will be fed into the research at the start of Phase 2. During the next 3 months these definitions will be refined through their application in the initial activities of Phase 2. The final results of Phase 1 will be presented and discussed at the first **Workshop on the project's foundations** to be held in Barcelona at month 6.

Phase 2: Understanding of the context of change (months 3 - 18)

This phase is implemented in WP3 and it represents the analysis of the **requirements** and the design of the **architecture** for the project's research. The *context of change* is the fluid environment in which CH exists and is transmitted. The fuller understanding of this context gained in WP3 will determine the directions to be taken by Phase 3. At month 9, the first set of deliverables of Phase 2 will be ready and will enable the start of Phase 3. Phase 2 will continue in parallel with Phase 3 for a further 9 months during which the work carried out in WP4 and WP5 will be fed into regular reviews of the outputs of WP2 until final results are released. The Intermediate results of Phase 2 and the effects of its interaction with Phase 3 will be the subject of the **Workshop on the context of change and the move from analogue to digital** foreseen to be held in Ankara at month 12.

Phase 3: Research on the role of CH for the social and economic development in Europe (months 9 – 24)

This phase is implemented in WP4, WP5 and WP6. The conceptual tools developed in WP2 will assist the shaping of the **models of development**. These models will be further explored and tested in terms of their ability to deliver the expected impact (at both social and economic levels) in concrete case studies (WP6). Phase 2 and Phase 3 will run in parallel for 9 months, interrelating with each other. At month 18, Phase 3 will launch the case studies of WP6. The results of Phase 3 will be discussed in the **Workshop on the role of CH for social and economic development** to be held in Berlin at month 24.

Phase 4: Strategic planning (months 21 – 30)

This is the last phase in the RICHES project. To be implemented in WP7, it is here that the results of the previous phases are distilled into **policy reports, recommendations, resources and tool kits**. These, the main project outcomes, are intended to provide support and advice to decision-makers at all levels, including cultural managers, programme owners, policy-makers. The most relevant documents will be **translated** in order to ensure the best possible impact at national, as well as international, levels.

Two horizontal WPs will run throughout the project period and will contribute to the **management and outreach** of the project, namely: WP1 Project Management and WP8 Dissemination and Communication. Two major international conferences will be organised: the first event in Italy at month 18 and the final conference in the UK at the end of the project.

1.3.2 Research methodology

Specific research methodologies for the various topics to be studied are described in some detail by the Task Leaders in their respective WP Descriptions in Section 1.3.7.

The research entitled *Entangled Balkans*⁵⁰ carried out by the New Bulgarian University of Sofia is an excellent example of the cross- and multidisciplinary approach that RICHES will take to its research agenda. The Entangled Balkans research has demonstrated that modern European history has often been, and is still, understood within a national paradigm whereby separate national histories take place within bounded

⁵⁰ <http://entangledbalkans.eu>

state territories. However, these national historiographies have transnational elements which have over time been forged by various foreign economic, political and **cultural influences**. The RICHES research will address these complexities, based as it is on methodologies which transcend traditional boundaries between history, sociology, humanities, economics and law. This interdisciplinary - and internationalist - approach is essential to a project one of whose key addresses is to the role that CH can play in enabling the integration or participation in CH of minorities and migrants while interacting with the “dominant” national groups and cultures.

Due to the nature of the different academic disciplines being brought together in this research proposal, a **Grounded Theory approach** will inform the research.⁵¹ This provides a qualitative method for generating theories based on participants’ accounts of an identified issue. This ensures that the analysis is centred on the participants and their accounts of the issue, rather than any pre-existing ideas that researchers may hold. Therefore rather than beginning with a theory and testing it, this proposal sets out a means by which new theory is developed directly and applied to the research problem.

This research will also be supported by a **participatory action research** approach which has been designed to respond to the clear need to involve stakeholders in the project at all stages from proof of concept, final research methodology design through to completion and dissemination. It therefore builds in a number of structured interactions, reporting stages and sign-off between the research team, and any other agreed stakeholders throughout. This approach has much in common with the **co-creation** methods to be used as a research tool - also as an important means of stimulating creativity and building new models of collaboration between institutions and users/makers/audiences.

Within the Social Sciences there are several methodologies that are useful in conducting field research, ranging from participatory data gathering techniques designed for **collecting information in group contexts** to the design of robust **questionnaires** to investigate self-perception of group membership, levels of trust in technology and more in-depth semi-structured **interviews**. **Focus groups** have been shown to be excellent ways of eliciting opinions and attitudes and are ideal for generating interaction between participants rather than between researchers and participants.⁵² The Associate Partners (who signed the Letters attached in Annex 1 to this proposal) will participate in the focus groups where WP and Task Leaders will coordinate, animate and facilitate the discussion.

It is envisaged that in the first stages the research team will provide relevant **desk-based research** including multi-disciplinary literature reviews and relevant social media and traditional media discourse analysis. The **field research** undertaken will include quantitative and qualitative analysis and will undertake ~~around 20~~ semi-structured interviews with the target groups composed by the Associate Partners. Each semi-structured interview will last around half an hour and may be recorded, if permitted by the interviewees. Concurrently with interviews, 3 focus groups (i) the role of digitisation for cultural institutions, ii) experiencing and preserving unmediated CH, iii) best practices in social and economic development benefiting from CH) will be held with up to 10 participants each from relevant target groups. The field research will also include data collection with 4 communities (Administrations, Cultural Institutions, SSH Research, ICT Research), individual interviews and group consultation exercises, with pre-agreed target participants. This approach differs significantly from the focus group work and interviews as it allows far more freedom for participants to expand on their commentary. The analytical framework for the analysis of qualitative data for field research findings will be developed in WP3, WP4 and WP5 in the respective domains of the research.

The **data collection and analysis** proposed in this project has the **potential for raising ethical issues**, both in terms of research design and the nature of data collected. The Data Management Plan therefore provides for ethical considerations related to data storage and data sources.

⁵¹ Strauss, Anselm and Corbin, Juliet, M. 1998. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, Second Edition, Thousand Oaks: Sage Publications.

⁵² Kitzinger, Jenny (1994) The methodology of focus groups: The importance of interaction between research participants. *Sociology of Health*, 16(1): 103-121.

The research team is committed to ensuring rigorous and comprehensive consideration of these issues including:

- ensuring interview and focus group participants are provided with complete information with regards to the usage of the data collected, and give their full consent (ref. D2.1 Terms of Reference of the Network of Common Interest);
- allowing participants to withdraw their participation at any stage of the process, including removal of the data provided by the participants;
- ensuring researchers involved in this process are made aware of all ethical considerations, with appropriate supervision provided at all times, and they are accompanied by experienced colleagues during their interaction;
- data is collected from participants on a strictly need to know basis, carefully justified and not including any data not needed; and
- to facilitate the above, an information sheet is provided to the participants explaining the purpose of the research, details of the researcher, post-processing of data, and the context of the analysis. They will also be made aware of the destruction of the data (in terms of both hard and electronic copies of it) at the end of the project analysis period;
- the design of the research questions for the focus groups and interviews will be carefully evaluated to avoid provocation, personal intervention, or disclosing privacy of other participants.

Network Of Common Interest

RICHES will establish a Network of Common Interest under agreed terms of reference. The Network will be composed of the partners, the Associate Partners and the new organisations representing the different targets of the project who will join the project through cooperation agreements, namely: policy makers, programme owners, cultural and research institutions. The Network will facilitate dialogue among these different actors and will activate focus groups, looking at specific aspects of the project, but with a more long-term and less deliverable-focused view than the associated work-packages. The Network acts as a conduit for expertise and experience between countries all around Europe. Further expansion of membership to other regions is also possible and will be investigated. This community is a long-term collaborative group; experience from similar projects indicates that the Network will continue to add value for its members, and therefore to function, after the end of the project. The members of the Network will participate on a voluntary basis and most of the communication will take place online, through the project's website, mailing lists and wikis.

Foresight

Forward-looking activities provide a better understanding of future developments and potential impact, for producing better informed strategy and policy formulation. However, this will be done under careful control and using tested and validated approaches. The *Handbook of Knowledge Society Foresight* edited by the European Foundation for the Improvement of Living and Working Conditions⁵³ warns that: “*Foresight is often seen as futures studies or, worse, as forecasting. In reality, it encompasses a wider range of approaches used in planning, networking and the management of group processes, and organisational learning. Foresight is about shaping the future, not predicting it.*” Also the European Union is carrying out a number of Forward Looking Activities (FLA), among which the Europe 2030 report of the Reflection Group on the Future of Europe commissioned by the Council, the Science and Technology Options Assessment carried out by the European Parliament⁵⁴, the foresight studies carried out by the Member States in the frame of the Joint Programming Initiatives⁵⁵, the Bureau of European Policy Advisers of the President of the EC and the Multiannual Financial Framework of the EC, the Europe 2020 Strategy, the Global Europe 2050

⁵³ © European Foundation for the Improvement of Living and Working Conditions, 2003

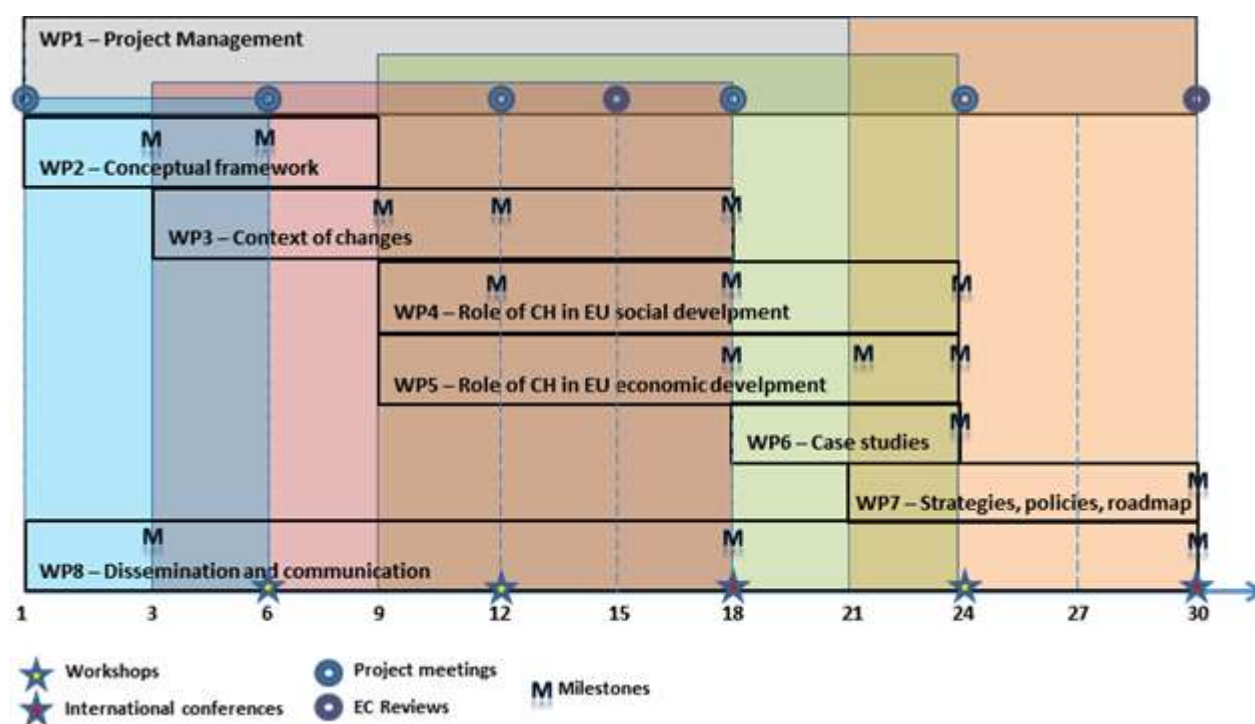
⁵⁴ <http://www.europarl.europa.eu/stoa/>

⁵⁵ <http://www.jpi-culturalheritage.eu/>

study, the Institute for Prospective Technological Studies of the Joint Research Centre⁵⁶ and the European Forum on Forward Looking Activities. RICHES will adopt some foresight methodologies in order to feed usefully into these initiatives.

In RICHES, foresight will also have a role in building new networks between those who have information and knowledge relevant to understanding the dynamics and outcomes of change: this is an important part of the project's WP3. Further, for the work in FP7 foresight will help to find ways of intervening in and seizing opportunities provided by the developments to be researched; these will take the shape of **Roadmaps** where appropriate. In WP4 and WP5, from the social and economic points of view. The foresight work will be conducted in cooperation with the European Foresight Platform (EFP)⁵⁷ and will take into account the guidelines provided by EC at http://ec.europa.eu/research/social-sciences/forward-looking_en.html

1.3.3 Timing of the different work-packages



⁵⁶ The IPTC recently published the Digital Shift report which is very much relevant for the RICHES proposal (<ftp://ftp.jrc.es/pub/EURdoc/JRC77932.pdf>)

⁵⁷ www.foresight-platform.eu/

1.3.4 Table 1.3.a – Work Package List

WP No ⁵⁸	Work package title	Type of activity ⁵⁹	Lead participant		Person-months ⁶⁰	Start ⁶¹	End ⁵²
			No ⁶²	Short name			
1	Project Management	MGT	1	COVUNI	21	1	30
2	Establishing the conceptual framework	RTD	7	I2CAT	32	1	6
3	Understanding the context of changes for tangible and intangible CH	RTD	2	Rostock	37	3	15
4	Impact of CH on EU social development	RTD	4	WAAG	36	9	24
5	Impact of CH on EU economic development	RTD	8	SDU	50	9	24
6	Case studies	RTD	9	SPK	29	18	27
7	Strategies, policies and road-mapping	RTD	5	UNEXE	24	21	30
8	Dissemination and communication	OTHER	6	PROMOTER	34	1	30
TOTAL					263		

1.3.5 Table 1.3 b: Deliverables List

Del. no. ⁶³	Deliverable name	WP no.	Nature ⁶⁴	Dissemination level ⁶⁵	Delivery date ⁶⁶
D1.1	Quality Plan	WP1	R	CO	3
D1.2.1	Annual Management Report – first issue	WP1	R	CO	12
D1.2.2	Annual Management Report – second issue	WP1	R	CO	24
D1.3	Final Report	WP1	R	CO	30
D2.1	Terms of Reference of the Network Of Common Interest	WP2	R	PU	3
D2.2	CH definitions and Taxonomy	WP2	R	PU	6 (1 st release m3 for internal circulation)
D2.3	Digital copyrights framework	WP2	R	PU	6
D3.1	Transformation, Change and Best Practice for CH processes	WP3	R	PU	18 (1 st release m3 for

⁵⁸ Work package number: WP 1 – WP n.

⁵⁹ RTD = Research; DEM = Demonstration; MGT = Management; OTHER = Other activities such as networking and dissemination (including publications).

⁶⁰ The total number of person-months allocated to each work package.

⁶¹ Measured in months from the project start date (month 1).

⁶² Number of the participant leading the work in this work package

⁶³ Deliverable numbers in order of delivery dates.

⁶⁴ Nature of the deliverable using one of the following codes: **R** = Report, **P** = Prototype, **D** = Demonstrator, **O** = Other.

⁶⁵ dissemination level using one of the following codes: **PU** = Public **PP** = Restricted to other programme participants (including the Commission Services). **RE** = Restricted to a group specified by the consortium (including the Commission Services). **CO** = Confidential, only for members of the consortium (including the Commission Services).

⁶⁶ Measured in months from the project start date (month 1).

					<i>internal circulation)</i>
D4.1	European identity, belonging and the role for the digital CH	WP4	R	PU	24
D4.2	Structures for social and territorial cohesion	WP4	R	PU	24 (1 st release m3 for internal circulation)
D4.3	Good practices and methods for co-creation	WP4	R	PU	24 (1 st release m3 for internal circulation)
D5.1	The use of old skills in new context	WP5	R	PU	18
D5.2	Place making, promotion and commodification of CH resources	WP5	R	PU	24 (1 st release m3 for internal circulation)
D5.3	Fiscal issues in the digital age and CH	WP5	R	PU	22 (1 st release m3 for internal circulation)
D5.4	Best Practice for CH in the Digital Economy	WP5	R	PU	24
D6.1	Digital libraries, digital exhibitions and users: an interactive case study report	WP6	R	PU	24
D6.2	Virtual performances: creating a digital event	WP6	R	PU	24
D7.1	Evidence based policy reports	WP7	R	PU	30
D7.2	Online resources for living heritage	WP7	R	PU	30
D7.3	Public-Private-Partnership Guidelines for CH	WP7	R	PU	30
D8.1	Website & Download Area	WP8	R	PU	3
D8.2	Dissemination and Communication Plan	WP8	R	CO	3
D8.3.1	Workshops and Seminars proceedings - Barcelona	WP8	R	PU	6
D8.3.2	Workshops and Seminars proceedings - Ankara	WP8	R	PU	12
D8.3.3	Workshops and Seminars proceedings - Berlin	WP8	R	PU	24
D8.4.1	International Conferences Proceedings - Rome	WP8	R	PU	18
D8.4.2	International Conferences Proceedings - Coventry	WP8	R	PU	30
D8.5	Publication: ' <i>Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe</i> '	WP8	R	PU	30
D8.6	Final Dissemination Report	WP8	R	PU	30

1.3.6 Table 1.3 c: List of milestones

Milestone number	Milestone name	Work package(s) involved	Expected date⁶⁷	Means of verification
Milestone 1.1	Kick-off meeting	WP1	Month 1	- Minutes and list of participants
Milestone 1.2	First project review	WP1	Month 15	- Interim Review Report
Milestone 1.3	Final project review	WP1	Month 30	- Final Review Report
Milestone 2.1	Operational framework	WP1, WP2, WP8	Month 3	- Terms of Reference for the working group issued - Quality Plan issued - Dissemination plan issued
Milestone 2.2	Conceptual framework	WP1, WP2, WP8	Month 6	- CH taxonomy agreed - Workshop in Barcelona successfully held - First plenary project meeting approving progresses and results of the project
Milestone 3	Context of change shaped	WP3	Month 9	- First release of D3.1 on the basis of which to kick-off the research on the role of CH for social and economic development
Milestone 4	Theory and scenario ready for the research and experiment on social development	WP1, WP3, WP4, WP8	Month 12	- Theoretical background about CH for European identity and belonging released - Scenarios for experimenting social cohesion and media representation - Workshop in Ankara successfully held - Second plenary project meeting approving progresses and results of the project
Milestone 8.1	Intermediate results presented at the First international conference	WP1, WP3, WP4, WP5, WP8	Month 18	- Research on the context of change completed - Structures for social, territorial and community cohesion identified - Studies on the use of old skills in new context released - First results of the research on place making, promotion and commodification of CH resources available for discussion in the Network Of Common Interest

⁶⁷ Measured in months from the project start date (month 1).

				<ul style="list-style-type: none"> - International conference successfully held in Rome - Kick-off of case study on the basis of the results from WP3 (final) and WP4 and WP5 (intermediate) - Third plenary project meeting approving progresses and results of the project
Milestone 5	Fiscal issues in the digital age	WP5	Month 22	<ul style="list-style-type: none"> - Fiscal issues researched, intermediate results discussed among the partners, final research results released
Milestone 6	Research on social and economic development completed	WP4, WP5, WP6	Month 24	<ul style="list-style-type: none"> - All the aspects of the research on social development successfully completed - All the aspects of the research on economic development successfully completed - Co-creation sessions and show-case successfully completed - Case studies research successfully completed
Milestone 7	Strategies, policies, roadmapping and resources	WP7	Month 30	<ul style="list-style-type: none"> - Strategies, policies and road mapping framework - Proposals for implementation plan ready - Online resources and guidelines available for CH institutions
Milestone 8.2	Final results presented at the Final international conference		Month 30	<ul style="list-style-type: none"> - Policy papers ready to use by stakeholders - Resources for CH institutions and researchers available - PPP Guidelines for CH ready to use - Publication '<i>Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe</i>' available for distribution - International conference successfully held in Coventry

1.3.7 Tables 1.3 d: Work packages description

Work package number	1		Start date or starting event:				1			
Work package title	Project management									
Activity type ⁶⁸	MGT									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	<u>COVUNI</u>	Rostock	RMV LEIDEN	WAAG	UNEXE	PROMOTER	I2CAT	SDU	SPK	KYGM
Person-months per participant	13	1	0	1	1	2	1	1	1	0

Objectives

- Ensure effective planning, implementation, coordination and achievement of the project activities, including timely production of deliverables and successful completion of the tasks.
- Provide project structure and support to assist decision-making, internal and external communications, encourage greater accountability and control, minimise risk, identify and address and exploit project related opportunities.

Description of work

The main tasks of this WP are:

Task T1.1 Project monitoring (task leader: COVUNI)

Progress monitoring, partner management, identification and solution of issues and delays, coordination and orchestration of the technical work-packages and liaison with other projects and with the Commission are the activities carried out in this task.

Each partner will provide an update on progress (a short half-page for each WP in which the partner is active) every three months. The report will also provide a summary of effort expenditure and a list of travel. Having this information available will enable the coordinator to track overall progress, as well as making the preparation of review reports much easier.

Task T1.2 Quality management (task leader: COVUNI)

The QA process outlined in section 2.1 will be established at the kick-off meeting and monitored by the coordinator throughout the project.

Task T1.3 Communication among the partners (task leader: PROMOTER)

The project web resource will include secure document storage, online forum, mailing lists, etc. Email, Skype and telephone will be used in between face-to-face meetings. This resource will be integrated in the reserved area of project's website, limiting the access to the partners, with authorisation mechanisms.

Task T1.4 Meetings (task leader: COVUNI)

The project will begin with a kick-off meeting and familiarisation event, where all partners will review the Description of Work (DoW) and their respective roles in the project. The coordinator will present the project as a whole and explain how all the work-packages link together and will explain to the partners how cost claims must to be prepared. Each WP leader will present their work-package and will outline what they expect from the various partners involved in their WP. While this information is in the DoW, establishing a common clarity of vision around the project will be beneficial, especially given the relatively large consortium size.

Plenary meetings are planned for every six months; these will be supplemented by video and teleconferences, the use of email lists and shared document repositories, etc.

⁶⁸ RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

These meetings act as self-assessments and internal reviews. Every work-package will present a progress report and short term future plans at each meeting. Upcoming deliverables and milestones will be reviewed. “Sidebar” meetings (as required) will cover intellectual property, conflict resolution, and sustainability.

Task T1.5 Reporting (task leader: COVUNI)

Periodic reviews and reporting will also be part of the WP1 effort, as outlined in section below. Periodic Monitoring Reports, Interim Review Report and Final report will be delivered to the Commission. Interim and Final reports will be accompanied by Costs Statements, which will be validated by the project management team, in collaboration with all partners.

Role of partners

The management model is described in some detail in section 2.1. The overall responsibility for the management of the project is that of the coordinator, COVUNI. This includes those tasks which are specified as mandatory for the coordinator. The Coordinator is also the scientific leader of the project and is responsible for the overall vision. All the partners participate in the management of the project by assuring the correct execution of the tasks and WPs that they lead.

Deliverables

D1.1 Quality Plan (month 3; Lead partner: COVUNI)

This deliverable describes internal procedures that are established to improve the whole quality of the project performance; it provides templates for the project deliverables and peer review mechanisms, to improve the quality of the project outcomes. This deliverable includes the Data Management Plan, as illustrated in the previous section about Research Methodology.

D1.2.1, D1.2.2 Annual Management Report (month 12, 24; Lead partner: COVUNI)

D1.3 Final Report (month 30; Lead partner: COVUNI)

Work package number	2		Start date or starting event:				1			
Work package title	Establishing the conceptual framework									
Activity type ⁶⁹	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	WAAG	UNEXE	PROMOTER	<u>I2CAT</u>	SDU	SPK	KYGM
Person-months per participant	3	1	1	2	10	4	7	1	1	2

Objectives

This WP aims to establish a baseline of definitions for the project and a set of frameworks, both theoretical and practical, within which the research can be conducted and shared and CH-related practice further developed. This is considered to be particularly important in light first, of the fluidity of meanings associated with terms such as ‘preservation’, ‘digital library’, ‘virtual performance’, ‘co-creation’ etc; and secondly, of the changes to creative practices and associated issues of intellectual property which the advent of digital technologies has brought in its wake. The objectives of WP2 are to:

- Establish a framework of agreed definitions for the RICHS research, case studies and associated reports and publications
- Share knowledge and enrich debate through the Network of Common Interest and its groups
- Develop a framework of understanding of copyright and IPR laws as they relate to CH practice in the digital age.

Description of work

The main tasks of the WP are:

Task T2.1: CH project/RICHES definitions (task leader: I2CAT; Other participants: all)

The task will bring partners and interested Associate Partners (see T2.2) together to elaborate and agree a Taxonomy of Terms and Definitions which will support the project’s research. This will be added to and revisited throughout the project, but it will be adopted by all the partners, and any amendments or changes will be agreed by all the partners. The Taxonomy will be fed into to WP7 for resources and WP8 for dissemination.

Task T2.2: Network of Common Interest (task leader: PROMOTER; Other participants: COVUNI)

The project will establish and nurture a sustainable Network of Common Interest consisting of experts and researchers in the relevant fields. The Network, to be set up in this Task, will continue its activities on a voluntary basis after the project finishes. Its members will share experience, promote standards and guidelines, seek harmonisation of best practice and policy, participate in questionnaires and surveys and act as a conduit for knowledge transfer from the project to policy makers, programme owners, cultural institutions, SSH research organisations, civil society and private stakeholders. Both the project partners and the Associate Partners will take part in the Network. The first grouping of the associate partners will be of those organisations which have already signed the letters of support attached to this proposal. More Associate Partners will be recruited during the project through the establishment of new cooperation agreements. Focus groups within the Network will be established; RICHS partners will agree the Terms of Reference, including rules for participation and enlargement. Meetings, seminars and focus group workshops will be organised as part of the activities of WP8.

⁶⁹ RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

Task 2.3 The move from analogue to digital and new forms of IP (task leader: UNEXE; Other participants: COVUNI, WAAG, I2CAT)

This task will develop a common framework of understanding for the project in relation to the law of copyright (and performers' rights) and its importance for

- digital CH
- CH that is transformed from analogue to digital
- cultural working practices that embrace co-creation as the norm

Copyright is relevant to each of the work-packages and copyright law is likely to be a factor in the dissemination and exploitation of many of the project's research outputs, especially by those working within the digital economy, but also by the wider CH sector. Copyright laws developed in the analogue era are now causing challenges in the era of the digital which will be explored in this task.

In addition, the rapid changes in digital technologies mean that those working within the CH sector have to ensure they can be agile as well as flexible as more processes of creation of CH become collaborative and as consumers of CH increasingly become 'prosumers'; the task will identify lessons learnt and best practices to be shared among the partners.

The existing IP framework in Europe, which is fixated with individual (or at the most joint) authorship, and with products rather than processes, becomes increasingly difficult to apply to new forms of CH. Working closely with the WPs, this Task will develop a new vision for copyright and exploitation strategies to be elaborated in WP7 as policy reports, recommendations and resources.

Role of partners

With the guidance and coordination of WP and task leaders, the entire consortium will agree on these common definitions in order to give strength and coherent global approach to the project.

Deliverables

D2.1 Terms of Reference for the Network of Common Interest(month 3; Lead partner: PROMOTER)

D2.2 CH definitions and Taxonomy (month 6; Lead partner: I2CAT; Other contributors: all); *(first release at month 3 for internal circulation)*

D2.3 Digital rights framework (month 6; Lead partner: UNEXE; Other contributors: COVUNI, WAAG, I2CAT)

Work package number	3		Start date or starting event:				3			
Work package title	Understanding the context of change for tangible and intangible CH									
Activity type ⁷⁰	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	<u>Rostock</u>	RMV LEIDEN	WAAG	UNEXE	PROMOTER	I2CAT	SDU	SPK	KYGM
Person-months per participant	7	6	4	6	0	0	4	0	4	6

Objectives

WP3 aims to study the changes taking place in the management and transmission of CH, largely a consequence of the advent of the digital, in five different areas:

- CH held by cultural institutions
- CH represented in living media
- performance-based CH
- CH linked with physical place
- CH as knowledge and skills

Description of work

The main tasks of this WP are:

Task T3.1: Context of change in which CH is held, preserved, curated and accessed (task leader: SPK; Other participants: KYGM)

This task will research how digital practices are transforming the traditional CH practices of cultural institutions. The research will explore how digital technologies are impacting on the **curation and preservation** work of memory institutions, by means of desk research, surveys and focused questionnaires. On the issue of **access**, the research will provide breakdowns and analyses of the following :

- who are the users of **Libraries** and visitors of **Museums**, and what their respective requirements are in terms of information and services;
- how they may be changing
- how the various CH institutions (national, public, research, private) are now implementing systems to manage the different types of data (bibliographies, e-books, online catalogues, digital libraries, metadata records, etc.) in order to respond to current and new user demands;
- information retrieval channels and the role of digital and multimedia channels.

Task T3.2 Mediated and unmediated heritage (task leader: WAAG; Other participants: COVUNI, RMV LEIDEN)

This task will gain further understanding of the relationship between 'living' or contemporary media and what is formally considered CH and it will explore any commonalities or potential tensions between the cultural, curatorial and creative agendas of those working in these sectors. The following activities will be carried out:

- inventory study: desk research and interviews with producers/creators of living media and representatives of cultural institutions.

Task T3.3 Context of change in which performance-based CH is made (task leader: COVUNI; Other participants: I2CAT)

The task will focus on **Dance and Performance** and the transformation of movement and body-based performance practices. CH is performed in multiple environments. While traditional, discipline-specific

⁷⁰ RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

settings still play a part in how CH is shared with the public, new kinds of spaces, both physical and virtual, are increasingly being exploited as dynamic, interactive and co-created spaces for the expressions of CH. This task will map the methods and factors that have influenced/impacted on the changes in how CH is made, performed and transmitted to understand more about the transaction that takes place between those who make, produce, curate, perform and view/experience performance practices, as a vital part of CH. Work will involve mapping the impact of new technologies and the changes in the process of distribution and circulation of performance practices, evaluating the way in which CH is reinvigorated, reconceptualised and revalued through novel methods to preserve, capture, circulate and recreate performances of the past and present for future benefit. It will consider the many factors that constitute the changing context, including economic, political and social factors and the impact this is having on employment patterns in CH.

Specific activities will be:

- Mapping discipline practices – changes to traditional practice/arts domains of practice
- New spaces and impact on CH job roles (producer, curator, performer)
- Changing role, involvement and expectations of audiences/participants (as 'passive' viewers and as co-creators/prosumers)
- The digital environment and impact on discipline techniques, skills, knowledge,
- The digital environment and its impact on new models for sustaining, preserving, marketing performance in CH.

In particular, the use of new technologies is producing new expressions and novel ways to reach audiences for wider distribution and circulation of their work. The expertise provided by i2CAT in the field of video transmission over IP networks, video/audio coding, video processing, video adaptation as well as proven capability in developing multimedia transmission tools for enabling remote collaboration using multipoint videoconference systems will contribute to the development of new methodologies and practices in virtual performance. The research carried out on this task will focus on the impact that these technologies have on the performing arts and will be further explored in the concrete case study of task T6.2.

Task T3.4 Transformation of physical spaces, places and territories (task leader: ROSTOCK; Other participants: KYGM)

The research in this task will embrace local administrations, as well as physical landscapes and monuments, to explore how the transformations of physical places are impacting on the relationship among administrators, citizens, civil society and the economic sector; and more specifically how digital communications are supporting dialogue and exchanges. For example, best practices will be analysed in: use of social media and website, 3D representation of new urban planning, virtual spaces explored before their physical realisation to achieve a common understanding of the impact of changes on physical spaces. The research will also include an investigation, from the point of view of CH collections or owners (eg of buildings or spaces), curators and users, of the value of GIS applications (including apps for mobile devices) that provide explanations and links to features related to CH places and enable visitors to contribute interactively to the creation of new knowledge about CH places.

Finally, the research in this task will provide input to WP7 to develop instruments and guidance for local public administrations in managing public activities connected to CH (performances, festivals); and in managing public involvement processes related to the use of CH places.

Task T3.5 Transferring traditional knowledge to new productive contexts (task leader: COVUNI)

This task investigates the new contexts in which traditional hand-making skills and knowledge can be successfully transferred into advanced manufacturing sectors, in the key industries of fashion and product design, through the use of 3D digital printing. It will also document how this form of skill and technology transfer can stimulate the opportunities afforded to specific CH sectors such as museums and the contemporary crafts, by facilitating the limited edition dissemination of unique artefacts to a wider public. The research will begin with the development of an appropriate methodology, which will allow direct cross-comparison and facilitate the development of a model of how CH can inform and enrich the material culture associated with contemporary high-end markets, with a specific regard to the implications of the use of digital technologies.

Four suitable collaborating institutions will be identified: two commercial producers respectively in fashion

and product design, plus one museum and one designer/maker. The institutions involved in this Task will also take part in the more applied work of T5.1

Role of partners

The general coordination of the research will be the responsibility of the WP Leader.

The partners involved in each task, coordinated by the task leaders, will contribute to the research from two complementary points of view: understanding the processes of transformation and change applying to CH; and best practices in each of the multifaceted domains addressed by the research.

Deliverables

D3.1 Transformation, Change and Best Practice for CH processes (month 18 final release; Lead partner: ROSTOCK; Other contributors: COVUNI, RMV LEIDEN, WAAG, I2CAT, SPK, KYGM) *(first release at month 9 for internal circulation)*

Work package number	4		Start date or starting event:				9			
Work package title	Role of CH in European social development									
Activity type ⁷¹	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	<u>WAAG</u>	UNEXE	PROMOTER	I2CAT	SDU	SPK	KYGM
Person-months per participant	7	4	6	8	1	2	0	0	4	4

Objectives

WP4 aims to identify practices, methodologies and structures that can be applied to CH with the assistance of digital technologies, and how they can contribute to social development in Europe. Its objectives are:

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

Description of work

The main tasks of this WP are:

Task T4.1 Digital CH practices for identity and belonging (task leader: SPK; Other participants: COVUNI, ROSTOCK, RMV LEIDEN, WAAG, KYGM)

A great deal of research has taken place within the SSH domain about questions of identity and belonging in Europe and the role of CH. In parallel, advances have been made in the domain of ICT for digital CH. However, there is still a strong need to understand the full consequences of the introduction of **new digital practices** in the CH domain and their impact on issues of identity and belonging.

The research in this task will explore the **potential of digital interaction and its limits**, when other means of exchange between citizens, young people, students, researchers and CH institutions may be necessary. First, the research will focus on an analysis of the opportunities offered by the availability of **large volumes of cultural content in digital format**, empowered by semantic technologies and linked open data, and the contribution they can provide to the construction of a European identity and its integration with the existing multicultural scenario of Europe. Exploiting this opportunity requires that CH managers master these digital instruments, from a practical as well as a strategic point of view. The research will investigate the extent to which these capabilities exist and what is still missing. Surveys, interviews, focus groups and desk-research will be applied to this subject.

The research will then focus on the potential for digital technologies to enable diverse communities both to reflect on their own particular cultural identities and also to engage critically and productively with 'mainstream' CH. The last turbulent century has seen movements across Europe of groups, large and small, of people who may not today have claim to a state or nation, or perhaps even any strongly visible collective identity, whose shared identity may be self-selected, or defined only by a language group, or by inhabiting a geographic space, or by memories handed down through generations. In this light multilingual technologies, GIS mapping, semantic representation of knowledge are instruments for communication, reciprocal understanding and self-representation of different cultures in common virtual spaces.

⁷¹ RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

In particular, the project will explore:

- how these groups/communities understand and define CH and its different typologies (e.g. traditions, rituals, arts, objects, buildings) and how they could represent, preserve and transmit their heritage in digital format;
- why and how host societies may appropriate and assimilate, tolerate or seek to reject manifestations of CH expressed by these communities, mediated by digital technologies;
- how the heritage of small migrant groups may adapt to, be made, re-made or otherwise influenced by the host society's mainstream CH, supported by the use of digital media;
- the concept of 'belonging': how CH, both physical and memory-based, can be made 'portable' by being rendered into digital form and thus may keep alive the sense of 'belonging' to another place or to a wider community of (religious, professional, other) practice;

The methodological approach will combine insights provided by historical perspectives with an exploration of how forms of CH and digital heritage may interact with contemporary society. These forms include tangible objects and also intangible heritage: memories and knowledge locked within the traditions, rituals, stories, songs and customs of daily lives, skills passed on by word of mouth, dances and performances transmitted across generations, that are increasingly **preserved as audio-visual digital recordings**.

The specific knowledge gathered by the project will open new opportunities in the digital sphere, shed new light on groups and communities whose cultural, social and economic lives and values may well have been under-researched and overlooked at a pan-European level – and in so doing may provide important evidence to support new policy recommendations.

Task T4.2 Co-creation and living heritage for social cohesion (task leader: WAAG; Other participants: RMV LEIDEN, UNEXE)

The research here will explore what we can learn from and how we can capture and document living heritage, through co-creation methods, with a focus on media (production and broadcasting) and museums (collecting and presenting). A **community of young people** with an intercultural background will be involved in the research. The results of this task will contribute to identify novel directions for museums in order to contribute to social cohesion.

The research in this task will start from the identification of the following:

- people who have a stated sense of exclusion from current CH institutions and practice
- key people that the museum should connect with
- relevant channels where the museum must be present and relevant ways to represent multi-faceted (multicultural) heritage
- active forms of interaction with the audience, supporting in keeping people involved in the museum's life on a longer term basis (think: events, debates, creative sessions, digital tools)
- public places that are relevant for a museum to represent itself (online/offline)

The following activities will be carried out:

- organisation of **3 co-creation sessions** in Leiden,
- showcase contemporary non-museum artifacts, videos and stories produced in the co-creation session.

The results of the task will contribute to identify what it means for a museum to represent society, fostering recognition of identity, history and contemporary life of young people with a multicultural backgrounds.

RMV LEIDEN will host co-creation sessions with young new media producers (non professionals) and showcase the results of research on the living heritage research linked to its collection.

The media (HUMAN, as subcontractor of WAAG) are involved in these activities as a triggering (communications) platform, to bring in new audiences that museums don't easily reach and to create the conditions for the participants to overcome the condition of 'observers' and instead be active 'contributors' to the development of future heritage. The research in this task will contribute to reflections on the processes of reversing the role between cultural institutions and society, where the audience is central and consumers become producers.

Drawing on the work carried out in Task 2.3, this task will develop information packs and short courses.

This will enable participants to (a) understand the law around their own creations (b) enter into informed

discussions with third parties for use of their creations (c) have confidence in chosen exploitation strategies. In this light, new schemas for user-driven open innovation applied to CH and the Creative Industries will be established. **Knowledge transfer** activities will enable the results of the task to be shared with representatives of civil society, private companies, universities research teams and citizens. The Network of Common Interest established by task T2.2 will be involved in the knowledge transfer initiatives and these will be coordinated with WP7 and WP8 for wider re-use of the results.

Task T4.3 Structures for community and territorial cohesion (task leader: COVUNI; Other participants: ROSTOCK, KYGM)

Cohesion starts with identity; this task is closely linked to T3.1.

The research will examine **rural and urban places**, the ways in which they may be connected by networks of multiple dimensions, the role of digital technologies in facilitating these connections and the benefits of this digital form of CH transmission. GIS mapping of tangible and intangible cultural resources in selected areas will provide material for the researchers – and will also form part of the dissemination activities of WP8. An agency in Slovenia (AAS) with specialist expertise in this area will be subcontracted by the WP Leader, to map and geo-code the cultural practices, resources and activities to be examined in this Task. The study will be based on secondary data and a small number of stakeholder interviews. The type of initiatives to be selected for study will include:

- Urban CH **festivals** as a resource for promoting community and territorial cohesion;
- Rural based resources such as **artisan, food and craft production** contributing to the definition of the concept of ‘terroir’ . Does it assist or challenge community and territorial cohesion, especially in rural regions experiencing demographic change (out-migration of youth, ageing populations, in-migration of urbanites).
- **New Social Movements** concerned with environmental sustainability, social justice and the ‘reconnection’ of urban and rural populations, especially in relation to issues around food sovereignty and anti-globalisation. How do these movements use digital technologies to convey their message, which is the CH value in these messages and what is the impact on social and territorial cohesion?

Role of the partners

The WP has four dimensions: identity, belonging, social and territorial cohesion and community cohesion. The WP’s research will be carried out using an integrated approach that gives priority to the experimental aspects and engagement with users. The WP Leader and all the participating partners will co-operate, contributing with their complementary points of view: the CH institutions (ROSTOCK, RMV LEIDEN, SPK, KYGM), the academies (COVUNI, UNEXE), civil society (WAAG).

Deliverables

D4.1 European identity, belonging and the role for digital CH (month 18; Lead partner: SPK; Other contributors: COVUNI, KYGM, ROSTOCK)

D4.2 Structures for social and territorial cohesion (month 24; Lead partner: WAAG; Other contributor: UNEXE, RMV LEIDEN); *(first release at month 18 for internal circulation)*

D4.3 Good practices and methods for co-creation (month 24; Lead partner: COVUNI; Other contributor: WAAG, ROSTOCK); *(first release at month 18 for internal circulation)*

Work package number	5		Start date or starting event:				9			
Work package title	Role of CH in European economic development									
Activity type ⁷²	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	WAAG	UNEXE	PROMOTER	I2CAT	<u>SDU</u>	SPK	KYGM
Person-months per participant	6	8	2	2	9	0	2	15	2	4

Objectives

- The work package will investigate the potential of CH for economic development in Europe.
- It will deliver insights based on study of examples of use conducted across various cultural institutions, assessment of the potential of the built environment as a CH resource, transnational study of fiscal issues related to CH, and analyses of the innovation and experimentation in the digital economy.
- Task leaders will pull together the emerging observations, develop standards and guidelines, and seek harmonisation of best practice.

Description of work

The main tasks of this WP are:

Task T5.1 Skills and jobs (task leader: COVUNI; Other participants: RMV LEIDEN, WAAG, UNEXE, I2CAT, KYGM)

The research in T5.1 will draw on the results of task T3.5, exploring how **old skills in new contexts** can generate **competitive advantage** for the European creative industries.

The research of this task will focus in particular on the following aspects:

- How to generate innovation and create new jobs
- How new materials and new technologies impact on careers in the creative industry
- The role of art, fashion and design schools and the shift from education to production, to understand how to sustain traditional skills

The model developed in T3.5 above will be disseminated across a wide range of **SMEs and creative industries**, in order to encourage and facilitate the transfer of CH from 'making into manufacture', to stimulate employment and increase the diversity, quality and market appeal of high-end goods. In parallel with this, it will also seek to stimulate the direct transmission of the CH practices of making and producing, through the wider production of **3-D objects** associated (for example) with museum collections and the outputs of design-makers, contemporary crafters and traditional makers. Specific activities will be to:

- Run the generic study method across all four institutions identified in task T3.5;
- Assess the long-term potential of the desktop production methods enabled by digital devices and subsequently refine the CH transfer model of T3.5;
- Disseminate models and exemplars of use to appropriate organisations; this activity will be conducted in cooperation with WP7 and WP8.

Task T5.2 CH and places (task leader: ROSTOCK; Other participants: COVUNI, KYGM)

The research will start with the study on **place making, promotion and commodification of CH resources**. As noted in Task 4.2, many places, whether urban or rural, have developed strategies for the inter-linked exploitation of cultural resources through the promotion of place, product and quality attributes to appeal to tourists and day trippers, as well as the local population. Debates have been concerned with whether

⁷² RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

the commodification of place image and identity leads to a ‘Disneyfication’ effect. The use of digital technology has an important role to play in communicating place promotion and providing a gateway to places for consumers. Questions arise as to how digital technology can be used to create distinctive place images in the context of increased place-making efforts across the EU. The struggle to produce distinctive place images which will compete in the highly crowded virtual market place will be examined.

The research will continue with the analysis of two actual cases of **reshaping built environments**. CH places will be selected, where the transformation process has not yet been finalized completely or which are under transformation during the project period to follow the reshaping process, to identify problems, solutions, lessons to be shared. Included in this analysis will be the economic role of localism/local initiatives/community action in taking responsibility for local cultural heritage, and especially for the re-use, if only on a temporary basis, of buildings of historic value and importance to the area/region etc.

The research will consider two particular heritage places. First, the quarters of the **Monastery of the Holy Cross in Rostock** with museum, monastery garden, church and rental houses. The multitude of uses, forms, owners, interests, an image change from medieval times to 19th century as well as specialized planning, citizen’s initiatives and political opinion formation will be considered in the research. Secondly, the **Hamamonu district in Ankara** where since 2006 the Municipality has worked to restore the original charm of the district, attract inhabitants back and make it an interesting destination for tourists. Many buildings were reconstructed or completely rebuilt and several streets were pedestrianised. 250 locations have been restored, including masjids and mosques from the Seljuk era and an area of around 210 hectares was reconstructed, where 33 sites are registered with the Cultural and Natural Heritage Preservation Board.

Task T5.3 Economics of culture and fiscal issues (task leader: SDU)

The research in this task will have two interrelated focuses:

- The first will provide an economic analysis of the impact of **taxation and public-private support** on the production, distribution and consumption of CH.
- The second will provide an improved understanding of the **geography of cultural activities** and ways in which fiscal policy can become more efficient in the age of digitization.

The research will be based on economic theory and extended by quantitative investigations. New theoretical models will be introduced with the aim of providing a fundamental and structured understanding of the role of fiscal burdens and incentives on the demand for and supply of CH. Some of these models will incorporate the concept of digital technologies, which will enable an assessment of how access to those technologies influences CH nowadays and in future.

The theory will be complemented by quantitative analyses. For this purpose adequate data source will be identified and might include Eurostat Cultural Statistics, European household surveys, national statistics and reports on taxation in Europe (e.g. VAT Rates Applied in the Member States of the European Union).

Where applicable these data will be used to test the theoretical models. Furthermore, there will be conducted a quantitative overview and assessment of the impact of digital technologies on the production, distribution and consumption of CH. These trends will be primarily studied from a fiscal point of view and it will be researched which areas inhibit potential for future tax revenues or require fiscal incentives. Several related questions will be addressed, such as whether (1) indirect public support (VAT deductions) can be a substitute for direct public support (e.g. subsidies), (2) public support is conducive to increased private support, (3) countries concentrate their fiscal support on certain types of cultural products, (4) these incentives result in higher cultural activity.

The quantitative investigations will employ a wide range of methodologies:

- i. simple statistical data analysis techniques will be used in order to provide descriptive results and graphical illustrations of any patterns ,
- ii. basic econometrics methods will be used in order to study correlations between variables of interest, such as access to digital technologies and cultural consumption or production;
- iii. advanced econometric models will be used, such as Vector-Error-Correction-Models, in order to shed light on the casual effects.

The use of econometrics provides the possibility to control for other “unwanted” factors so that a reliable association between variables of interest can be estimated. Furthermore, some of the advanced approaches enable exploitation of variation in the timing of various incidents, for example, taxation policy

changes across countries. This then allows the *causal impact* to be established (rather than simply a correlation) of taxation on other variables, which is particularly important in order to propose efficient cultural policies.

Task T5.4 Innovation and experimentation in the Digital Economy (task leader: UNEXE)

The ways in which we understand our CH, how we engage with it and alter it, how we communicate and participate in it, can be transformed through the use of digital technologies. Many transformative artefacts, processes and communicative pathways are known by, and available to, those in the CH sector. However some are not. There is a great deal of experimentation with our CH that takes place within research institutions across Europe that speaks to theoretical approaches, processes and outputs that are as yet unused within the mainstream CH sector precisely because they are mostly experimental and often transformative. This body of knowledge is a fertile source of ideas, methodologies and products that could contribute to the transformation of our CH sector and our communication with, and engagement and participation in it. The key challenges are to identify the best of what is being done and to ensure that is appropriately translated into the CH sector within the digital economy.

Starting with the AHRC funded Digital Transformations programme, and through engaging networks in Europe with similar objectives (such as DARIAH; NeDiMAH), this WP will keep a watching brief over publicly funded projects that seek to transform cultural artefacts, and our understanding and experience of CH, using new technologies. It will collate and disseminate this information among RICHES partners, CH institutions in Europe, policy makers, funders and other interested parties and in so doing seek to **narrow the gap between the experimental in the research institution and its practical implementation in the digital economy**.

Role of the partners

The overall responsibility for the management of Work Package 5 is SDU's. The scientific work of this strand is shared among the task leaders, which include COVUNI, Rostock, SDU and UNEXE. The research activity is further supported by WAAG, I2CAT and SPK.

Deliverables

D5.1 The use of old skills in new context (month 18; Lead partner: COVUNI)

D5.2 Place making, promotion and commodification of CH resources (month 24 final release; Lead partner: COVUNI; Other contributing partners: ROSTOCK, SPK); *(first release at month 18 for internal circulation)*

D5.3 Fiscal issues in the digital age and CH (month 22; Lead partner: SDU); *(first release at month 15 for internal circulation)*

D5.4 CH Best Practice in the Digital Economy (month 24; Lead partner: UNEXE)

Work package number	6		Start date or starting event:				18			
Work package title	Case studies									
Activity type ⁷³	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	WAAG	UNEXE	PROMOTER	I2CAT	SDU	<u>SPK</u>	KYGM
Person-months per participant	6	0	0	0	0	3	6	0	8	6

Objectives

The general objective of this WP is to use the findings of WP4 and WP5 to explore in greater depth the status of digital heritage both for the case of CH mediated by memory institutions and for the case of non-mediated CH, such as the performing arts. In particular, the following objectives will be pursued:

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

Description of work

The main tasks of this WP are:

Task T6.1 Digital libraries, collections, exhibitions and users (task leader: KYGM; Other participants: COVUNI, PROMOTER, SPK)

The interpretation of the concept of **digital libraries** is very varied, and in the last 20 years has seen many forms of implementation by memory institutions. Re-using the content aggregated in the digital libraries, memory institutions are experimenting with the creation of **digital collections** and **digital exhibitions**, where they show their most precious objects and complement the exhibited digital object, for example, with stories, contextualising information and interactive features.

This Task will to explore and systematise these achievements, with a particular focus on the users in terms of needs, expectations and requested skills. The first step will be to establish a **testing methodology** that will be applied to a selected number of cases from the institutions managed by SPK and KYGM.

Surveys and interviews will be conducted to understand how users interact with, and have their needs met, by the digital services provided by German and Turkish institutions. A special focus of the research will be on the **museums as places for education and learning**.

Museums can play an active role in lifelong learning society by integrating collections, spaces and learning programmes into a new joined-up framework which connects formal and informal learning providers, increasing access to cultural life and fostering social cohesion, innovation and creativity. Through surveys and interviews, the research will focus on the identification of innovative learning elements that apply to museums, including examples of the creation of special learning facilities within exhibitions, interactive learning spaces as separate spatial units and digital exhibitions. An **interactive show-case** will be produced at the end of the research to support the dissemination of the results.

Task T6.2 Virtual performances (task leader: I2CAT; Other participants: COVUNI, SPK)

The case study on virtual performances will investigate how, using audiovisual and future internet technologies, dance and performance artists can interact with digital technologies to create new artefacts and events, develop new skills which can coexist and complement traditional skills, how cultural

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expressions from the past can be reinvigorated and renewed with the benefit of leading edge digital technology, and how both artefacts and skills can be transmitted to society. Dance and performance-based artists will have the opportunity to **use digital media tools** made available by the i2CAT 's Audiovisual Unit. New insights will be developed about performance within virtual environments.

The task will draw on the expertise in visualization facilities and resources of i2CAT Audiovisual Unit, which will be combined with the knowledge and insights of the artists. This task will be carried out in cooperation with VISIONAIR⁷⁴, a European funded infrastructure that grants researchers access to high level visualization facilities and resources, of whom I2CAT is partner.

Finally, through this multidisciplinary collaboration between engineers and artists, the task will explore the **preservation and transmission of performance-based CH**: how to record, store and assure future access to it. A **live demonstration** of the results will be prepared to be presented at the final conference in Coventry.

An additional focus of the research in this task is on **museums as places for education and learning**.

Museums can play an active role in lifelong learning by integrating collections, spaces and educational programmes into a new joined-up framework that connects formal and informal providers, increasing access to cultural life and fostering social cohesion, innovation and creativity. Through surveys and interviews, the research will focus on the identification of innovative learning elements that apply to museums, including examples of creation of special facilities within exhibitions, interactive spaces as separate spatial units and digital exhibitions. The cases of the Museums managed by SPK will be considered as the starting point of the research.

Role of the partners

The WP Leader SPK will coordinate the work in the two tasks in order to achieve comparable results, even if in completely different domains, using the topic of the interaction with users as the common background of the research. The task leaders, KYGM and I2CAT, together with the participating partners (COVUNI and PROMOTER) will plan the work and design the methods to be applied with an integrated approach, looking as much as possible for similarities and commonalities in the tools and instruments used.

Deliverables

D6.1 Digital libraries, digital exhibitions and users: an interactive case study report (month 24; Lead partner: KYGM; Other contributing partners: COVUNI, PROMOTER, SPK)

D6.2 Virtual performances: creating a digital event (month 24; Lead partner: I2CAT; Other contributing partners: COVUNI)

⁷⁴ www.infra-visionair.eu/

Work package number	7		Start date or starting event:				21			
Work package title	Strategies, policies and Road-mapping: who will use the outcome of the project									
Activity type ⁷⁵	RTD									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	WAAG	<u>UNEXE</u>	PROMOTER	I2CAT	SDU	SPK	KYGM
Person-months per participant	2	1	1	5	5	3	1	4	1	1

Objectives

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

Description of work

The main tasks of this WP are:

Task T7.1 Evidence-based policy reports and recommendations (task leader: UNEXE; Other participants: COVUNI, Rostock, SDU, KYGM)

This task will develop a SWOT analysis, focusing mainly on opportunities in order to provide a forward-looking approach. Foresight studies and visioning work will complement the analysis. The reports and recommendations will lay out the main themes, opportunities and problems for policy-makers, with recommendations about how to overcome any barriers and exploit opportunities in the context of change. Particular attention will be given to the impact of digital technologies on a changing society, IPR in the digital age and the digital practices which can help CH to weather the economic crisis. The work of this task will cover: preservation, protection, promotion, exploitation, access, transmission, investing in skills, with a special focus on the role of digital technologies.

Task T7.2 Providing advice, recommendations and resources for living heritage (task leader: WAAG; Other participants: COVUNI, UNEXE, SPK)

The resources developed in this task will be targeted to:

- Practitioners, to sustain their daily work and networking, involving communities for co-creation
- cultural institutions to help them to engage with the necessary transformations
- public administrations
- education and training organisations

The RICHS project seeks to develop creative and innovative approaches and new tools and methods, in order to preserve European CH and pass it on to future generations in Europe. Drawing on the research in WP3, WP4 and WP5, task 7.2 will develop a toolkit of methods and strategies for living heritage. The toolkit will provide museums with practical hands-on ways to support participation, dialogue and interaction with new audiences via digital channels; and will provide insights into the multiple challenges the heritage sector is facing. It will take the form of an online publication with visual scenarios (think Trappers Handbook). Examples are: Design with Intend toolkit (<http://www.danlockton.com>) and Frog Collective Action toolkit (<http://www.frogdesign.com/collective-action-toolkit>).

Task T7.3 Public-Private-Partnerships (task leader: PROMOTER; Other participants: RMV LEIDEN, WAAG, SDU)

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The private sector, with its experience and financial means, is a vital partner both for the financing, the realisation and the direct management of the solutions identified in the research. In particular, in the context of the current budgetary constraints, the use of public-private partnerships (PPP) is considered to be of primary importance for the implementation of the identified policies and programme recommendations.

However, even if PPPs do present a number of advantages, it should also be remembered that these schemes are complex to design, implement and manage. For this reason, they should only be considered if it can be demonstrated that they can achieve additional value compared with other approaches, if there is an effective implementation structure and if the objectives of all parties can be met within the partnership. This task will develop guidelines aiming to facilitate the analysis of risks related to this kind of financing and to support negotiations between the public authorities and the private sector.

This task will take into account existing resources, among which in particular the following will be re-used in the scope of the RICHES project: the Guidelines for Successful Public – Private Partnerships edited by the EC DG REGIO and the Final Report on Public Private Partnerships of the High Level Experts Group on Digital Libraries established by EC DG CNECT (ex INFSO). An proactive liaison will also be established with the PPP Task Force of the Europeana Foundation, of which the representative of PROMOTER is an official member.

Role of the partners

Under the coordination of the WP Leader, the partners will produce a set of products targeted to three main categories, which are also represented in the consortium: policy and programme makers (KYGM, cultural organisations, private enterprises.

The partners involved are: all

Deliverables

D7.1 Evidence-based policy reports (month 30; Lead partner: SPK; Other participating partners: COVUNI, Rostock, UNEXE, SDU, KYGM)

D7.2 Online resources for living heritage (month 30; Lead partner: WAAG; Other participating partners: COVUNI, RMV LEIDEN, UNEXE)

D7.3 Public-Private-Partnership Guidelines for CH (month 30; Lead partner: PROMOTER; Other participating partners: RMV LEIDEN, WAAG, SDU)

Work package number	8		Start date or starting event:				1			
Work package title	Dissemination and communication									
Activity type ⁷⁶	MGT									
Participant number	1	2	3	4	5	6	7	8	9	10
Participant short name	COVUNI	Rostock	RMV LEIDEN	WAAG	UNEXE	PROMOTER	I2CAT	SDU	SPK	KYGM
Person-months per participant	6	1	2	3	1	12	2	3	2	2

Objectives

This work-package is dedicated to spreading awareness of the activities and outcomes of the project, in order to maximise the impact of the project's work through a programme of public events, publications and engagement with key target audiences. The WP will draw out knowledge and best practice from the various aspects of the project's work and disseminate it to a portfolio of target audiences, using a range of different methods:

- two international conferences and three thematic workshops will showcase the results of the research of WP3, WP4 and WP5, the case studies of WP6 and the policy recommendations of WP7 and also reach out to other projects in the area;
- In addition to the Taxonomy, a publication will distil the results of the research WPs and the dissemination events and present it in a form useful to the RICHS audiences;
- a dedicated concertation task will identify other projects which are relevant to RICHS (and vice versa) and take opportunities to share objectives, results and knowledge with them. A specific cooperation agreement will be drafted and proposed for signature to the other projects;
- a project website, updated regularly, will publish the outcomes of the project as they emerge.
- The results of the policy work will be fed into the dissemination work-package, with the specific target audiences identified in the Section 3.2.

In order to maximise the effectiveness of the dissemination and communication activities, the development of WP8 will follow the guidelines provided in the EC publication "*Communicating research for evidence-based policy making*".

Description of work

The main tasks of this WP are:

Task T8.1 Web presence (task leader: PROMOTER; Other participants: COVUNI, WAAG)

This task will publish the RICHS project website (starting from M3) with information about the project and access to all the published results from the project. The aim of this promotional task is to target both the specialist and general publics through the Web. This will be achieved also by sharing of links and media in online fora and social networks. The RICHS project website will include the following areas:

- The aims of the project and the benefits and value that the project will bring to its targets
- The progress of the project (updated constantly through the duration of the project)
- The partners (including links to their websites)
- Events and news
- Links to, and short profiles of, other related projects and initiatives
- Dissemination material

⁷⁶ RTD = Research and technological development; DEM = Demonstration; MGT = Management of the consortium; OTHER = Other activities means any specific activities not covered by the above mentioned types of activity such as training, coordination, networking and dissemination (including publications).

- Studies and reports
- Information on how to join the Network of Common Interest
- The resources developed for T7.2 will be linked to the web presence realised in this T8.1

The RICHES website will comprise public pages and a restricted area. The public web pages will contain the overall information on the project (partners, objectives, work packages, outcomes) as well as news and events in the field of CH in general and information and publications produced by the participating institutions. A reserved area will host the project's documents, including minutes, meeting agendas, working and management documents.

RICHES, is a multidisciplinary project: the project website will therefore be of particular value and relevance for users with informed or expert interests in the fields of CH, arts and social sciences, and its overall design will reflect this multi-disciplinarity.

PROMOTER will host the website and ensure its sustainability beyond the end of the project. PROMOTER will also open a dedicated RICHES window on the *digitalmeetsculture.net* platform, which will be linked with the project website and maintained with updated news and articles targeted to the general public and so-called 'citizen-scientists'. Showcases on other popular online resources for culture will also be featured. Sharing of the project teaser video and media over social networks will be particularly encouraged, as well as the downloading of the free Flagship Papers. A YouTube channel will be opened.

The efficacy of promotion and dissemination will be checked against user profiling data harvested through the RICHES portal (with a simple tool, such as Google Analytics) and the various activities will be adapted accordingly.

Finally, discussion and special-interest groups will also be addressed via dedicated newsletters using existing mailing lists and digests, which have proven very effective in past projects. The Network of Common Interest members will form a valuable conduit to some of these groups, as will the range of other EU-funded projects already named in Section 1.1.5.

Task T8.2 Dissemination Plan (task leader: PROMOTER; Other participants: all)

An important audience for this work-package is cultural ministries and agencies – they are the key enablers for new Arts, Humanities and Social Sciences (AHSS) and CH projects. The second part of the key audience is of course cultural bodies themselves, who will set up and run new projects with the support of cultural ministries and agencies. The third part is composed by the AHSS researchers. The audience of RICHES will be analysed and segmented in order to better plan for the project dissemination.

A plan for dissemination will be published early in the project. It will give the dissemination activities a clear baseline against which to measure progress and help to ensure that these activities are focused and effective. The dissemination plan will be periodically updated on the basis of the project progress.

In T8.3 the project will produce a set of dissemination and promotional instruments, such as brochures, flyers, posters that will be distributed to the targets on the basis of the dissemination plan.

Special attention will be devoted to the relationship with the media and the press, in order to attract their attention by presenting the research results filtered and explained in "plain" language, telling stories about the research topics addressed along the project, preparing press releases about the policy reports generated in WP7.

Task T8.3 Production of dissemination material (task leader: PROMOTER; Other participants: COVUNI, SDU)

This task is devoted to the production of brochures, factsheets, posters and FAQs (also to be published on the website) to promote the project by the experts and the large public of cultural institutions. Different promotional material including user stories and short videos will be prepared and delivered during the project lifetime in line with the progress of the project activities.

Dissemination material will be produced in English. Each partner may translate the promotional material in its native language(s).

A set of advocacy papers will be produced on the basis of the results of WP7. These papers will be important to support consultation with stakeholders.

A publication, *Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe*, will be produced during the project, co-edited by COVUNI and SDU.

Task T8.4 Workshops and conferences (task leader: PROMOTER; Other participants: COVUNI, RMV LEIDEN, WAAG, I2CAT, SPK, KYGM)

RICHS will organise two international conferences on the topics addressed by the project (the first one will be organised in Rome, under the Italian Presidency of the EU in cooperation with Istituto Sturzo, which will be subcontracted by the Coordinator; and the final one will take place in Coventry).

The conferences will be devoted to present the project's outcomes and to illustrate the progress and advances made by the research; they will also include key note speech(es); the participation of EC representatives and social and economic experts, from both partner and non-partner countries, is planned. A Programme Committee will be set up in advance for each Conference and will agree keynote speakers, project presentations, demonstrations and poster sessions.

In addition, three workshops will be organised at month 6, 12 and 24, respectively in Barcelona, Ankara and Berlin, focusing on the contextual framework of the research, the context of change and the role of CH in the economic and social development in Europe.

RICHS representatives will participate in international conferences and will actively disseminate the project's communication material.

WP8 will spread information about the events organised by the project and participated in by the partners, through websites and mailing lists; it will also be responsible for the production of any *ad hoc* promotional material. The co-creation events and show-case delivered in task T4.3 will be advertised and promoted by WP8.

Task T8.5 Concertation (task leader: PROMOTER; Other participants: COVUNI)

The project team will present the project at meetings of other projects, at concertation events and at conferences at which other projects will be represented as well as at the concertation meetings organised by EC. RICHS will also seek to have other projects make presentations to its own workshops/conferences and at other meeting opportunities.

Where synergies emerge, areas of common interest will be identified for possible further exploitation to be formalised in specific cooperation agreements. Working and draft results will be shared among the participants in the concertation events. The RICHS partners will seek to enrich each others' results, and those of other projects, during all the projects' lifetimes.

Role of the partners

All the partners will be involved in the implementation of WP8, contributing the achievement of the outreach objectives of the project, meeting and talking with stakeholders, participating in public and specialist events, being ambassadors for the project in all the scientific and political activities they carry out in their daily work.

Practical operations related to online presence, production of promotional material, organisation of events and editing of publications are assigned as individual responsibilities to ensure the maximum effectiveness of the Workplan.

WAAG will work with the WP Leader to integrate the online platform developed in T7.2 with the project website.

Deliverables

D8.1 Website & Download Area (month 3; Lead partner: PROMOTER)

D8.2 Dissemination and Communication Plan (month 3; Lead partner: PROMOTER)

D8.3.1 Workshop proceedings-Barcelona (month 6; Lead partner: I2CAT)

D8.3.2 Workshop proceedings-Ankara (month 12; Lead partner: KYGM)

D8.3.3 Workshop proceedings-Berlin (month 24; Lead partner: SPK)

D8.4.1 International Conference Proceedings-Rome (month 18; Lead partner: COVUNI)

D8.4.2 International Conference Proceedings-Coventry (month 30; Lead partner: COVUNI)

D8.5 Publication, 'Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe' (month 30; Lead partner: COVUNI; co-editor SDU)

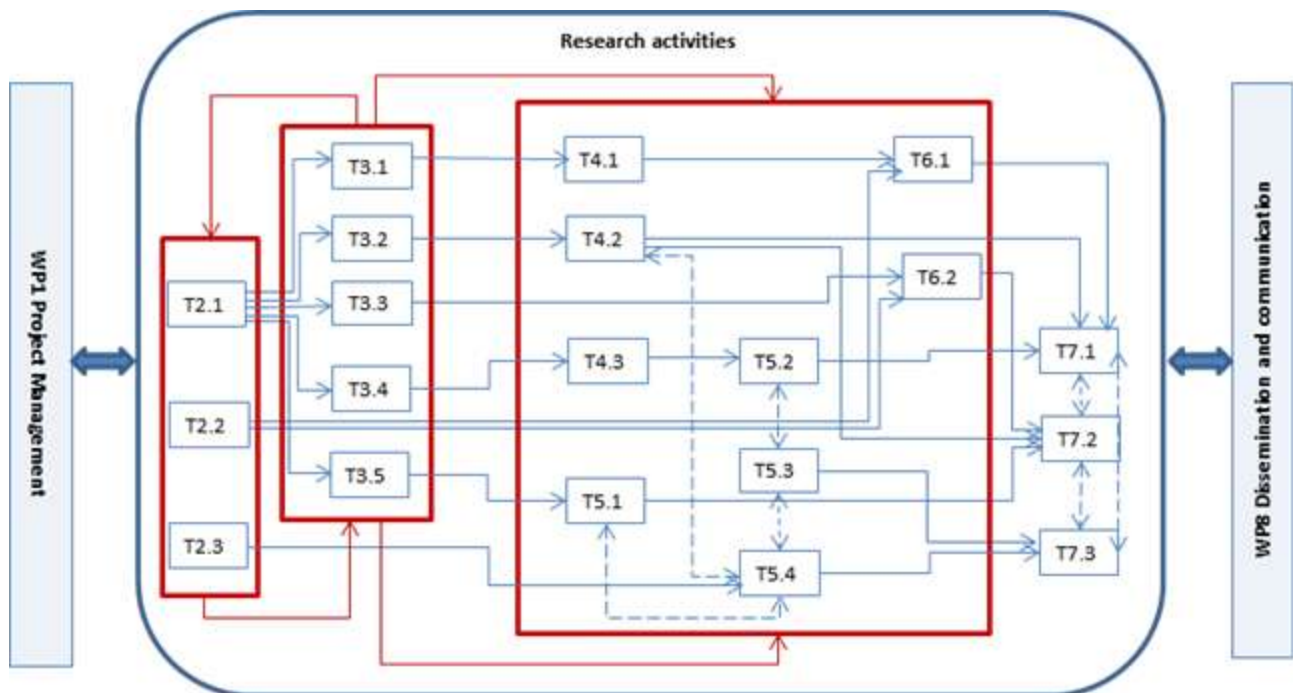
D8.6 Final Dissemination Report (month 30; Lead partner: PROMOTER; Other participating partners: all)

1.3.8 Table 1.3 e: Summary of staff effort

Participant no.	Participant short name	WP1	WP2	WP3	WP4	WP5	WP6	WP7	WP8	Total p-m
1-Coord.	COVUNI	13	3	7	7	6	6	2	6	50
2	ROSTOCK	1	1	6	4	8	0	1	1	22
3	RMV LEIDEN	0	1	4	6	2	0	1	2	16
4	WAAG	1	2	6	8	2	0	5	3	27
5	UNEXE	1	10	0	1	9	0	5	1	27
6	PROMOTER	2	4	0	2	0	3	3	12	26
7	I2CAT	1	7	4	0	2	6	1	2	23
8	SDU	1	1	0	0	15	0	4	3	24
9	SPK	1	1	4	4	2	8	1	2	23
10	KYGM	0	2	6	4	4	6	1	2	25
TOTAL		21	32	37	36	50	29	24	34	263

1.3.9 Graphical presentation of the components

In red, the iterative processes among Phase 1 (WP2), Phase 2 (WP3) and Phase 3 (WP4-WP5-WP6).



1.3.10 Risks and contingency plans

Risks	Probability	Impact	Mitigation
Operational			
Partner withdrawal	Low	Medium	It is considered that the partnership is robust enough in terms of its size, geographical coverage and complementarity of skills to sustain its project in the unlikely event that a partner has to withdraw from the consortium. Several partners know each other already from previous projects and this helps to increase the level of trust of the consortium.
Failure to meet the objectives of the project	Medium	High	Regular meetings and monthly progress reporting. The Advisory Group will also monitor progress.
Timescales over-running & budgetary issues	Low	High	Sound project management methods are in place and are the responsibility of the Coordinator. Clear responsibilities are allocated to WP Leaders and Task leaders for the coordination of activities at WP and Task levels.
Partners not fulfilling their obligations	Medium	Low	Clear outcomes, deliverables and milestones and contractual obligations are set in place to prevent this occurring.
Research			
The conceptual framework developed in WP2 does not fit with the requirements emerging from the research in the other WPs	Medium	High	An iteration process has been put in place between Phase 1, Phase 2 and Phase 3 to enable the revision of initial research outcomes on the basis of relevant subsequent research results
The geographical location and make-up of the partners does not allow for a balanced and reliable picture and analysis of EU CH	Medium	High	The project is highly-focused in its approach, recognizing that a complete picture of EU CH is impossible for a finite project. The location of the partners stretches from Northern Europe to the Mediterranean and covers partners from the CH sector to education, SMEs and state administrations. The consortium will ensure that the Network of Common Interest is encouraged to provide critical analysis of any significant gaps.
Not enough interest from other CH-related bodies is mobilised around the Network Of Common Interest	Medium	High	Letters of interest have already been provided by a very large number and range of organisations (see Annex 1). The outreach plans of the project will help to trigger wider interest and increase the number of associate partners. Networking with other projects will be formalised through a MoU.
The IPR framework developed in T2.3 does not reflect the current	Low	Medium	The task leader of T2.3 is a senior member of the Law department of the University of Exeter and has internationally-recognized expertise in the

legal regulations in Europe			field of IP and CH Other projects and EC initiatives have produced a range of relevant material, though not in consolidated form, which will contribute background information for the research.
Knowledge and data about the status of digitisation and digital applications used by memory institutions is difficult to obtain	Low	Low	Many RICHES consortium partners are widely experienced in the field, having been involved in digitization projects for over 10 years and are members of the most relevant initiatives on digitization of CH in the EU. They therefore have excellent contacts across the sector which will be of significant help in information-gathering. The Turkish partner has already participated in EC-funded projects on the use of digital technologies applied to CH and has good information channels.
The application of digital technologies to the performing arts is still at a relatively experimental stage; it may be difficult for the project to achieve the expected results in the planned time-frame	Medium	Medium	The partners involved in the research on the context of change in which CH is performed are highly experienced and have complementary expertise and skills: I2CAT has in-depth ICT knowledge COVUNI is providing researchers from the Performing Arts department who have worked for several years on the digital representation of dance.
The research on the interaction of CH with contemporary society does not yield adequate information/evidence to support verifiable and usable conclusions	Medium	Medium	The research is wide-ranging across many different sectors, thus increasing the likelihood of obtaining sufficient data for use in WP7. An historical and geographical approach is taken to the research, which will also exploit the conceptual framework developed in WP2 .
It is difficult to establish the planned relationship with the media in supporting the practice-research	High	Low	A broadcaster is to be subcontracted to the project in order to that the research on living media and media representation is delivered with the support of experienced and well-connected media practitioners.
The factors influencing digital CH transmission cannot easily be identified	Medium	High	The research is shaped around concrete case studies. In particular, with regard to digital CH transmission, the proposal's task T4.2 has already identified cases/areas to be researched.
The concept of co-creation is too vague and does not produce valuable results	Low	Medium	The research on co-creation is based on the planning, management and delivery of events in which end-users, institutional representatives and media have a pre-defined programme of work with clear assessment criteria.
Knowledge transfer cannot be achieved effectively	Medium	High	The RICHES KT work will use Living Labs methods, which are now being successfully used by many European organizations. Two RICHES partners are members of the Living Lab network.
The research on culture economics is unable to	Low	High	The research is focused on taxation and fiscal incentives, public-private initiatives and

gather enough quantitative and qualitative data to			geographic mapping. These concrete approaches will generate sound recommendations
The dissemination activities do not reach the targeted audiences	Low	High	<p>The WP Leader of dissemination has a very rich network of contacts with people and organizations involved in DCH for several years, all over Europe</p> <p>A range of different channels has been identified in the proposal's outreach programme</p> <p>Extensive use of social media will support and sustain the creation of the RICHES community</p>

2 Implementation

2.1 Management structure and procedures

2.1.1 Consortium structure and roles

The following figure shows an overview of the management structure.

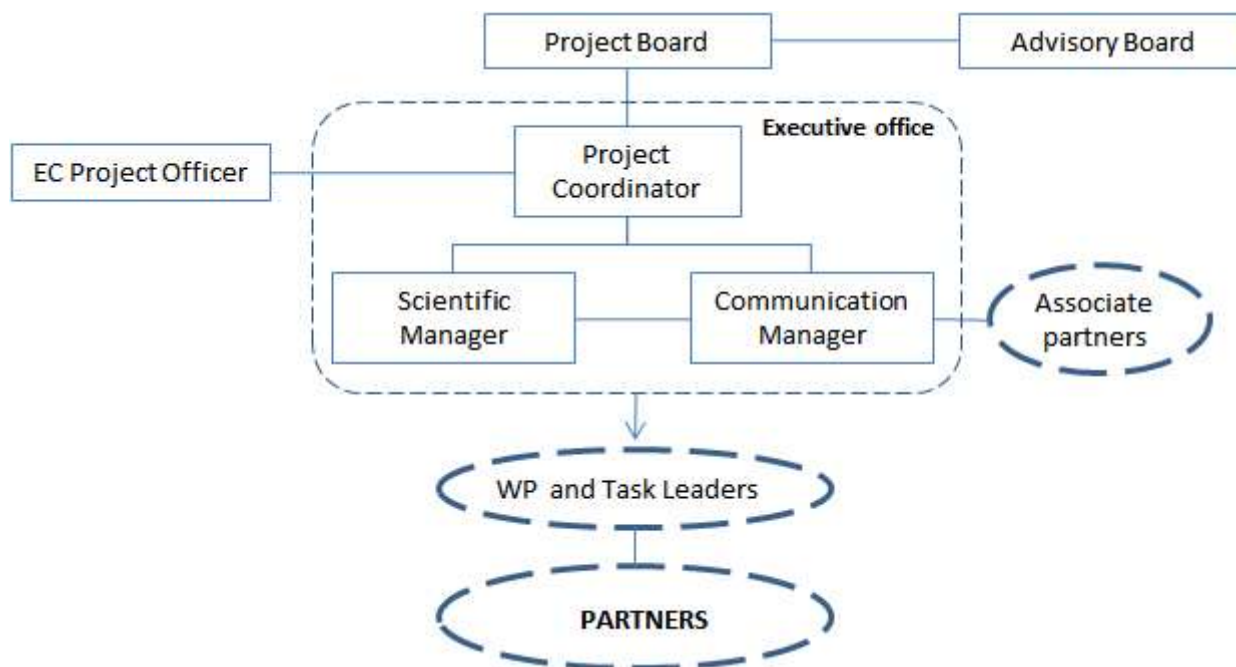


Figure 2: Consortium and project management structure

Consortium and project coordinator

The consortium is the sum of all the organisations involved in the execution of the project. The consortium is the body responsible for carrying out the project as defined in the contract with the European Commission. The consortium sends representatives to the **Project Board**, which is the main body for taking project-related decisions and is led by the coordinating beneficiary, COVUNI, which appoints a project coordinator. COVUNI was selected as coordinator due to its active role in the past years and its competence in coordinating RTD-projects at national as well as international levels. Each partner has to nominate one person who represents the partner in the consortium and who is able to make decisions on the project.

The **project coordinator** is bound by Project Board decisions and the contracts with the European Commission. His or her duty is to install and maintain proper means of project communication and reporting, and ensuring that the project objectives are met. Project documentation and management will be according to international professional standards. In all cases the project coordinator is responsible for taking appropriate measures if any project variances or problems occur or seem likely.

The consortium meets approximately each semester throughout the project in plenary meetings, as well as at the beginning and at the end of the project. During these meetings the project status is reported by the project coordinator and the WP-leader and decisions on any deviations from the plan are agreed. Virtual meetings about the WP/Task Leaders will take place more frequently to discuss and harmonise the progress of the project.

Executive Office

The project coordinator is supported in her/his duties by two dedicated roles, the scientific manager (appointed by COVUNI) and the communication manager (appointed by PROMOTER).

The scientific manager has a more internal view and is responsible for coordinating the tasks related to scientific research. S/he supervises the activities in the work packages and ensures compliance with the project plan and scientific objectives.

The communication manager has the same function for the dissemination and policy communication-related work packages. Her/his work is concerned with external issues and on the sustainability of project results.

Both cooperate with the project coordinator in the Executive Office; these roles provide a robust managerial structure to ensure the delivery of efficient and effective scientific work and far-reaching project results.

Work package leaders

The work is divided into eight work packages (WPs), as described above, and each is headed by a work-package leader (WP-leader) responsible for coordination of activities within the respective WP, similar to the project coordinator's responsibility for the project. The WP-leaders constitute the main force responsible for the production of deliverables in time and quality.

The WP-leaders are responsible for the coordination of work in their WPs so as to ensure that the deliverables and milestones are achieved according to the project plan. WP-leaders are supported in their coordination work by the Task-leaders. Neither WP-leaders and Task-leaders can be held responsible for the content and quality of the deliverables, which is the responsibility of the partners who are carrying out the work; however the latter must report any problems to the project coordinator immediately, so that measures can be put in place to deal with the, WP-leaders report directly to the project coordinator and attend consortium meetings.

Advisory Board

A small number of researchers with acknowledged expertise in their disciplines, and from organisations outside the consortium, will be invited to provide scientific advice to the project. This will be done on a voluntary basis, and in recognition of the value of the RICHS project. However, a some funds have been set aside in the resources allocated to the Coordinator for attendance fees of Advisory Board members. The list of proposed Advisory Board members will be agreed and formally approved by the Project Board at the kick-off meeting.

Network of Common Interest

In addition to the partners composing the consortium, a number of organisations, called **Associate partners**, will participate in the project activities on a voluntary basis and will sign a Cooperation Agreement with the project.

Both the partners, the Associate partners and others approached during the project constitute the Network of Common Interest, whose organisation and activities are regulated by the Terms of Reference for the Network of Common Interest (deliverable D2.2). The Network of Common Interest is dedicated to supporting the research of RICHS both during the project and after its conclusion.

2.1.2 Project management process

In functional terms, project management is seen as a process of the consortium which incorporates the project start, continuous project coordination, project monitoring and project close-down and if necessary the resolution of any project problems and variances.

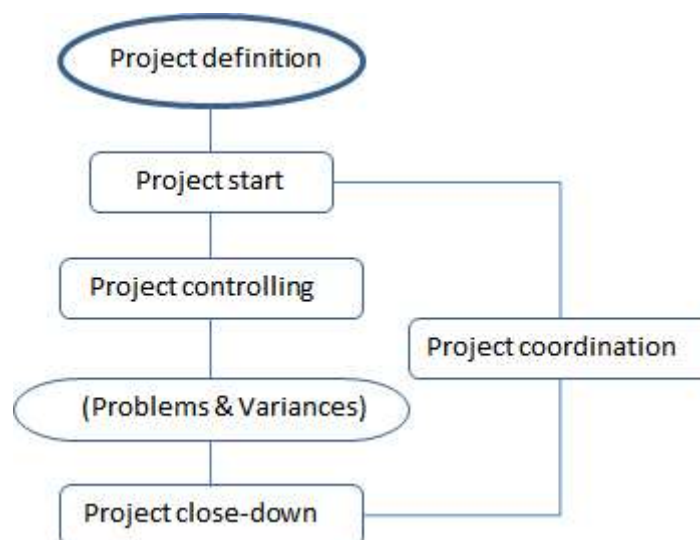


Figure 3: Project management process

It is the project coordinator's duty to implement this process and organize documentation, communication and coordination according to the standards and the illustration above.

The project begins with the Project start, including the kick-off meeting, definition of internal rules, set-up of necessary infrastructure and final appointment of the persons taking over the roles described in 2.2.1..

The infrastructure consists of a system to store project documents and sources, an online knowledge portal (a wiki) and email-lists.

The monitoring process will be managed on a monthly basis, starting with a call for task and work package reports, discussion of status in the group of WP-leaders and Task-leaders, define procedure for possible variances and close with a short note on possible changes and actions required.

Between these meetings there is regular - at least quarterly - and direct communication between the project coordinator, the scientific manager, the communication manager, the WP-leaders and Task-leaders, for monitoring purposes, when a milestone is reached, a deliverable or WP ready or when a significant variance from the plan seems likely.

The project coordinator is responsible for monitoring and oversight of the overall project performance. Each partner, WP-leader and Task-leader must deliver a regular report on the progress of deliverables, expenditure of resources and information which will be fed into the interim and final project reports. The current version of the project plan, contact details, meeting minutes and all other project reports will be made available online for the project partners. It is the project coordinator's duty to provide project reports and monitor overall progress within the process described.

All the deliverables are peer-reviewed internally by at least two partners not directly involved in the writing of the deliverable. The allocation of the peer reviews to the partners is decided at the kick-off meeting.

2.1.3 Communication structure, decision-making and conflict resolution procedures

The main communication instrument is the monthly monitoring meeting, which will take place on Skype, and make use of a desktop sharing tool. Participants are the project coordinator, the scientific and communication managers, the WP-leaders and the Task-leaders. This 2- to 3- hour meeting will have the following standard agenda:

1. Short tour around the "table"
2. Checklist of open tasks
3. Special topics to discuss (defined in the meeting)
4. Next steps in work packages
5. Date of next meeting

Meetings can also be called by the project coordinator, or where necessary if at least 50% of the project partners ask for a consortium meeting. Partners who are unable to participate may, with written authorisation, use proxies. If any urgent decision is needed at short notice, the project coordinator may organise a virtual consortium meeting as a telephone or online conference, provided that more than 50% of the project partners are able to attend.

A physical **consortium meeting** will take place about twice-yearly, at which the project management group, and at least one representative for each partner, will meet to monitor progress and also to work intensively on the work packages. The project coordinator, the communication and the scientific managers, WP and Task Leaders will take leading roles in these meetings.

Internal communication within the work packages will be led by the individual work package leaders and take place on a personal one-to-one basis, via email or group calls (phone or Skype). This communication will normally take place on an ongoing daily basis.

Project **decisions** will be taken at the level where they become necessary, typically inside tasks or work packages. Any changes, with consequences beyond the immediate level of the work packages and potential impact on deliverables, objectives, dates in this or other work packages, will be decided by the respective scientific or communication manager and project coordinator. If no consensus can be found at this level, the issue will be brought to the project level and the project coordinator will seek a decision from the Project Board.

The Project Board is the ultimate decision-making body within the project; each partner has one representative with a single vote – thus one vote per partner. Full consensus will be sought on any issues between those partners (or proxies) attending the meeting. If at least one partner rejects an issue, the group has to make a decision by simple majority of votes present (personally or by proxy). If outcome of voting is inconclusive (ie the same number of votes for and against) the decision will be delayed for up to 5 working days, in order to seek the vote of partners not present at the meeting. If the result is still inconclusive the project coordinator has a casting vote.

Where a conflict between two or more partners arises (on financial issues, issues concerning intellectual property rights or any other interest), the consortium will take the following steps to resolve the issues – each separate step will only be taken if the previous step fails to resolve the matter:

1. The project coordinator makes a recommendation on how to solve the dispute according to the project contract and with the aim of not jeopardising the project plan and its objectives.
2. The project coordinator calls all partner representatives of the consortium to a meeting to seek a simple majority in the consortium on a remedy that is acceptable to all partners. This meeting can take place virtually (telephone or Skype) or physically.
3. If no resolution can be found via Steps 1 and 2, Belgian law will be applied.

2.2 Individual participants

2.2.1 Coventry University - COVUNI, UK



Profile

Coventry University (CovUni) has an established regional, national and international presence, with over 13,000 students and 1,800 staff. Its School of Art and Design (CSAD) and its Faculty for Business, Environment and Society (BES) are collaborating on the RICHES project. With its trading arm, Coventry University Enterprises (CUE), CovUni has extensive experience in the delivery of EU-funded activity; FP experience dates from FP2; further European collaborative management experience from lead and partner roles is described below. Led by Coventry University's Director of Research, the historian Professor Neil Forbes, RICHES brings together different discipline experts with experience of working on international collaborative projects. CSAD has academic, practical and technological expertise ranging from crafts to digital archiving, dance analysis, screendance, digital library development, pedagogy in immersive environments and e-learning, public policy and the creative industries; BES and its Centre for Agroecology and Food Security (CAFS), provides outstanding expertise in human geography, tourism and cultural economies through its research theme on 'Food and Communities' led by Dr Moya Kneafsey. CAFS and has a track record of success in EU-funded projects, including in 2012 as partner in the successful FOODMETRES project. CovUni has considerable expertise in the interfaces between cultural heritage and digital technologies. It hosts Siobhan Davies Replay, the UK's first digital dance archive, developed by Professor Sarah Whatley and colleagues with funding from the Arts and Humanities Research Council (AHRC), which preserves, conserves and increases public access to valuable, often fragile resources associated with this important artist. CovUni recently won a major award from JISC (Joint Information Systems Committee) for the New Connections: THE BT e-Archive project, with BT and The National Archives, which is cataloguing, digitising and developing a searchable online archive of almost half a million photographs, reports, artworks and correspondence preserved by BT over the last 150 years. Recent CovUni projects include Shakespeare Byte-Sized, funded by the UK Technology Strategy Board, with Stratford-upon-Avon's Shakespeare Birthplace Trust (SBT) and Hewlett Packard, to digitise and support wide user engagement with the archive of unique materials held by SBT; the development of virtual environments and visualisation for Stratford's Virtual District programme; a project for the visualisation and physics of crowds of Romans in ancient Rome, on the Unity game development tool.

Role in the project

CovUni has embraced the potential of digital technologies to enhance users' experience of CH. Digital media offer the potential to challenge the 'democratic deficit' that may exist between the producers/curators (museums, archives, heritage and planning professionals) and consumers/users of cultural heritage and to explore ways of breaking down distinctions between the 'making' and 'using' of heritage. We have interest in the mapping of cultural networks, in heritage landscapes both physical and conceptual, and the social changes which inform them; in the management of archival content and the application of digital technologies to heritage, education and tourism contexts.

Key people

Neil Forbes Professor of International History at Coventry University. His research interests focus on the history of international political and economic relations in the nineteenth and twentieth centuries. He specialises in the study of the interwar years. He has published widely on the processes of financial stabilisation in Europe after 1918, Anglo-American relations and the rise of the Third Reich, and the interaction of foreign policy formulation and diplomacy with the commercial operations of multinational enterprise, banks and other business and financial actors. His research interests also include studying the impact of the World Wars in Europe in relation to conflict heritage, contested landscapes and memorialisation. He played a leading role in the EU Culture 2000 Project 'Landscapes of War', and co-edited the volume *Europe's Deadly Century: Perspectives on 20th-Century Conflict Heritage*. He is currently directing New Connections, the BT e-Archive, the £1 million heritage project in collaboration with BT plc. Neil Forbes is also Director of Research at Coventry University with a wide-ranging portfolio of

responsibilities. These include chairing the Research Committee with oversight of University research strategy and implementation, the delivery of programmes and services for research students and directing staff learning and development activities in research. He is also responsible for the governance of ethics and research integrity in the University. He represents the University on a number of external bodies and is Vice-Chair of the Modern Universities Research Group.

Moya Kneafsey BA, Pg.Cert., Ph.D Reader in Human Geography and Theme Leader on 'Food and Communities'. An experienced social science researcher, Moya has undertaken work on cultural economies, with a particular focus on rural tourism and 'alternative' food networks, such as local and regional food systems and community food projects. She has also worked on food quality and certification. She specializes in qualitative research methods, particularly working with communities, consumers and other stakeholders. She is currently leading CAFS' contribution to the FP7 Project 'FoodMetres' with responsibility for knowledge brokerage and case study work. Recently, she co-authored research investigating consumer perceptions of food security in the UK. She has published 3 books and over 40 papers/book chapters and since 1997 has been involved in managing and delivering research and consultancy projects to the value of over £1 million.

Martin Woolley MDesRCA PhD, Associate Dean of CSAD, FRSA FDRS MA in Furniture Design (Royal College of Art, London), PhD entitled 'Design, Product Identity and Technological Innovation' 1983. Fellow of the Design Research Society and Fellow of the Royal Society of Arts. Extensive project management experience (e.g. Principal Investigator - AGORA, EU Fifth Framework project (lead and successfully completed by University of the Arts London). International research adviser (e.g. Universities in Denmark, Hong Kong, Finland and Australia). Over 100 publications including book chapters, journal and conference papers. Recent publications have focused on innovative craft relationships with manufacturing companies, with particular reference to niche and luxury goods industries. Experience of qualitative and quantitative research methods, management and organisation research, theoretical modelling of craft and craft-based industries. Leads the Making, Materials and Manufacturing Research Group (3MRG) at CSAD. Membership of UK government research panels and Councils (including the Arts and Humanities Research Council, HEFCE RAE panels 1992 and 1996). Executive member of several research/educational bodies e.g. chair of the Design Education Association (DEED) and Council member of the Design Research Society. Extensive international experience of PhD supervision and examination in design and craft related research areas.

Sarah Whatley BA PhD is Professor of Dance and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research is primarily focused on the interface between dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance practices. She is Editor of the Journal of Dance and Somatic Practices and is on the Editorial Board of the International Journal of Screendance; she has published in many Journals and has a number of book chapters.. She is a member of the AHRC Peer Review College, the International Education Workgroup for The Forsythe Company's Motion Bank project and is Consultant: Digital Environment for The Routledge Performance Archive. She led the AHRC-funded Siobhan Davies digital archive project and was Co-I on the AHRC-funded Digital Dance Archives project with the University of Surrey. She led the JISC-funded D-TRACES project, is part of the AHRC-funded Screendance network and is now beginning another AHRC-funded project that will explore the relationship between dance, disability and the law.

Selected EU-funded projects

ALICE -Adaptive Learning via Intuitive/Interactive, Collaborative and Emotional systems, FP7 RTD, 01-Sep-10
FP7 ENSEMBLE, Framework 7 RTD, 01-Sep-10

GALA - Games and Learning Alliance, FP7 RTD, 01-Oct-10

EFFMIS, INTERREG, 01-Nov-10

DAPHNE III PROJECT - COMMUNITARY EMBRACE - ICEBERG project, DAPHNE 3, 25-Jan-11,

EEN – Enterprise Europe Network, CIP 01-Jan-11

DigiBIC – Delivering New Technologies for Creative Industries, FP7 01-Dec-2010

CLUSTER 2020 – European Creative Industries Alliance, ICT-PSP-CIP 01 –Dec-2011

NEW CONNECTIONS: THE BT E-ARCHIVE, JISC Large Capital Grant November 2011

IN-VISIBLE DIFFERENCES - Dance, Disability and the Law, AHRC Large Grant May 2012

FOODMETRES – Food Planning and Innovation for Sustainable Metropolitan Regions FP7 24-Oct-12



2.2.2 Hansestadt Rostock - ROSTOCK, Germany

The City of Rostock is the municipality's administrative body. With more than 200,000 inhabitants, Rostock is the largest city in the State of Mecklenburg-Vorpommern. It has extensive previous experience, as well as currently running activities, in EU projects, e. g. in the fields of urban planning, infrastructure and environment. As this project will involve the Department of Culture and Monument Preservation Rostock and the Museum of Cultural History Rostock, we focus on these two institutions here. The Department of Culture and Monument Preservation has gained experience as a partner in EU projects with a focus on Cultural Heritage, Re-Use and Marketing. Through its work as a Monument Protection authority, the department is involved in many maintenance, transformation and renewal processes related to cultural monuments. Ahead of the 800th anniversary of the City of Rostock, a listed historical building will be restored, where, among other activities, new urban history exhibitions will be shown.

Role in the project

We would be very pleased to interlink our work on running projects such as the work on the new urban history exhibition and other projects oriented to the city anniversary in 2018, with the RICHES project work. Here, we can absolutely refer to experience with the conception and implementation of exhibitions. There is an enormous interest in new visualization and archiving opportunities. Our second focus is the management of consultation and inclusion processes on the future of cultural monuments, (transformed) utilization opportunities and cultural branding processes.

Key people

Thomas Werner

Acting head of the Department of Culture and Monument Preservation Rostock, born in 1966, studied Culture and Education Management at the University of Economic and Politics Hamburg, has worked at the city administration Rostock since 1989, work in the context of Cultural Heritage and Memory, particularly in fields with conflict potential such as the aircraft industry during World War II and aircraft industry, Management of historical-cultural policy working team at the local level, currently: "Memory of the riots in Rostock-Lichtenhagen 1992"

Dr. Steffen Stuth

Head of Rostock's Museum of Cultural History, Head of the Museums Association Mecklenburg-Vorpommern, Member of the Standing Conference of Museum Commissioners in the States, Teaching assignment at the University of Rostock, Born in 1970, studied medieval and modern history, regional history and German language and literature at the University of Rostock, has worked at the State Museum Schwerin and at the Museum of Cultural History Magdeburg, Museum of Cultural History Rostock since 2001. Numerous publications on German and Mecklenburgian history and on Rostock's urban and cultural history; Expert and member of the Steering Group in the 'HansaLinks' project.

2.2.3 Stichting Rijksmuseum voor Volkenkunde – RMV LEIDEN, The Netherlands



Profile

With its 200,000 objects and 500,000 new and old media, the National Museum of Ethnology (NME) in Leiden, the Netherlands houses global ethnographic and archaeological collections of top-level quality. The museum fulfils a unique role in society by facilitating knowledge about these collections and cultures from around the globe and by maintaining its collections, making new acquisitions, doing research on the collections and by preserving them in pristine conditions for the Dutch nation state. Our collections include some of the world's most important collections on 19th and 20th Century Japan, Indonesia, Oceania, Amazonia (Surinam and Brazil), China, Africa and the Arabian Peninsula. We are considered a key player in the international field of ethnographic museums and are actively involved in diverse EU, Asian, African, Oceanic and American networks.

Role in the project

NME aims to share the heritage it was entrusted to keep and the knowledge it generates about that heritage with as wide an audience as possible. In 2012 the NME celebrated its 175th anniversary and we aim for the museum to be better equipped than ever to face the ever more globalized and networked decades before us. We tend to be front-runners in developing cooperative ways of operating with both national and international stakeholders and enjoy making use of digital and social media for those purposes. Projects such as the Virtual Collections of Masterpieces (VCM) developed within the framework of ASEMUS, and Roots2Share exemplify our involvement in these kind of projects. Within RICHES the NME is a co-organiser of the project. In this regard, the museum will take part to all the scientific activities, as well as in the preparation and execution of the co-creation sessions with stakeholder communities. It will also contribute to the organisation of the educational and awareness-raising activities/events foreseen in this project.

Key people

Laura Van Broekhoven

Dr. Laura Van Broekhoven (1972, Leuven, Belgium) is Chief and Senior Curator at the National Museum of Ethnology (NME) in Leiden and Associate Professor of Archaeology at Leiden University. Her current museological research interests include the postcolonial praxis, Sharing Curatorial Authority and Museum Futures while her academic research topics focus on Maya oral history, Mixtec indigenous market systems and Nicaraguan cultural heritage. She is an active member of diverse national and international committees and networks and over the course of her career she has curated several exhibitions and authored numerous books and articles.

Jos Taekema

Jos Taekema is manager of the National Museum of Ethnology (NME) project agency. Coming from a mixed background in cultural heritage and ICT (Art and Archaeology of South and Southeast Asia as well as systems and information analysis), he coordinated the thesaurus project of the Dutch ethnological museums from 1992 to 1999. This was followed by an eight year period as director of Digital Heritage Netherlands (DEN). In his current role as Chief Information Officer at the NME Jos is working on the improvement and innovation of the museum's information services and project management. One of his responsibilities is the project management of ASEMUS' Virtual Collection of Masterpieces project.



2.2.4 Stichting Waag Society - WAAG, The Netherlands

Profile

Waag Society is a Dutch institute for Art, Science and Technology. The organisation aims to develop creative technology for social innovation. Waag Society has one of the oldest and largest independent Media Labs in Europe and is linked, both locally, nationally and internationally, to a large network of people and organisations in the scientific, creative and artistic community. Founded in 1994, Waag Society has its roots in the Digital City (1994): the first online Internet community in the Netherlands, which aimed to make the Internet available for the public. In close co-operation with end-users Waag Society develops technology that enables people to express themselves, connect, reflect and share. Next to this the institute hosts events in its historic location De Waag in the medieval centre of Amsterdam and plays an important role in debates on technology and related issues like trust, privacy and intellectual property rights. Its projects have won numerous prizes for their visionary perception of the technological needs in society. Waag Society has extensive experience with both cultural heritage projects and institutions. Recently, Waag Society developed the MuseumApp in cooperation with Amsterdam Museum and 7scenes. The Museum App is a GPS based, location aware heritage platform, in which museums can create their own multimedia city tours and location based games: connecting history and current events to locations in the city in an interactive and fun way, allowing the users to be the curator of their own experience.

www.museumapp.nl.

Role in the project

Waag Society's role in the project focuses on 'living heritage'. The first goal is to gain thorough understanding on the relationship between 'living' or contemporary media in relation to what is formally considered cultural heritage. This results in a new bottom-up perspective on contemporary heritage and illustrations of contemporary non-museum objects, videos and stories that are relevant to bi-cultural young people and ethnological museums. Secondly, as a result of 3 co-creation sessions, Waag Society defines novel directions (good practices and scenario's) for museums in relation to cohesion (WP4). Finally, Waag Society develops an online publication (toolkit) for a co-creation method for living heritage strategies. The toolkit provides museums with very practical (hands-on) ways of participation, dialogue and interaction with new audiences via digital channels (T7.2).

Key people

Dick van Dijk is Creative Director at Waag Society. Dick has particular responsibilities for creating interactive concepts, strategizing (and realizing) user involvement and monitoring the development of Waag's prototypes and products. He is interested and experienced in the crossover between virtual and physical interactions, in creating a narrative space, a place for imagination.

Janine Prins is researcher in residence at Waag Society. Janine is filmmaker and Professor of Visual Anthropology at Leiden University. Janine has a personal and professional affinity and experience with the subject of cultural diversity.

Karien Vermeulen is project developer at Waag Society's urban Reality Lab. She studied psychology at the Vrije Universiteit and International Relations at the Universiteit van Amsterdam. Over the last 8 years, she gained experience and developed innovative projects at the intersection of youth, education, participation and ICT.

2.2.5 The University of Exeter - UNEXE, UK

Profile

Exeter is a top UK university which combines world leading research with very high levels of student satisfaction. It is one of the UK's most popular and successful universities with campuses in Exeter, Devon, and near Falmouth in Cornwall. The University also has Project Offices in Shanghai, Beijing and Bangalore. Students and staff enjoy some of the finest campus environments in the UK. The South West counties of Devon and Cornwall boast an unrivalled mix of city life, countryside and coastline. Exeter is a member of the Russell Group, which represents 24 leading UK universities committed to maintaining the very best research, an outstanding teaching and learning experience and unrivalled links with business and the public sector. Russell Group universities play a major role in the intellectual, cultural and economic life of the UK and have an international reputation for the high quality of their research and teaching. In an increasingly global higher education market, they attract the very best academics and students from around the world, as well as investment from multinational, research intensive businesses. Exeter is ranked 10th out of more than 100 UK universities in the Times league table. It was the 2007/08 Times Higher Education University of the Year. The Sunday Times rates Exeter in 7th place and in 2012 named Exeter 'Sunday Times University of the Year 2012/13'. Exeter is one of the top 200 universities in the world according to the Times Higher Education's World University Rankings. The University has significant experience of participating in and managing international research projects, and currently participates in around 100 Framework Programme 7 projects. The portfolio includes the coordination of 8 FP7 Collaborative research projects, hosting 14 Marie Curie fellowships (IEF, IIF, IOF), 4 IRG/CIGs, participating in 10 Marie Curie Initial Training Networks (one of which Exeter coordinates) and 7 IRSES programmes (four of which Exeter co-ordinates), and hosting 12 ERC grants. Thus there is considerable experience and expertise available for the participation in, management and delivery of Framework Programme projects at the scientific, administrative and financial levels.

Role in the project

The College of Humanities within the University of Exeter carries out excellent research and teaching across a number of related disciplines. Our areas of expertise include Archaeology, Classics and Ancient History, Drama, English, Film Studies, History, Modern Languages, Theology and Religion, and Visual Culture. The University's Humanities and Social Science (HASS) Strategy builds on our research excellence to combine six interdisciplinary themes, all priority research areas where Exeter can demonstrate world-leading excellence. These include Medical humanities; Science, technology and culture; Environment and sustainability; Global uncertainties; Societal and lifestyle shifts; Identities and beliefs. The University also has an Arts and Culture Strategy which celebrates the University's outstanding contributions to arts and culture in Devon and Cornwall. Charlotte Waelde, the lead EXEUNI researcher in RICHES, has a specific expertise in digital copyright and an interest in developing further work and new understandings of the role of copyright within the European digital CH arena.

Key people

Charlotte Waelde LLB (Hons); DipLP; PhD, Professor of Intellectual Property Law, University of Exeter. As a researcher, her research focuses on the intersection between intellectual property in general and copyright in particular and changing technologies. She examines changes in the law and practice wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities. Her work explores ways in which the law may be better calibrated to meet the needs of stakeholders. Her work is necessarily international in nature, but also has strong comparative, European and domestic influences appropriate to the subject areas. She has been involved in many funded projects: she was co-Director of the Edinburgh research Centre SCRIPT from 2002-2012; led the network, Music and Dance: Beyond Copyright Text? and is co-I on the project Invisible Difference: Disability Dance and the Law all major AHRC funded projects. She was also CoI for the ESRC and ESPRC funded Digital Curation Centre at Edinburgh. She is chair of the Intellectual Property Office Copyright Research Expert Advisory Group.

2.2.6 Promoter srl - PROMOTER, Italy



Profile

Promoter S.r.l. <http://www.promoter> is an SME based in Pisa; it was founded in 1996, bringing together competencies and experiences in the areas of information and communication technologies, multimedia innovation, business promotion and project management.

Promoter has extensive experience in the management of EU projects, having been involved in many projects since the early 1990s. Currently, Promoter is contributing to the following EU projects in the domain of digital cultural heritage: CULTURA (FP7-ICT), DC-NET, INDICATE, DCH-RP (FP7-e-Infrastructures), HARMO-SEARCH (FP7-SME), EUROPEANA PHOTOGRAPHY, LINKED HERITAGE and EAGLE (Europeana family).

Software development, system design, technology transfer, academy/industry collaboration, business architecture, consultancy and project management represent the main expertise of the company. Promoter operates in several fields, including technical development of ICT platforms and web-design, multimedia production, electronic and web publishing, corporate consulting, dedicated online services for the promotion of culture and tourism. Prestigious Culture and Research Institutes as well as private enterprises in Europe and worldwide have engaged Promoter as technical coordinator and consultant to assist their projects to improve innovation.



In the last year, Promoter launched digitalmeetsculture.net, the platform addressed both to professionals and general public: to people working in the sector of arts and cultural heritage, who are interested in digitisation process and technologies (e.g. museums and libraries managers, and technology experts), people interested in the creative uses of the digital art (e.g. artists, photographers, performers, art critics, etc.); people belonging to the educational sector (e.g. teachers, students, vocational trainers) and also general users who want to be informed and up-to-date on these matters.

Digitalmeetsculture is an online magazine that provides information, resources and articles about the encounter of the digital technologies with the cultural heritage and the arts. The portal is growing very rapidly and it already counts more than 30,000 visitors in one year and more than 300 registered users. The platform also provides a useful tool for the dissemination of digital cultural heritage projects: by giving wide visibility to the projects' activities and achievements, by adding depth to its subjects through interviews and related articles, and by offering a repository service for the projects' results.

Role in the project

Promoter will appoint the communication manager, contributing to the internal and external communication of the project. It will cooperate with the Coordinator to support the communication among the partners, developing the project website and repository of documents. It will coordinate the set-up of the Network of Common Interest and will lead the task about public-private-partnerships. Promoter will lead the Dissemination WP8 and will cooperate to the outreach of the project with its communication platform www.digitalmeetsculture.net.

Key people

Antonella Fresa, ICT expert, working on European cooperation projects and policy development frameworks. Member of the Concertation Table of the Italian Ministries of Culture and Research, concerning the implementation of the Joint Programming Initiative on Cultural Heritage. Currently she is technical coordinator of LINKED HERITAGE, DC-NET ERA-NET, INDICATE, EuropeanaPhotography, and DCH-RP. Formerly she was technical Coordinator of MINERVA series and MICHAEL series. Since 2002 advisor of the Italian Ministry of Cultural Heritage and Activities. Project Officer at the European Commission between 1999 and 2002. Previously: policy advisor for the High Technology Network of the Tuscany Region, advisor to Italian and European organisations in the area of electronic publishing, e-learning, online services and applications. Product manager at Tower Tech; researcher at Olivetti.



2.2.7 Fundacio Privada I2CAT, Internet I Innovacio Digital a Catalunya - I2CAT, Spain

Profile

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

Role in the project

The i2CAT Foundation is organised into different sectoral Clusters, Areas and Units. The Audiovisual Unit (AU) is a joint R&D department formed by i2CAT and UPC that works on different key research areas related to the technologies used in the Media, Culture, Education and Tourism industries, among others. I2CAT is leading WP2, in which the conceptual framework of the project is established. Further, the AU will participate to RICHS supporting the case study on virtual performances (task T6.2).

Key people

Artur Serra i Hurtado (Alacant, 1954) is Deputy Director of the i2CAT Foundation and Research Director at Citilab (Catalonia, Spain). He got the Ph.D. in Cultural Anthropology in the Universitat de Barcelona in 1992, after completing a three years fieldwork at Carnegie Mellon University, doing an ethnographic fieldwork about the “Design Culture” of this American university, specially its School of Computer Science. During last decades he has focused in the convergence of media, Internet and people with projects like Opera Oberta, Megaconference, Dancing Q, Cultural Ring, and other developed in collaboration with Liceu de Barcelona, GEANT, Internet2, Cinegrid, KAIST, CANARIE, RNP from Brazil and other institutions globally.

Dr. Serra is a founding member of European Network of Living Labs, and organizing public-private-citizens partnerships fostering open innovation projects in Spain, like Citilab, inaugurated in 2007. This center is becoming an international reference in engaging digital innovation processes with citizens.

Sergi Fernandez is Engineer in Computer Science and Master in Artificial Intelligence by the Technical University of Catalonia since July 2007. He developed his final degree thesis over automatic ontology construction and worked in the Natural Language Processing Group until his incorporation into i2CAT in May 2008. Since then, he has given support to the coordination of i2CAT audiovisual unit leading the participation of i2CAT in different national and European RDI projects. Since July 2012 he is the Head of the Audiovisual Unit of i2CAT and his team is currently participating in several European RDI projects.

Mercè López is Head of Projects at the Audiovisual Unit of i2CAT. Degree in Art History (Universitat Autònoma de Barcelona), degree in Archaeology (Université de Toulouse, France) and Master in Museology and Cultural Heritage Management (Universitat de Barcelona). Having worked over the last 10 years for museums, archives, libraries, art companies and the Catalan government, joins the i2CAT Foundation in October 2010 to coordinate projects where cultural heritage meets technology. Actually she is Head of Projects for the Cultural and Tourism sectors and Business Development manager.

2.2.8 Syddansk Universitet - SDU, Denmark

Profile

The University of Southern Denmark is a research and educational institution with deep regional roots and an international outlook. The university comprises five faculties – Humanities, Science, Engineering, Social Sciences and Health Sciences. Approximately 1,200 researchers are employed and approximately 18,000 students are enrolled. SDU is the youngest Danish research university, where research, teaching, communication and transfer of knowledge are grouped into five academic faculties: the Faculty of Humanities, Natural Science, Social Science, Health Science, and Engineering. The Department of Business and Economics is part of the Social Science faculty and is involved in the RICHS project through Karol Jan Borowiecki and his research partners. At the department there is a strong tradition for high-quality research and teaching within the fields of economics and business. This is demonstrated through numerous publications in leading international journals, as well as through the education of highly valued candidates at the Bachelor, Master, and PhD level. The research covers both theoretical and empirical subjects, but the use of economic theory and quantitative methods are prevalent throughout all research activities. Approximately 70 people from 15 different countries currently work at the department plus a number of external teachers.

Role in the project

SDU brings to the RICHS project the required skills and experience in conducting high quality applied research based on large databases. This is conducted in accordance with economic theory and by the employment of quantitative methodology, such as mathematics, statistics, econometrics and computer science. At SDU access to the latest quantitative data analysis software is available, as well as access to various data sets containing records related to cultural heritage and measures of the extent and role of digital technologies. SDU has also the necessary knowledge on European fiscal issues related to cultural heritage as well as public and private support to the arts sector and cultural industries. Influential research on European taxation issues, albeit not related to culture, has been conducted by researchers affiliated with SDU.

Key people

Dr. Karol Jan Borowiecki is an Assistant Professor at the Department of Business and Economics at University of Southern Denmark. He holds a PhD in Economics from Trinity College Dublin and a MA in Economics and Finance from University of Zurich. He conducts applied research on a range of topics related to cultural, urban and public economics. He has studied the determinants of artistic productivity, extent of geographic concentration and migration patterns of creative individuals across Europe, as well as the role of history on contemporary demand for cultural goods and services. He has published in peer-reviewed international journals such as *Journal of Urban Economics*, *Journal of Cultural Economics*, *Urban Studies* and *European Review of Economic History*. His studies have been awarded the ACEI Presidents Prize for Best Paper (Copenhagen, 2010) and the First Prize Award at European Science Days (Steyr, 2009). He has co-organised several workshops and seminars in cultural economics (e.g. the European Workshop on Applied Cultural Economics, 1-3 September 2011, Dublin), which result in an established network with cultural economists across Europe. As a public speaker he spoke recently on "Clustering and creativity in cities" in Maribor, Europe's Capital of Culture, and on "Culture and urban development" in Oviedo.

Selected projects (as partner):

INTERQUALITY – FP7 HEALTH-2010

KNOWSEAS – FP7 ENVIRONMENT- 2009

RECOWOE – FP6 NoE – 2006



2.2.9 Stiftung Preussischer Kulturbesitz - SPK, Germany

Profile

The Foundation is one of the world's major cultural organisations. The Staatliche Museen zu Berlin (National Museums in Berlin), the Staatsbibliothek zu Berlin (State Library), the Geheimes Staatsarchiv (Secret State Archives), the Ibero-Amerikanisches-Institut (Ibero-American Institute) and the Staatliches Institut für Musikforschung (State Institute for Music Research), all with their origins in the collections and archives of the State of Prussia, are linked to form a close network for cultural transmission. From the beginning it was scholars and artists rather than princes and kings who gave the collections their distinctive profile. Although individual treasures such as the world-famous Pergamon Altar or the bust of Nefertiti draw the attention, the encyclopaedic range and ordered structure of the collections as a whole reflect an all-embracing interest in research and education. The preservation and care of the collections, their structure and development, and the continuation of academic and scientific research form the basis for a mediation of cultures with a mission to encourage learning and understanding between different peoples. The Foundation embodies the shared governmental responsibility for culture in Germany. The Federal Government and the sixteen individual states share the legal and financial responsibility, a living manifestation of constitutional reality. The Institute for Museum Research is one of two Research Institutes attached to the Staatliche Museen zu Berlin. The major tasks of the Institute are research and documentation for and on all museums in Germany. The "Institut für Museumsforschung (IfM)" (= Institute for Museum Research) is the only institute who has to work for all German museums. It is involved in standards development relating to digitisation, e.g. the harvesting format "lido" for museum data as well as coordinating a working group on terminologies in German museums, supporting museums in providing access to their collections. The Institute also monitors the development of the whole museum sector in Germany, conducts surveys on all German museums including annual statistics, visitor research etc.

Role in the project

SPK will offer to RICHES its network of cultural institutions as source of information and knowledge for the research. SPK brings also in RICHES a long lasting and acknowledged expertise on digitisation and transmission of CH. In RICHES, SPK will lead WP6 where case studies are developed as the practical basis for the development of recommendations, reports and resources in WP7.

Key people

Prof. Monika Hagedorn-Saupe studied mathematics, sociology, psychology, and education at the Ruhr-Universität Bochum, at Kings College London, and at the Freie Universität Berlin. Since 1985, she has been a staff member of the Institut für Museumsforschung (Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz), overseeing the annual statistics of all German museums. Since 1994, she has been Head of the department "Visitor-related museum research and museum statistics", is responsible for several European projects and acts as the Deputy Director of the Institute. Since 2007 she is a member of the Board of the German Museum Association, since 1997 she chairs the Special Interest Group on Documentation (Fachgruppe Dokumentation) in the German Museum Association (Deutscher Museumsbund e.V.). She chairs the information Centres Working Group in CIDOC, the documentation committee in ICOM. In 2001, she was nominated from the German Federal government to participate in the European NRG (National Representatives Group on Digitisation in Culture) and is now a member in the MSEG. She is Professor in museology at the University of Applied Sciences HTW in Berlin/Germany and teaches visitor research.

Dr. Stefan Rohde-Enslin studied ethnology and political science. He is a member of staff of the Institute for Museum Research, State Museums in Berlin responsible to support museums in questions of digitisation and long term preservation of digital data. For many years Dr. Rohde-Enslin worked in the historical photo archives of the Rautenstrauch-Joest Museum of Ethnology, Cologne. Dr. Rohde-Enslin was involved in a project entitled, "Digitisation of Photographic Collections in German Museums". The URL for this project is: www.sepiadigital.de. Another professional interest of Dr. Rohde-Enslin is the gathering of information pertaining to historical collections of photographs housed in German cultural organisations (www.fotoerbe.de) He supports museums in developing new skills to publish their collections online.

2.2.10 Türkiye Cumhuriyeti Kültür ve Turizm Bakanlığı - KYGM, Turkey

Profile

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

<http://www.kultur.gov.tr> - <http://www.kygm.gov.tr> With particular regard to European projects and digital cultural heritage, the General Directorate of Libraries and Publications participated in the INDICATE project with a special contribution to the case study on the use of the e-infrastructures for digital preservation of cultural heritage data; as part of the project, it hosted a workshop on digital preservation and the final conference in Ankara, with participants from all over Europe and the Mediterranean region.



Role in the project

The Turkish Ministry of Culture and Tourism – General Directorate of Libraries and Publications is responsible for the libraries-related research of the RICHES Project which mainly focuses on cultural heritage within Europe. The main focus is on the sociological aspects of library usage, including libraries' users, their needs, digital world vs. libraries.

The partner will also participate to the research on the use and re-use of built environments with the case study on the Hamamonu District in Ankara. For this, the Directorate will establish cooperation with the other concerned Directorates in the Ministry.

Key people

Hasan Bahadır AYDINONAT: Bahadır Aydinonat graduated from Hacettepe University Department of Information Management in 2001. He worked as a sales manager assistant in Hema Makina Company between 2002 – 2003. He worked at Baskent University Library Automation Department from 2004 to 2009. Between 2010-2012 he was the Turkish representative for the Indicate project. Now he works for the Ministry of Culture and Tourism in Libraries and Publications Directorate as an expert. Areas of interest are: ICT, e-libraries, Cultural Heritage.

Hakan Koray OZLUK: Hakan Koray OZLUK graduated from Hacettepe University Department of Information Management in 2001. He got his Master's degree, on user needs, at Ankara University Department of Information Management in 2006. He had worked in a search engine provider as a content editor from 2000 to 2002. He has worked for the General Directorate of Libraries and Publications at the Ministry of Culture and Tourism since 2002. He was the technical coordinator for the Turkish Culture Portal Project in 2010 – 2012. He was the Turkish representative of the Indicate project between 2010-2012. Areas of interest are: library automation systems and e- culture.

2.3 Consortium as a whole

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

The 10 partners come from six European countries: Denmark, Germany, Italy, the Netherlands, Spain, the UK and one associate country, namely Turkey. These countries represent a wide range of organisations and their countries offer a spectrum of different national policies and programmes for CH. Italy and Turkey, notwithstanding different national policies, have a clear central organisation. Germany, Spain and the UK have a federal organisation, where the authority for CH is not at country level, but instead mostly with the Landers, Regions and national authorities, as opposed to 'state' authorities, in the case of the UK. In Denmark and the Netherlands, the development of CH policies and the management of CH programmes are mostly delegated to the national institutions.

Alongside the address to balancing national/regional dimensions, the range of necessary research disciplines has been considered. Major established academic research institutions are engaged in the RICHES project from SSH and arts disciplines including: history, human geography, law, economics, digital archiving, crafts and design, dance and performance.

The consortium includes representatives of public administrations at city level (Rostock) and at regional level (I2CAT, which is a Foundation of the Region of Catalonia), as well as cultural institutions representing both complementary and different approaches to the curation and promotion of CH, ranging from innovative museum of ethnology (RMV LEIDEN), institute for art, science and technology (WAAG), and one of the most important groups of globally-recognised museums (SPK).

Several partners are currently – and have been for several years - members of projects related to digital CH. In several cases, they have been/and still are partners together, which reinforces the cohesiveness of the consortium. Examples are the Minerva⁷⁷ and Michael⁷⁸ series, supporting the National Representatives' Groups for digitisation of CH (transformed in 2007 into the Member States Expert Group established by EC) and the Linked Heritage⁷⁹ cross-domain Best Practice Network for Europeana.

Finally, the private sector also has an important role in RICHES with the significant participation of Promoter, an Italian SME involved since 2002 in developing innovation processes for CH at regional, national and international level. Promoter acts as technical coordinator of a number of highly-relevant European initiatives in digital cultural heritage; and is currently also engaged in practical cooperation initiatives with a pan-European network of Ministries, national agencies and cultural institutions.

In terms of competences, the 10 partners cover the whole value-chain underlying RICHES: policy and strategy makers, SSH multidisciplinary research centres, cultural and commercial institutions involved in CH developments. The role of the partners has been designed to be balanced and appropriate for the execution of the work. The Coordinating partner (COVUNI) has the authority and competence to lead the project, as it has already successfully demonstrated in other international initiatives.

The 10 partners are complemented by 29 Associate partners from 18 countries, in addition to the 6 partners' countries (ref. to previous section 2.2.11 for the complete list and to the Annex for copies of the letters of support).

The consortium's European geographic spread is considerable, ranging from Scandinavia to the Mediterranean. The involvement of the Associate partners increases the project's coverage greatly.

2.3.1 Associate partners

In order to enhance the pan-European dimension of the RICHES project and given the highly-focused nature of the research project, the consortium has invited a number of cultural, governmental and research organisations to participate in the project as Associate partners.

⁷⁷ www.minervaeurope.org

⁷⁸ www.michael-culture.org

⁷⁹ www.linkedheritage.eu

The contribution of the Associate partners will be voluntary and will mostly be in the area of review and feedback on documents produced by the project, submission of examples of best practice, participation in surveys, questionnaires and interviews.

Associate partners will be invited to RICHES conferences and workshops and the project will contribute to their travel and subsistence costs from a budget allocated by the Coordinator for this purpose.

At the end of the EC funding period, all the partners, both consortium members and Associate partners will continue their cooperation within the Network of Common Interest established by the project.

We have contacted a wide range and large number of cultural institutions, academic and research organisations during the preparation of this proposal, to discuss the overall project approach and to identify commonalities. Many of these have expressed their interest in the project, and their wish to support it, in writing; their letters are provided in Annex 1 to this proposal together with brief details about them.

In alphabetical order, the list of external partners is as follows.

International Organizations:

Europeana Foundation

PROMISE, coordinated by Università degli Studi di Padova

PUCK Network, coordinated by University of Oviedo

VISIONAIR, coordinated by the Institut Polytechnique de Grenoble

National Organisations :

Asociacion Espanola de Gestores de Patrimonio Cultural (SPAIN)

Ciant (CZECH REPUBLIC)

Creative & Cultural Skills (UK)

Cyprus University of Technology (CYPRUS)

DEN – Kenniscentrum Digitaal Erfgoed (THE NETHERLANDS)

Estonian Ministry of Culture (ESTONIA)

Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa (PORTUGAL)

Fondazione Sistema Toscana (ITALY)

Generalitat de Catalunya (SPAIN)

Hellenic Ministry of Education & Religious Affairs, Culture & Sports (GREECE)

Historic Scotland (UK)

Institute for the Protection of Cultural Heritage of Slovenia (SLOVENIA)

Istituto per il Lessico Intellettuale Europeo e Storia delle Idee ILIESI- CNR (ITALY)

Kecskemèti Foiskola (HUNGARY)

Libraries Development, Local Government Management Agency LGMA (IRELAND)

Lithuanian Art Museum - (LITHUANIA)

Nalis Foundation (BULGARIA)

National Széchényi Library (HUNGARY)

REACT- Research & Enterprise in Arts & Creative Technology (UK)

The International Centre for Information Management Systems and Services (POLAND)

The Swedish National Archives - Digisam (SWEDEN)

Trinity College Dublin (IRELAND)

Università Cà Foscari – M.a.c. Lab (ITALY)

University of the Basque Country UPV/EHU (SPAIN)

Univerzita Mateja Bela (SLOVAKIA)

2.3.2 Sub-contractors

Human broadcasting company, www.human.nl

Since 1989 HUMAN has provided radio and television programmes on behalf of the Humanist Association. The mission of HUMAN is based on that of humanism. The Declaration of Principles of the Humanist Association defines humanism as a belief that tries to understand life and the world with human abilities. In its radio and television broadcasts HUMAN intends to assist people in their orientation towards society, by, from a humanistic perspective, concentrating on important issues such as politics, society and culture. Associated values are: freedom, justice, tolerance, compassion and aversion to indifference, dogmatism and missionary zeal.

Services to be provided in RICHES

HUMAN is engaged in the RICHES project as a subcontractor of Waag Society. HUMAN will provide its broadcasting communications platform for the research activities on co-creation (task T4.3) and to dissemination results on living media (WP8).

Key person

Bert Janssens, director of HUMAN broadcasting company.

Avtorska Agencija za Slovenijo (AAS)

The Agency is a consultation and representation institution established over 50 years ago. Initially it focused mainly on intellectual property rights issues. Currently, it offers interdisciplinary training on ICT support in several areas dealing with the development of information systems, mainly to cultural, local and national administrations such as:

- developing legal expertise on copyright issues including property rights of digital cultural contents and information society;
- offering interdisciplinary studies on the ICT support to research in digital cultural heritage;
- developing Information and Geographic Information Systems in culture, local and national administration and other fields.

During the last ten years AAS has developed specific expertise on GIS systems applied to cultural heritage, mainly the design and development of geographic information systems for cultural heritage systems at the national level (e.g. <http://giskd.situla.org>), as well as expertise on visualization of cultural heritage and guidelines for using GIS in the cultural heritage area. AAS has also been a partner in INDICATE (International Network for a Digital Cultural Heritage e-Infrastructure, 2010-11.2012, FP7), where it was responsible of the research case study on geo-coded cultural content.

Services to be provided in RICHES

AAS will be subcontracted by the Coordinator COVUNI to provide services related to cultural mapping. In particular the following services will be provided:

- to specify methods of cultural mapping and to define input and output for expected changes in the built environment or landscape,
- to perform cultural mapping and harmonize future cultural resources with existing ones, in specific local communities

- to draw cultural maps (spatial and non-spatial) to support understanding of tangible and intangible cultural assets and overall cultural landscape in order to contribute to refining the aims and programmes of cultural institutions and new innovative cultural services,
- to organise examples of participatory visual mapping in collaboration with representatives of the research, politics, citizens and cultural actors
- to demonstrate the uses of cultural mapping as communication bridge to classical culture, digital culture, cultural tourism and cultural portals (e.g. Europeana).

Key persons

Franco J. ZAKRAJSEK. Senior researcher and consultant in modeling of culture and cultural heritage, urban planning systems and land use planning. His work focuses on innovative approaches, methods and techniques. He is also an expert in the areas of information systems, digital cultural content, geographic information systems, portals, web services, registering movable and immovable cultural heritage and building the national and cross-national interoperability frameworks. He was a member of the Member States' expert group on digitalization and digital preservation established by the European Commission. He coordinated the preparation of the strategy and action plan for e-culture and digitalization of digital cultural content concerns libraries, museums, archives, audiovisual and other cultural institutions in Slovenia. Recent experience concerns public participating and urban simulation models - 3Dcity modelling.

Dr. Vlasta Vodeb. Researcher, holds Ba. A. in Sociology of Culture, Ba. A. in Philosophy. Her research experience and interest is in the scientific and empirical studies in disability studies, integrating cultural assets in spatial planning, gender mainstreaming, public participation, GIS based spatial analyses of urban environment. She participated in numerous national and international projects. She has published several articles, books, and research reports on the topics of GIS applied to CH.

Istituto Luigi Sturzo

The Luigi Sturzo Institute, a 'moral entity' (*ente morale*) since 1951, acts as a non-profit organisation and carries out research, dissemination and development activities in the field of cultural heritage and the historical, political and sociological work of its founder. It has 5 main areas: the Research Area, the Training and Development Area, the Historical Archive, the Library and the Digital Laboratory. It invests in networking activities and collaborates in partnership with national and international organisations (institutes, universities, enterprises) at a local, European and international level. It is a member of AICI, the Association of Italian Cultural Institutes, engaged in the systematic promotion and dissemination of the scientific research and activities of its members at national level.

The cultural and heritage field is the primary area of interest and the Institute is a leader in delivering training for employees of cultural organizations and courses to promote young people's employability. The Institute works closely with the province of Rome, ISFOL, to identify the skills needed in the cultural sector and in recent research (Culture beyond the event) identified in the cultural sector a new skillset, that of the event organizer. In ILS 2009 set up the online Data Base of Professional Profile linked to the cultural sector (<http://profili.sturzo.it/>) with the aim of providing guidance on the skills needed for access to specific career paths and of offering advice for planning and designing training activities. The Institute is a leader in providing cultural management training to employers in cultural planning, fundraising in delivering "tools for Culture". It coordinated and participated in the following European projects: "E.M.E.R.G.E. - EUROPEAN MOBILITY TO REDUCE THE GROUND OF EXCLUSION" funded under the Europe for Citizens Programme; the multilateral Grundtvig Project "DETALES - DIGITAL EDUCATION THROUGH ADULT LEARNERS EU-ENLARGEMENT STORIES"; the multilateral LLP network "ENKDIST-EUROPEAN NETWORK FOR KNOWLEDGE DIFFUSION OF DIGITAL STORYTELLING"; the LLP project "CREA.M CREATIVE BLENDED MENTORING FOR CULTURAL MANAGERS" that has received a grant in the framework of the LLP - Leonardo da Vinci - Development of Innovation.

Services to be provided in RICHES

ILS will work as subcontractor of the Coordinator for the organisation of the first RICHES International Conference in Rome, to be included in the programme of the Italian Presidency of the EU, during the second half of 2014.

Key persons

Mauro Magatti, PhD, full Professor of Sociology at the Catholic University of Milan, where he is Dean of the Faculty of Sociology. His main scientific interests lie in the relationship between business and society (focusing in particular on the informal sector, on the social role of enterprises and on global networks), civic society, and on globalization and cultural and social change. His approach is informed by the deep empirical grounding of his theoretical work, and on long experience of fieldwork and fieldwork research organization. He cooperates with the European Science Foundation on the themes of Informal Economy and Compared Organizational Forms, is consultant of the European Union on Informal Economy, member of the Polanyi Institute at the University of Montreal and of the Global Studies Association of the Metropolitan University of Manchester. He cooperates with Istituto Luigi Sturzo and in the RICHS will be responsible for the scientific coordination of the RICHS conference in Rome.

Loredana Carolina Teodorescu. Project Officer at Istituto Luigi Sturzo. Coordinating the development and implementation of international projects, mainly on migration, democracy and human rights, integration of migrants and education to social citizenship and carrying out related research activities. For the RICHS project she will contribute to the technical coordination of the activities at the Institute.

2.4 Resources to be committed

The core objective of the RICHS project is to develop a vision for transmitting and benefitting Cultural Heritage in Europe in 2020 and beyond. This vision will be given substance through a strategy and associated resources: a set of recommendations, case studies and reports will be validated by interacting with user communities and consulting stakeholders. The results of the project will be distilled in a set of evidence-based policy papers and a publication, which will seek to disseminate these outputs to a wide audience of policy makers, programme owners, cultural managers, from both the private and the public sectors.

The key resources for the project are experienced **personnel** who have the expertise and the track record to successfully coordinate and carry out international research activities. Significant time and effort will be needed in order to meet the aims of the project, and this is reflected in the dedication of manpower to the project by all partners. This project's personnel will comprise an international research team composed of over 30 individuals, including senior researchers and research associates, technical advisers and administrative and secretarial support.

Partner No.	Partner short name	Person-months			Comments
		Research (WP2 - WP7)	Management (WP1)	Dissemination (WP8)	
1	COVUNI	31	13	6	Coordinator
2	Rostock	20	1	1	WP4 Leader
3	RMV LEIDEN	14	0	2	Ethnographic Museum contributing to co-creation sessions & living heritage showcase
4	WAAG	23	1	3	WP3 Leader
5	UNEXE	25	1	1	WP7 Leader (Legal expert)
6	PROMOTER	12	2	12	WP8 Leader (Communication expert)
7	I2CAT	20	1	2	WP2 Leader (Internet expert)
8	SDU	20	1	3	WP5 Leader (Economics expert)
9	SPK	20	1	2	WP6 Leader (Museums expert)
10	KYGM	23	0	2	Directorate general for Libraries at Turkish Ministry of Culture
Total		208	21	34	

The **project management** effort is 21 person-months through the 30 months of the project's duration, less than 8% of the total personnel resources. This reflects the employment of a Project Manager and a Project Assistant, to manage operational aspects of the work, reporting, quality standards management, timetabling and scheduling of project meetings. In addition, 1 person-month is allocated to each WP leader on WP1 Project Management for reporting on their respective WPs and 1 person-month for the work of the communication manager working with the Associate partners.

The **research** activities account for a total of 208 person-months, using about 79% of the total personnel resources.

34 person-months are dedicated to **dissemination and communication**, using about 13% of the total personnel resources. This includes the implementation of the following activities: web presence, editing of one publication, production and distribution of dissemination material (brochures, flyers, posters), organisation of 3 workshops in Barcelona, Ankara and Berlin; 2 international conferences, one in Rome (under the Italian Presidency of the EU) and one in Coventry (including demonstration of virtual performances); 3 co-creation sessions in Leiden and a showcase of their living heritage results.

The project team will make every effort to combine meetings and other events as much as possible, in order to avoid unnecessary travel or expenditure. Nonetheless, costs are allocated in the budget to cover the **travel and subsistence** costs to participate in the kick-off meeting, the two international conferences, the three workshops and 5 project meetings, which will involve project partners and some representatives of the Associate partners.

Costs are also budgeted for review and printing of a **publication** that will, it is planned, be published by an acknowledged scientific publisher (e.g. Springer) in 500 printed copies as well as in electronic format as open data downloadable from the project's website.

Subcontracting costs are budgeted for:

- Translation services, to produce dissemination material and web multilingual pages in Danish, Dutch, French, German, Italian, Turkish, Spanish in addition to English;
- Participation in industry events, in addition to academic seminars and policy groups;
- Contribution to the support and consultancy services provided by the members of the Advisory Board in the form of attendance fees;
- AAS – cultural mapping services, contributing to task T4.3
- Human – co-production services, contributing to task T4.2
- Istituto Sturzo – organisation of the international conference in Rome, contributing to task T8.4;

With regard to the case study of task T6.2, the following **technical resources for virtual exhibitions** are allocated to the RICHES project to carry out applied research and final presentation of the results:

- The technical infrastructure of the VISIONAIR project⁸⁰ will be made available by the partner I2CAT which is the coordinator of VISIONAIR.
- I2CAT also will make available the expertise and the infrastructure of its Audiovisual Unit.
- VISIONAIR will support the travel and subsistence costs⁸¹ of the researchers participating in the activities of task T6.2.
- 5,000 euro are allocated to partner I2CAT for the organisation of the demonstration of the results of T6.2 at the final conference of RICHES in Coventry.

VISIONAIR is a European funded infrastructure that gives researchers access to high-level visualization facilities and resources. Both physical access and virtual services are offered by the infrastructure. Web access to resources for preparing visualization task is given, while physical access to high level platforms is offered to external scientists, free of charge, based on the excellence of the project submitted. Researchers from Europe and around the world are welcome to carry out their research projects using the facilities provided by the infrastructure. From 2012 to 2015, facilities from 23 partners across 12 European countries

⁸⁰ EC grant agreement 262044

⁸¹ <http://www.i2cat.net/en/news/noticies/201212/willing-access-biggest-visualization-and-high-quality-transmission-facilities-europe>

will be shared in VISIONAIR, providing a unique infrastructure to support research projects which will benefit from:

- Scientific devices for visualization
- Networked ultra-high definition displays and acquisition systems
- Virtual reality resources including CAVE-like displays, holographic display, HMDs, etc.
- Augmented collaborative environments

i2CAT's Audiovisual Unit expertise covers the field of video transmission over IP networks, video/audio coding, video processing, video adaptation. It has also experience in high quality live events retransmission using local, European, international high bandwidth networks (e.g– National Research and Educational Networks, NREN). In addition different multimedia transmission tools are used for enabling remote collaboration using multipoint videoconference systems. These are very important tools for virtual performances, which can be exploited from the artistic point of view and used to show how they can be used for artistic actions. The infrastructure of the Audiovisual Unit of I2CAT will make available to RICHES the following facilities:

- High Definition and Ultra High Definition streaming systems, including software for immersive videoconferencing and multiconferencing experiences and video realization.
- Hardware for High Definition transmissions
- Local, National, European and International high-capacity connectivity
- Distributed Media Lab (DML): high speed interconnection of 4 distributed labs in the Barcelona Area (Castelldefels, Cornellà, Barcelona, Barcelona St. Pau Hospital).

3 Impact

3.1 Expected impacts listed in the work programme

3.1.1 From knowledge to action

The main means of ensuring that the RICHES project's outputs achieve maximum impact will be for the project to generate **wide general knowledge** of the reports, recommendations, guidelines, the project's book, case studies, best practices and all the other resources to be developed by the partners.

The process of achieving impact will begin with every element in the value chain of CH practice – from creator to institution to user - being made aware of the project's achievements and using these as springboards for action.



RICHES	Actors	Actions
PRO-ACTIVE DISSEMINATION OF INFORMATION, ON MANY CHANNELS:	European, national and regional policy makers and programme owners	should take into account the priorities identified by RICHES in shaping policy and calls for implementation
<ul style="list-style-type: none"> - Online access to documents and demonstrations - Mailing lists and newsletters - Communication in general media - Focused communication on sectoral media - Insertions and links on portals and web-magazines - Distribution of printed material - Direct communication, through seminars, workshops and conferences 	The network of all the cultural institutions and public administrations responsible for the implementation of policies and programmes	should adopt the guidelines and recommendations of RICHES in the planning of their initiatives
	The service providers (schools, colleges, enterprises, research centres, association and civil society) appointed by cultural institutions and public administrations to implement practical actions	should use the resources (best practices and lessons learnt) made available by RICHES in the development of services, teaching curricula and continuing professional development
	The end-users of CH (students, young people, general audiences, cultural tourists, researchers)	should be aware of other successful initiatives and demand that CH institutions deliver the priority services identified by RICHES and develop other innovations

The expected impacts listed in the work programme are cited below as the terms of reference for the steps foreseen by the project to bring about these impacts.

Expected impact for objective Diversities and commonalities in Europe – Area 8.5.2

*Research will advance the knowledge base in the areas of language teaching, developing multilingual competences and the role of language in effective communication and citizenship, as well as the **economic and societal potential of cultural heritage** and its **contribution to EU identities**. Projects will **achieve a critical mass of resources** in terms of collaboration, networking and mobility of researchers, and will **involve the relevant communities, stakeholders and practitioners** in research and innovation.*

The contribution of RICHES to the expected impact of Area 8.5.2

The project's **exploration of the orthodox and newer practices of CH institutions** will contribute to a better understanding of how they can respond to demographic transformation; of the measures that can be put in place to manage the lack of economic resources; of how preservation, curation and access to CH have been

revolutionised by the advent of digital technologies; of the ways in which younger people can engage with cultural activities.

The investigation of methods, problems and best practices in the restoration of the **Monastery of Holy Cross in Rostock** and the **Hamamonu district in Ankara** will provide concrete evidence to advance knowledge about the use and re-use of historical built spaces.

The research on the role of distinctive **elements of the territory** (e.g. food and craft) will provide pointers for public administrations, local and national authorities, enterprises and professional schools to develop new interventions and policies to shape and valorise EU identities.

The relatively large consortium, which is composed of **10 partners from 6 different EU** countries plus the **Ministry of Culture in Turkey** and the **more than a score of Associate partners from all over Europe** represent a valuable initial nucleus to build upon the RICHS Network of Common Interest. An **extensive outreach programme**, which includes **two international conferences, one of them under the prestigious aegis of the Italian Presidency of the EU**, will be instrumental in achieving the expected “critical mass”.

3.1.2 Research and Impact metrics

Research dimensions and challenges	RICHS project response	Impact metrics
Significant advances in the understanding of how the economic and societal potential of Europe’s cultural heritage may be realised.	With the appropriate academic, professional and technical skills for this research project, the consortium has identified the steps required to ensure maximum impact for RICHS. The range of abilities to undertake research and to identify and propose new models for the (re)definition of CH and CH practice, and the collection, curation, preservation, promotion and exploitation of CH, were key factors in selecting the consortium’s partners. Importantly, to ensure widest possible impact, the consortium includes cultural institutions, both state-run and commercial, all with international profiles. The involvement of a very wide range of stakeholders through the Specialist Advisory Groups of Associate partners will ensure that the RICHS project’s outputs are in the best possible position to influence and inform social, cultural and economic policy and practice at all levels.	<ul style="list-style-type: none"> - Policy Reports used as reference points by the Administrations represented among Consortium partners and Associate partners. - Recommendations and guidelines are adopted by cultural institutions contacted during the outreach activities of the project
Mapping of the context of change for CH in which CH is defined, held, preserved, curated and promoted	A specific mapping activity is planned by the project at the beginning of the research. It will be updated throughout the project life-time with the results achieved by the research teams.	<ul style="list-style-type: none"> - The map of practices and resources is rich in elements, institutions, cultural sectors and geographic coverage. - This enables the offer of a wide range of concrete examples to stakeholders approached during the outreach activities.
New tools and methods: reinforced capacity for organisations to	<i>Digital work</i> : cultural organisations and those with major collections of cultural content (theatres, museums, galleries, archives, performance companies etc) will link with	<ul style="list-style-type: none"> - The results and demonstrations produced in the concrete case studies on digital libraries,

address multicultural audiences and users through use both of new – digital – technologies, and of innovative use of more traditional methods.	specific performances, exhibitions and events, offering cultural heritage stakeholders possibilities for improving the experience and understanding of their cultural assets. CH content will become more widely available and better adapted to user contexts and needs, and cultural institutions will gain new innovative approaches and instruments to reach and communicate with users. Use case studies will propose new ways to access and handle complex information, users will become producers of cultural knowledge and thereby participate in the preservation, development and dissemination of our cultural heritage assets. In addition, rights holders and publishers will benefit from the research into IP in relation to online distribution of CH content, which will be transferable to other forms of content.	digital exhibitions and virtual performances are re-used by cultural organisations represented among the Associate partners and beyond.
EU-belonging	<i>Co-creation</i> : methodology, stories and showcases will be produced by the project, to demonstrate the value of co-creation as a means of engaging people, particularly young and multicultural groups, in cultural activities within cultural places.	- More co-creation sessions are organised by cultural organisations in Europe.
Sustainable models for cultural heritage preservation, restoration and management: Buildings Museums/libraries Economic models	The project addresses this topic from different complementary perspectives, illustrating also concrete examples of successful processes and practices in different contexts, namely Europe (Germany, UK, Catalonia) and Turkey: <ul style="list-style-type: none"> - The use and re-use of historical buildings is researched by Rostock and KYGM, - museums and libraries digital practices are researched by SPK and KYGM; - traditional craft skills in new contexts is researched by COVUNI and KYGM; - performance-based CH using digital infrastructures is studied and applied research done by COVUNI and I2CAT. 	<ul style="list-style-type: none"> - Organisations which are not part of the consortium decide to take part in the applied research and allocate their own resources to do this. - This value for money demonstrated through the use by organisations of the RICHES approaches offers a model that encourages others to adopt these
Increased economic potential of European CH	The project proposes the development of new personal, economic and legal models and frameworks: <ul style="list-style-type: none"> - For skills development to support CH and CH-related job creation and sustainability. Skills and methods exportable globally. - Economic models to support public investments in a period of crisis, e.g. fiscal incentives. - New digital IP management framework to foster engagement of the creative industry in the re-use of CH resources. 	<ul style="list-style-type: none"> - The skills development framework is presented to, and considered by, vocational training agencies in the partners' countries/regions. - As a follow-up to the Conference under the Italian Presidency of the EU, the policy reports about the fiscal incentives model proposed by RICHES are used for the lobby to European authorities (CAC

		<p>of the EU Council, Committee of the Regions).</p> <ul style="list-style-type: none"> - The results of the research on the new digital IP management framework is presented to creative industry associations.
<p>Leading edge research in Europe strengthened Leveraged impact of research results</p>	<p>The project will maximize the RICHS platform's longevity and future-proofing by ensuring that a comprehensive network development management structure is in place to exploit the project results. Dissemination and longer-term sustainability is pursued via the digital platforms made available by the partners.</p> <p>For the domain of the research, three leading European Universities will promote RICHS on their portals (COVUNI, UNEXE and SDU). Complementarily, the research outputs will be open to the CH domains (via the institutional portals of SPK, KYGM, RMV Leiden, WAAG, I2CAT), to public administrations (with the active contribution of Rostock and its network of connected administrations) and to the Internet media via the digitalmeetsculture.net online magazine and its network of global cooperation.</p> <p>The design of the promotional messages on the digital platforms will be as interactive as possible.</p>	<ul style="list-style-type: none"> - The results of the research in RICHS are used as baseline for new research, also in the frame of the new Horizon2020 programme. - The priorities identified by RICHS are integrated into the future calls of the Joint Programming Initiative. - The number of users reached by the different communication instruments is a means of measurement of the impact achieved.

3.1.3 RICHS's impacts

The RICHS outputs will include:

- **Foresight studies** to support the development of strategic agendas and joint programming in Europe
- **Case Studies** on key aspects of digital curation, preservation, creation and dissemination of CH
- **Quantitative and qualitative research-based evidence** to support the development of new policy for enhancing CH through digital technologies
- **A toolkit of recommendations, advice and resources** for use in the creation, management, dissemination and promotion of CH

The impact of these different outputs will be widespread and will range across public and private sectors, and organisations and individuals. RICHS's impacts will be principally 1) social, 2) economic, 3) cultural, 4) educational, 5) technological.

Social impact: Digital media offer the potential to challenge the 'democratic deficit' that may, in an increasingly diverse and fluid Europe, exist between producers/curators (museums, archives, heritage and planning professionals) and consumers/users of CH and to explore ways of breaking down distinctions between the 'making' and 'using' of heritage by all members of society. This offers a way to encourage users to engage both individually and as physical or online communities to consider their heritage/s; and a means to enhance the sense both of local identity and of wider national belonging in which CH reflects both elements.

Economic impact: The models of skill and technology-transfer developed through the project will influence production methods, and revenue-generation capabilities, in the two identified sectors of fashion and product design, and will have wider applicability to many other sectors. Not least of these are the heritage institutions, cultural industries SMEs and the wider creative industry, which will benefit from exploitation opportunities offered by the encounter of new technologies with traditional and contemporary CH, for example via the low-cost, high-quality reproductions enabled by 3D printing underpinned by new understandings of IPR in the digital economy. Cultural tourism is another big opportunity for Europe, enhanced by new services that enable visitors to move around territories that are geo-coded and disseminated of “identifying” products. Finally, applied research about fiscal incentives to CH are demonstrating positive results; they will be explored by RICHS to offer a new way to cope with the shortage of economic resources, and in particular the cuts that too often weigh on the CH.

Cultural impact: A special focus of RICHS is on performance-based CH as a kind of heritage able to stimulate innovative interactions with cultural audiences, offering models to be adapted and re-used for other CH domains. The research will provide users with guidance about how to record and access performance-based CH and related content online as well as educational tools to deepen engagement with these arts. This will impact on the cultural experience of all users and will feed back to the cultural content providers, drawing in more audiences to dance and performance and increasing audience visitors to other cultural collections and events. Moreover the planned large-scale accessibility of content from the performing arts domain, supported by user-generated metadata, will enable comparative and integrative research in this important domain in the Humanities. The project will contribute to increasing cross-cultural knowledge in a still-underdeveloped field. This is an important step towards a truly European cultural knowledge arena.

Educational impact: RICHS will influence educational processes by offering novel learning opportunities for users and, through the co-creation work undertaken by the partners, tools for the creation of user-generated learning objects, thereby providing resources for teachers and learners. Following the RICHS recommendations, the services provided by cultural institutions will be improved and will give teachers access to a wider range of cultural content; the opportunity to cross-reference and link between cultural content, to draw comparisons between experiences and examples of best practice in Europe, to learn and capitalise on lessons from the exploratory work carried out in the project, will give concreteness to the research outputs, and increase their exploitability within educational contexts.

Technological impact: Technology providers and research centres will find in the results of RICHS information, user feedback, theoretical underpinnings and motivations for future research in the field of technologies for CH. These future research activities will benefit from the expert understanding and knowledge of the social sciences and the humanities in relation to the real requirements of the CH sector: which needs should be addressed; which technologies may be most appropriate and for what uses; which barriers need to be overcome, etc., creating the conditions for a truly user-driven technological research pull, as opposed to the technology push that has so often characterised past initiatives.

3.1.4 Steps towards impact

The following table shows the steps that will be needed to bring the results into the mainstream.

Impact	At the conclusion of the project	2 years after	Towards 2020
Social	The experience of the co-creation sessions demonstrates that it is feasible and value-for-money. Other organisations contacted during the project are invited to engage in the organisation of new co-	Showcase exhibitions and demonstrations are organised by cultural institutions in Europe, collaborating through networks, resulting in greater critical mass of work.	The results of the programme of work initiated in RICHS are embedded in European CH practice. The bouquet of ideas, success stories and lessons learnt can be exported to other regions of the world as examples

	<p>creation sessions in their respective domains and geographical regions.</p> <p>The awareness of CH institutions about the impact of digital practices is higher and they can address with a the challenges of the changing society and contribute to resolving societal problems from an improved knowledge base.</p>	<p>Accounts or stories of territorial cohesion resulting from the adoption of the project's recommendations and guidelines of RICHS inspire new research.</p> <p>Cultural behaviours of young people, spending time and energies in activities hosted by cultural institutions, are recorded as examples of best practice to be reproduced by others.</p>	<p>of European excellence.</p>
Economic	<p>Recommendations about fiscal incentives are ready for assessment and endorsement by governmental authorities.</p> <p>Economic models for commodification of CH are shared among the CH partners which acknowledge their correct approach and respect for cultural values.</p> <p>Recommendations for development of a common digital IP framework and harmonisation of national legislations are ready for further development.</p> <p>Better understanding of the potential of applying old skills in new ways for the creative industry.</p>	<p>The approach to fiscal incentives is adopted on an experimental basis in some regions/countries for validation.</p> <p>Commodification policies are implemented by some CH institutions which participated in RICHS to demonstrate their applicability and benefits.</p> <p>The work on the definition of the European Digital IP Framework continues and the elements derived from the RICHS project are integrated into the next step of the research.</p> <p>Pilot work is undertaken on knowledge transfer initiatives of traditional skills toward industries and SMEs.</p>	<p>Models for exploitation of physical and digital CH are adopted and in common use.</p> <p>Recognition of economic value of CH embedded in fiscal support for CH institutions.</p> <p>Digital IP framework harmonised in the EU among Member States.</p> <p>Creative industry exploiting the know-how of traditional skills in Europe, as a success factor for new lines of products in different industrial sectors such as food, gastronomy, fashion and design.</p>
Cultural	<p>Increased access to European cultural institutions and to online CH by public.</p>	<p>Further development of personalised narratives and cross-European knowledge sharing.</p> <p>Greater international awareness of CH.</p>	<p>Greater understanding of range and kind of CH.</p> <p>CH content more available and accessible online.</p> <p>Significant reduction in loss of irreplaceable CH knowledge in Europe and globally.</p>
Educational	<p>Enhanced understanding of CH-related skills gaps in</p>	<p>Improved CH skills agenda at policy-making levels;</p>	<p>Improved skills leading to high quality creation and</p>

	EU.	increase in number of HEIs and other agencies offering CH-related skills training/education.	curation of CH. Increase in interdisciplinary, international and cross-cultural Knowledge Exchange and collaborative research.
Technological	Better understanding of problems and possibilities offered by digital technologies for collection, curation and management of CH. Better understanding of opportunities offered by digital infrastructures to performance-based CH.	New technological research projects launched to fill the gaps identified by the research in RICHES, e.g. usability of technology, semantic representation of knowledge, interactivity and virtual spaces, long term preservation of digital content and resilience to technology change.	Substantial increase, and improvements, in content and preservation of digital collections. European CH institutions using innovative methods to support user access and reuse of collections. Technological research better oriented to serve the actual user needs coming from the CH sector.

3.1.5 Why RICHES requires a European approach

In her 15 February 2010 Barcelona speech, Mme Neelie Kroes, the Commissioner responsible for the Digital Agenda, stressed that Europe's economic future depends on a citizenship which takes advantage of the digital world. The development of the interoperable systems and software which will allow access to all digital knowledge can only be achieved at a pan-European level: national or local approaches have little relevance or impact. In these terms, and in cultural and practical terms too, RICHES must go beyond a national or local scope.

There are four main factors that demonstrate the need for a European approach:

1. The expertise necessary for the multidisciplinary research cannot be located in one specific region. RICHES needs to bring together organisations with a proven record of excellence in their specific and respective domains. This level of excellence cannot be found in one region or country and on the contrary can be better achieved at European level. Innovative actors who can claim the required expertise in this specific domain are spread across different countries.
2. RICHES has a focus on performance-based CH as a domain that can play the role of driver towards innovation to other CH sectors. The European modern dance tradition goes beyond national borders. Starting from the work of European pioneers in the early 1900s - such as the German dancer Mary Wigman, the Swiss music educator Émile Jaques-Dalcroze and the Hungarian dance theorist Rudolf von Laban- a specifically European modern dance scene has been developing. As in every art form modern dance is constantly reinterpreting existing work into new performances. RICHES must take account of the interwoven nature of dance performance at European and even international levels. In other words an annotated digital dance platform must be situated on a European or international level to have any value.
3. RICHES aims at a sustainable involvement of the user community to assess the results of the research and to become active actors in the widest dissemination of the project's results. However reaching this objective requires a critical mass - and this can only be found on a European level.
4. RICHES will result in improved coherence of Europe's cultural resources, underpinned by governments and stakeholders. This can only grow from a European matrix of knowledge and expertise. This is

particularly true for achieving the expected impact on the themes of the fiscal incentives, CH commodification practices, digital IP legal framework, skills development strategies and technological standards.

“Even before Europe was united in an economic level or was conceived at the level of economic interests and trade, it was culture that united all the countries of Europe. The arts, literature, music are the connecting link of Europe.” This is the citation of Dario Fo that opens the European Foresight Platform’s Background Paper, Future of Cultural Heritage – Impact of External Developments, prepared for a European Policy Workshop held on 18 December 2012 in Brussels. Two directions currently exist in the EU which concern CH policy development too: a trend for more unified rules and behaviours and a counter movement for independent countries no longer to join forces. The Paper suggests the following potential implications for CH: *“More Europe* supports collaborating in cultural heritage and supports the preservation, management, dissemination of cultural heritage leading to more unified traditions and culture. *Less Europe* will probably results in less means and higher inefficiency in cultural heritage”. As a shared working principle, the partners in RICHES acknowledge and accept the call for more closely-harmonised rules and behaviours.

3.1.6 Other European initiatives and research activities to which RICHES contributes

Commissioner Maire Geoghegan-Quinn said in the Foreword to the booklet **towards Horizon 2020**: “We need a vision for European research and innovation in a dramatically changed economic environment.” The RICHES research aims to contribute strongly to this vision, as we have described in Section 1.3.2.

Several EC projects and initiatives have been identified in Section 1 as the state of the art and the context of the research from which RICHES emerges. In addition to the contribution to national policies⁸², some of the main European policies to which the research proposed by RICHES aims to contribute should be cited.

The RICHES project’s approach is underpinned by **Innovation Union**, the Europe 2020 flagship initiative in which the European Commission provides its vision, agenda, distribution of tasks and monitoring procedures to achieve Europe’s global competitiveness. The project is based on the premise that CH is and must be part of this effort and commitment. As Commissioner Maire Geoghegan-Quinn says in the commentary to *Tales from the future*⁸³: “The Innovation Union aims to involve everyone in innovation”. The RICHES project will itself involve the whole value chain of CH in the processes of innovation:

- Social innovation: to empower people, to create new social relationships and models of collaboration, to create new job opportunities;
- Economic innovation: to use fiscal strategies to maximise economic resources for CH;
- Technological innovation: to exploit the power of information and communication media to protect, access, preserve, communicate, re-use CH, by professionals, citizens, researchers, students both, in Europe and globally;

Lastly, as the Innovation Union Flagship plan recommends, scientific excellence, public-private-partnerships and legal frameworks for innovation are built into all parts of the RICHES research programme.

Following the promulgation of the Framework Convention on the Value of Cultural Heritage for Society (the **“Faro Convention”**), it was generally accepted that some of the traditional boundaries which have acted to limit and constrain definitions of CH needed to be expanded. The re-evaluation of the nature of CH found expression in the Council of Europe’s **Heritage and Beyond** (Strasbourg, December 2009) which considered questions such as how the development and management of a community’s heritage assets might attract the active participation of civil society in ensuring that heritage contributes to the social and cultural dynamics of the community. Further, the Report of the Reflection Group on Bringing Europe’s CH online

⁸² To cite just one set of examples, the national activities and policy statements in the country of the Coordinator (UK) include: *Digital Space* – BBC, ACE, AHRC; the Digital R&D Fund; the Collections Trust’s Strategic Plan 2011-14 *OpenCulture* (whose work is carried out closely with UK agencies such as The Culture Grid and also EU bodies including Europeana); and the Futures Study commissioned by Arts Council Wales on the drivers of change for the Arts.

⁸³ Billing R. *Tales from the future*. European Commission, Directorate-General for Research and Innovation. European Union, 2011. IBND 978-92-79-17325-7. Doi: 10.2777/1299

emphasised that new information technologies created extraordinary opportunities for heritage to be shared by all. As the Report, *The New Renaissance: Report of the Comité des Sages*⁸⁴, said: “Culture is following the digital path and ‘memory institutions’ are adapting the way in which they communicate with their public. Digitisation breathes new life into material from the past, and turns it into a formidable asset for the individual user and an important building block of the digital economy.” (Brussels, January 2011). The RICHES project proposes to achieve its most significant impact in precisely these areas by offering recommendations, frameworks for further action and guidelines for the CH sector in addressing the pressing issues of inclusion, innovation, skills and economic sustainability in the digital age.

The Digital Agenda for Europe: *Promoting cultural diversity and creative content* is a key action to be taken under the Digital Agenda, which is dedicated to dedicated “to defin(ing) the key enabling role that the use of Information and Communication Technologies (ICT) will have to play if Europe wants to succeed in its ambitions for 2020”. The Agenda is one of the seven flagship initiatives of the **Europe 2020 Strategy**⁸⁵. It emphasizes that “the new digital media can permit a wider distribution of cultural and creative content, because the reproduction is cheaper and quicker and creates more opportunities for authors and content providers to reach new and larger – even global – audiences”.. Its objective is to show pathways to maximise the social and economic potential of ICT; a full chapter is devoted to the promotion of cultural diversity⁸⁶ and creative industry. The EC is committed to proposing and supporting measures to “unlock the potential of cultural and creative industries”. RICHES is fully aligned with the framework outlined by the Digital Agenda.

Promoting cultural and creative sectors for growth and jobs in the EU: Communication of the EC published in September 2012. The Commission proposes measures in support and promotion of cultural and creative industries. By proposing such measures on a European scale new business models could be created, which would benefit the cultural industry, creating a wider market and protecting intellectual profit and related investments. This action is closely related to other actions of the Digital Agenda for Europe, namely those related to the achievement of the Digital Single Market for content.

The Agenda for New Skills and Jobs: *Creating new business models to link innovation and craft related sectors for smart growth, entrepreneurship, employment and welfare.* The RICHES project aims to identify methods and recommend initiatives to exploit the knowledge derived from CH about traditional know-how for “equipping people with the right skills for the jobs of today and tomorrow”. Some of the countries included in the project have unemployment rates well above the European average (e.g. Spain and Turkey). Under the rubric of research into old skills in new contexts, new opportunities to “promote better anticipation of future skills needs; develop better matching between skills and labour market needs; and bridge the gap between the worlds of education and work” are expected to give emphasis to the analysis of emerging trends at sectoral level - as the Agenda suggests. In addition, the industrial dimension of the project is focused on the creative sector, which has large numbers of small and medium-sized enterprises (SMEs), key elements within the Agenda for New Skills and Jobs objectives. This is consistent with the Small Business Act for Europe⁸⁷ because significant shortages in innovation and e-skills prevent SMEs from adopting innovative smart business models and new technologies.

RICHES contributes also to a key action of the report **An Agenda for new skills and jobs - A European contribution towards full employment (01/04/2011)**, defined as *Supporting job creation — Key Action 13*. The action aims “at proposing guiding principles to promote enabling conditions for job creation. These will include ways [...] to creating new businesses and to self-employment.” The characteristics and context of fashion, product design, CH commodification and related sectors that RICHES addresses place the expected results totally in line with the cited key action.

A Single Market for Intellectual Property Rights: *Supporting European policies on intellectual property (patents, designs, copyrights, trademarks and trade-related intellectual property rights) in the context of both European and world economy.* According to the Commission Communication: “all forms of IPR are

⁸⁴ http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/final_report_cds.pdf

⁸⁵ EUROPE 2020 – A strategy for smart, sustainable and inclusive growth – COM(2010) 2020.

⁸⁶ The 2005 UNESCO Convention on cultural diversity was ratified at EU level in 2006.

⁸⁷ ec.europa.eu/enterprise/policies/sme/small-business-act/index_en.htm

cornerstones of the new knowledge based economy [...]. Europe must urgently harness the human and technological resources at its disposal to create a vibrant and competitive online market for creative transactions, allowing the largest possible dissemination of digital goods and services for the benefit of all". And the EC President Barroso noted in a speech on 5 December 2012 that the Commission has agreed a way forward for modernising copyright in the digital economy: "The Commission's objective is to ensure that copyright stays fit for purpose in this new digital context. Good progress has been made in implementing the May 2011 Intellectual Property Rights Strategy, but there remain a series of issues which need to be addressed to ensure an effective single market in this area. The Commission will therefore work for a modern copyright framework that guarantees effective recognition and remuneration of rights holders in order to provide sustainable incentives for creativity, cultural diversity and innovation; opens up greater access and a wider choice of legal offers to end users; allows new business models to emerge; and contributes to combating illegal offers and piracy." An important theme in RICHES is that of the changing conceptualisations of **intellectual property** and associated rights as CH moves from the analogue into the digital sphere; this approach will underpin the project's research, contributing to the "structured stakeholder dialogue" that the EC plans to launch in 2013 and to the "medium term issues for decision-making" that are planned to be achieved by 2014.

In the context of RICHES the continuing development of **Europeana**, with its commitment to enhanced access and interoperability of systems and platforms, is critical. The Europeana Foundation has joined the project as Associate Partner; the RICHES partnership will ensure that these interactions take place at all levels of engagement - strategic and operational, as well as technical and cultural.

In short, the potential contributions of RICHES to these European initiatives and the focus taken on the creative industry and related sectors will provide a key impact to increase the European potential for emerging cultural/creative innovations, activities and industries across the Member States and regions while fostering the competitiveness of an established sector which is closely linked with the European cultural heritage.

3.1.7 Assumptions and external factors

Each of these steps is influenced by a number of assumptions and external factors, which can be summarised as:

- the changing demographic face of Europe, in terms of plural ethnicities, religions and languages and an ageing population;
- a recognition of the value of cultural content and experiences to enhance people's lives;
- the fast pace of change of digital technologies and their permeation of the whole of society;
- an ongoing pan-European commitment to investing in providing access to the internet and high speed connectivity for all people across the territory (see Digital Agenda for Europe);
- increased need for improved interactivity with online resources, developed via multimodal person/system interfaces (see Digital Agenda for Europe);
- continuing demand for more access to cultural heritage content online by consumers and creative industry;
- skills gaps in the several areas of CH production and preservation, notably traditional crafts and science-based conservation (cited for example in 9th Report of Session 2005-6 of the UK's House of Lords Science and Technology Committee);
- the work that is still required to establish Europe-wide metadata standards and preservation policies for archives/collections of cultural content;
- the work that is still required to establish Europe- and world-wide agreements on IPR to facilitate the creation, use and reuse of CH content.

3.1.8 Potential areas and markets of application of the project results

Several potential areas of application of the project results exist, such as the re-use of CH digital content by the creative industry, the application of old skills of CH practitioners to new context and the new utilization of restored CH within built environments.

Each of these correspond to concrete markets where the application of RICHES recommendations can result in competitive advantages. Some of them have been studied in greater depth in the project.

The technologies and solutions investigated in the project will be able to offer opportunities of growth, for example, as follows:

- cultural tourism services can become more attractive through a careful commodification of CH within the territory, and by offering traditional food and craft products protected by identification of the territory of origin;
- fashion and product design can become more competitive on the global market, offering products inspired by the European CH and realised through the application of traditional skills which might have died out in many places;
- performance-based spectacle can become more engaging, offering opportunities to European artists to play on a global stage enabled by the digital infrastructures.

A more complete exploitation plan will be developed during the project.

3.2 Dissemination and/or exploitation of project results, and management of intellectual property

3.2.1 Audiences

The RICHES project aims to develop evidence-based policy reports and recommendations for the use of policy makers and a wide range of practical resources and guidelines for CH communities. The value of these outcomes and the impact of the project depend on the results of the project being available to the widest audiences.

The project's **key audiences** are

- first, the cultural ministries of member states within and beyond the project and the regional, national and state authorities appointed to develop policies and programmes in the domain of CH and digitisation;
- secondly, organisations involved in cultural heritage, both for research, curation, access and promotion;
- thirdly, experts and researchers in the areas of AHSS.

Other potential beneficiaries include **regional and local entities** and **public administrations** in general; therefore dissemination/exploitation activities will also be targeted at important stakeholder constituencies in the public realm. This includes a range of policy-makers/advisers - such as heritage professionals and custodians, planners, and conservation area specialists - who are working within national bodies, funders, local authorities and other public sector institutions⁸⁸.

The **private sector** will also be targeted. In the commercial sector, the results of the research will be of interest to small and medium enterprises working in the digital economy, especially those at the forefront of innovation in software development, web design, serious gaming and the creative industry overall. Industrial associations and other organisations dealing with creative industries will be a priority channel (for example, the Creative Industries Knowledge Transfer Network that was contacted during the preparation of the proposal and has already expressed its interest in the RICHES initiative; and the Creative and Cultural Skills council, which is an Associate partner in the project).

Contact and engagement with the **wider public** by means of contact with a range of heritage networks and groups will also facilitate the exploitation of the project's results, by creating the demand for new services.

⁸⁸ Examples in the UK of relevant organisations in this respect include the Heritage Lottery Fund, English Heritage, Historic Scotland (an Associate partner in RICHES), Arts Council England, and the Arts and Humanities Research Council.

All of these represent audiences and interlocutors who will be contacted and integrated into the project's development and dissemination activities.

The Network of Common Interest established in T2.2 will have strong synergies with this work.

Moreover, each of these audiences will have their own particular questions and comments about the research project. These will be requested from key stakeholders and answered to the best of the project's ability through direct communication, through the various project events and through the project website.

3.2.2 Dissemination mechanisms

The dissemination mechanisms for the project are highly targeted, aiming to inform and to seek feedback and action from the audiences. The RICHES promotion and awareness strategy seeks to inform those who have an active role to play in the cultural heritage domain and in the management of programmes that provide funding or support to the research in the related areas.

Mechanisms to target the general public will be put in place to increase the awareness of citizens, young people, students about the new opportunities available to them through CH and to encourage them to engage in new cultural experiences.

The key dissemination mechanisms are as follows.

Evidence-based **policy reports**, published periodically, supported where appropriate by quantitative data and advocacy papers. They will be promoted online, disseminated via newsletters, mailing lists, traditional media, press releases and presented to stakeholders in ad-hoc face-to-face meetings organised by the partners in their respective countries.

The project **focus groups**, which include the key individuals from cultural institutions, policy makers, representatives of public administrations and experts from research institutes. The focus groups combine the generation and sharing of knowledge with the creation of a common understanding and approach to the themes addressed by the research of RICHES.

Two major **public conferences** will be held by the project: one will take place in Rome under the aegis of the Italian Presidency of the EU (second half of 2014) using the services of Istituto Sturzo as main sub-contractor who will seek the endorsement and support of the incumbent presidency; the final conference will take place in Coventry in the location of the Coordinator.

The project will publish a **book** called *'Cultural Heritage and Digital Technologies: new approaches to value, promotion and benefits in a changing Europe'*, co-edited by Neil Forbes, Project Coordinator, and Karol Jan Borowiecki, WP5 leader, based on the research conducted within this consortium. The book will be conceived as an instrument to target policy makers, funding bodies and managers of CH institutions as they engage with the transmission and exploitation of CH.

A set of **online resources**, which presents the results of the research in a format suitable for use as a means of advice and guidance in daily work. This material will be available freely for download to allow CH institutions to re-use it for on-line or face-to-face training and awareness actions.

The **project website** will of course provide access to these publications. It will also inform the user about the project, the partnership, the progress of the work (on a regularly updated basis), the value and benefit of the project, the forthcoming training and dissemination events, etc. The URL **www.riches-project.eu** is currently available. It will be linked by the show-case on digitalmeetsculture.net to improve visibility on the Internet via rebounding mechanisms.

A **YouTube** channel will be established and RICHES pages will be open on the major **social web services** (e.g. Facebook, Twitter, LinkedIn)

Media and press. Communicating with stakeholders will require appropriate language and special attention will be devoted to this aspect, as will attracting and maintaining media attention throughout the project period.

RICHES will collaborate with **Net4Society** (www.net4society.eu/), the international network of National Contact Points for Socio-economic Sciences and Humanities in FP7, contributing to its Research Directory, providing news about the RICHES events, sending press releases to the Newsletter.

3.2.3 Professional and scientific journals

Progress and results will be described in proceedings and professional journals and investigators will author, or co-author, articles based on the project.

An initial list of peer-reviewed journals which will be targeted by RICHES follows:

- International Journal of Digital Curation (www.ijdc.net/);
- Ariadne - web magazine for information professionals in archives, libraries and museums provided by Information Centre at UKOLN (www.ariadne.ac.uk/);
- First Monday – peer-reviewed Journal on the Internet (www.firstmonday.org/);
- International Journal on Digital Libraries (www.dljournal.org/);
- SCRIPTed - Journal of peer-reviewed articles, legislation critiques, commentaries and reports pertaining to law, society, and technologies (www.script-ed.org) ;
- International Journal of Performance and Digital Media, published by Intellect (www.ingentaconnect.com/content/intellect/padm)
- Convergence – international peer-reviewed Journal on Research into New Media Technologies (<http://con.sagepub.com/>)
- Journal of Cultural Economics – official journal of the Association for Cultural Economics International (www.culturaleconomics.org/journal.html)
- Public Choice – journal of Public Finance and Public Choice (www.jpfpc.org)
- Journal of Public Economics, published by Elsevier (www.journals.elsevier.com/journal-of-public-economics/)
- ACM Journal on Computing and Cultural Heritage (www.jocch.acm.org/)
- International Journal of Heritage Studies, online peer-reviewed journal published by Taylor & Francis online (www.tandfonline.com/loi/rjhs20)
- The Journal of the Oral History Society (<http://www.ohs.org.uk/journals/index.php>)
- Intellectual Property Quarterly, published by Sweet and Maxwell (www.sweetandmaxwell.co.uk/Catalogue/ProductDetails.aspx?productid=6791&recordid=380)

Other leading journals in the fields of digital cultural heritage, general economics, CH research, IPR and legal issues will also be identified during the project and will be targeted by the partners; and brief articles will be published in project newsletters, e-bulletins, blogs and portals managed at European and national level in partners' countries.

A showcase about RICHES will be maintained in the *digitalmeetsculture.net* portal.

3.2.4 Dissemination material

An initial set of promotional materials will be produced:

- Project logo;
- Presentation material (including a template and a basic presentation in English, to be translated into other partners' languages);
- Project factsheet in English (to be translated into other partners' languages);
- Leaflet;
- FAQs;
- Poster for project dissemination during scientific events;
- Portable pull-banner to be used at dissemination events.

On the basis of the project's outputs, additional promotional and communication material will be produced, such as:

- Updated versions of the leaflet;

- Postcards with abstracts of the main outputs (as reports and publications);
- Booklets with summaries of the most interesting results.

All the material will be made available online and most of it will be also printed.

Customised gadgets with the project's URL and logo (shoppers, pens, other promotional gadgets) will be produced in order to be distributed in the occasion of workshops and meetings.

3.2.5 Events

In close cooperation with all WPs, RICHES will contact the organisers of international, European and national events and workshops organised by other institutions and projects. Project presentations will be customised in order to illustrate objectives, activities and outputs of the project, which will be contextualised for each event.

European and International conferences will be targeted, including those with a AHSS research focus, ICT for CH, legal issues, those at the law/cultural heritage interface, those which have as their focus intermediaries including museums and libraries and those focused on user communities.

An initial list of target events is:

- Europeana and Europeana Group project conferences (e.g. Linked Heritage, Europeana Photography, Eagle and many others)
- World Digital Library conferences (www.wdl.org/en/);
- EVA conferences (www.eva-conferences.com/);
- Other events organised by European projects related to CH, SS and the humanities (e.g. the research infrastructure family DARIAH, CLARIN, DASISH, ARIADNE, DCH-RP);
- Performance Studies International-Psi (www.psi-web.org/)
- OpenCulture (www.collectionslink.org.uk/openculture2013 as a reference for the 2013 edition)
- Museums and Heritage (www.museumsandheritage.com/show/)
- Museums and the Web (www.museumsandtheweb.com/);
- The Museums Association Conference (www.museumsassociation.org/conference)
- International Conference on Inclusive Museums hosted by the National Gallery of Denmark, with the support of ICOM (www.onmuseums.com/the-conference)
- International Conference on Cultural Economics and European Workshop of Applied Cultural Economics, organised by the Association for Cultural Economics International (www.cultureconomics.org)
- MuseumNext (www.museumnext.org/conference)
- Digitaal Erfgoed Nederland / Digital Heritage Netherlands Conference (www.den.nl/english)
- World Summit on Art and Culture (www.artsummit.org/en)⁸⁹
- DRHA 2013: Digital Resources for the Humanities and Arts www.winchester.ac.uk/DHRA
- Association Littéraire and Artistique Internationale ALAI Congress (<http://www.alai.org/>)⁹⁰.

As part of their research activities, the investigators will present the project outcomes to the annual **conferences, seminars and workshops of learned societies and professional bodies**⁹¹.

⁸⁹ The 6th edition of the Conference will take place in Santiago de Chile in January 2014 and through the theme of *Creative Times: new models for cultural development*, the Summit will address how globalisation, shifts in social and economic development and new forms of communication (including and particular the digital ones) are generating an array of challenges and opportunities within the cultural field, with an impact transcending the artistic realm.

⁹⁰ Last edition of the ALAI Congress took place in Kyoto in October 2012 on copyrights and related rights in the 'Cloud environment' addressing specifically issues arising from the EU's draft legislation on orphan works.

⁹¹ Examples are those held under the auspices of the UK Oral History Society, the Museums Association, and UK Museums and the Web, and Museums Computer Group.

Waag Society will organize and host dissemination activities as part of its public programme, consisting of a series of debates, workshops, hands-on research work and explorations of the impact of technology can be. In the final year, RICHES will organise an interactive event for policy and heritage professionals to showcase and demonstrate the project's results – the creative and innovative approaches, methods and toolkits. Conferences, concertation meetings and information days organised by the European Commission will also be targeted.

3.2.6 Metrics and Assessment

The success of the dissemination will be assessed in terms of take-up of the initiative by stakeholders and expected users, namely:

- If the website receives a significant number of individual visits, and many visits from beyond the partner countries;
- If workshops are well-attended, both in terms of number of participants and in the quality of the interaction and discussion among the participants;
- If the technical and mass media publish articles or features which concern RICHES;
- If new organisations join the network.

3.2.7 Exploitation of project results

Exploitation of research results will include a mix of the following activities:

- speeches, presentations, papers, posters at European and International conferences (legal, law/cultural heritage interface, museums and libraries, cultural economics);
- Peer-reviewed journal articles;
- position papers for cultural organisations and the media;
- contributions to policy processes and policy-making;
- where relevant seeking to embed relevant findings in higher education curricula.

In particular, the project will result in several research papers, which are expected to be published in leading journals in the various fields of the multidisciplinary research addressed by RICHES, as listed in the previous section.

Any databases developed will be made available to the community via the websites of the researchers involved in the project, disseminated through the activity of the consortium, and maintained accessible online in the project repository created ad-hoc within RICHES showcase on digitalmeetsculture.net, thus enabling further research and new initiatives in the relevant areas.

3.2.8 Plans for the management of knowledge

Consortium agreement

Background knowledge will remain the property of the partner owning it at the start of the project. However, access to this knowledge will be granted for free to the partners for the whole duration of the project, to enable realisation of the project's objectives.

Foreground knowledge generated in the project will be shared among the partners.

The terms of agreement among the partners will be described in the Consortium Agreement that the partners are committed to sign before the start of the project.

Open access for scientific articles

Commission Neelie Kroes said: "Scientific information has the power to transform our lives for the better - it's too valuable to be locked away".

Following this principle, articles submitted for scientific publications will follow the open access policy. RICHES is also committed to contributing its scientific publications to the www.openaire.eu portal.

4 Ethics Issues

All research undertaken on the Project will be regulated by COVUNI, the lead partner's, **Principles and Standards of Conduct on the Governance of Applied Research** – a standing policy of the lead partner's Research Committee which is responsible for ensuring that any research activity undertaken meets the highest standards. The lead partner will ensure that all research is conducted to the highest levels of integrity, including appropriate research design and frameworks, to ensure that findings are robust and defensible. The researchers concerned will also adhere to the highest level of research ethics in line with requirements set out by national and international regulatory bodies, professional and regulatory research guidance, and research ethics frameworks issued in appropriate areas. The lead partner will ensure that all best practice principles are in place to support and reinforce adherence to this policy. Further information about these principles and Ethics guidance is available online at: <http://ethics.coventry.ac.uk/about/cu-ethics.aspx>

Research on Human Embryo/ Foetus		YES	Page
	Does the proposed research involve human Embryos?		
	Does the proposed research involve human Foetal Tissues/ Cells?		
	Does the proposed research involve human Embryonic Stem Cells (hESCs)?		
	Does the proposed research on human Embryonic Stem Cells involve cells in culture?		
	Does the proposed research on Human Embryonic Stem Cells involve the derivation of cells from Embryos?		
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

Research on Humans		YES	Page
	Does the proposed research involve children?		
	Does the proposed research involve patients?		
	Does the proposed research involve persons not able to give consent?		
	Does the proposed research involve adult healthy volunteers?		
	Does the proposed research involve Human genetic material?		
	Does the proposed research involve Human biological samples?		
	Does the proposed research involve Human data collection?		
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

Privacy		YES	Page
	Does the proposed research involve processing of genetic information or personal data (e.g. health, sexual lifestyle, ethnicity, political opinion, religious or philosophical conviction)?		

	Does the proposed research involve tracking the location or observation of people?	YES	42
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	NO	

Research on Animals		YES	Page
	Does the proposed research involve research on animals?		
	Are those animals transgenic small laboratory animals?		
	Are those animals transgenic farm animals?		
	Are those animals non-human primates?		
	Are those animals cloned farm animals?		
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

Research Involving non-EU Countries (ICPC Countries ⁹²)		YES	Page
	Is the proposed research (or parts of it) going to take place in one or more of the ICPC Countries?		
	Is any material used in the research (e.g. personal data, animal and/or human tissue samples, genetic material, live animals, etc.)?		
	a) Collected and processed in any of the ICPC countries?		
	b) Exported to any other country (including ICPC and EU Member States)?		
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

Dual Use		YES	Page
	Research having direct military use		
	Research having the potential for terrorist abuse		
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

⁹² In accordance with Article 12(1) of the Rules for Participation in FP7, 'International Cooperation Partner Country (ICPC) means a third country which the Commission classifies as a low-income (L), lower-middle-income (LM) or upper-middle-income (UM) country. Countries associated to the Seventh EC Framework Programme do not qualify as ICP Countries and therefore do not appear in this list.

Annex 1 – Letters of Support

In alphabetical order, the list of Associate partners is as follows:

International Organizations:

Europeana Foundation
PROMISE, coordinated by Università degli Studi di Padova
PUCK Network, coordinated by University of Oviedo
VISIONAIR, coordinated by the Institut Polytechnique de Grenoble

National Organisations :

Asociacion Espanola de Gestores de Patrimonio Cultural (SPAIN)
Ciant (CZECH REPUBLIC)
Creative & Cultural Skills (UK)
Cyprus University of Technology (CYPRUS)
DEN – Kenniscentrum Digitaal Erfgoed (THE NETHERLANDS)
Estonian Ministry of Culture (ESTONIA)
Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa (PORTUGAL)
Fondazione Sistema Toscana (ITALY)
Generalitat de Catalunya (SPAIN)
Hellenic Ministry of Education & Religious Affairs, Culture & Sports (GREECE)
Historic Scotland (UK)
Institute for the Protection of Cultural Heritage of Slovenia (SLOVENIA)
Istituto per il Lessico Intellettuale Europeo e Storia delle Idee ILIESI- CNR (ITALY)
Kecskemèti Foiskola (HUNGARY)
Libraries Development, Local Government Management Agency LGMA (IRELAND)
Lithuanian Art Museum - (LITHUANIA)
Nalis Foundation (BULGARIA)
National Széchényi Library (HUNGARY)
REACT- Research & Enterprise in Arts & Creative Technology (UK)
The International Centre for Information Management Systems and Services (POLAND)
The Swedish National Archives - Digisam (SWEDEN)
Trinity College Dublin (IRELAND)
Università Cà Foscari – M.a.c. Lab (ITALY)
University of the Basque Country UPV/EHU (SPAIN)
Univerzita Mateja Bela (SLOVAKIA)

Europeana Foundation - Letter of Support



Europeana
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Professor Neil Forbes
Director of Research
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The Hague, 29 January 2013

Reference: FP7 Work Programme 2013
Co-operation Theme 8: Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting & Benefiting from Cultural Heritage in Europe
Proposal RICHES - Renewal, Innovation & Change – Heritage & European Society

Dear Professor Forbes

We write to express our interest in and support for the forthcoming proposal, entitled RICHES (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

Europeana is a catalyst for change in the world of cultural heritage and well positioned to help in providing information, data and contacts for this project and to reap the benefits of the analysis it creates.

Our mission: The Europeana Foundation and its Network of Libraries, Archives, Museums and Audio Visual collections create new ways for people to engage with their cultural history, whether it's for work, learning or pleasure.

Our vision: We believe in making cultural heritage openly accessible in a digital way, to promote the exchange of ideas and information. This helps us all to understand our cultural diversity better and contributes to a thriving knowledge economy.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

Page 1 of 2

europæana
foundation

The RICHES project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the RICHES Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries. Europeana strongly supports the plans described in the RICHES proposal. Should the proposal be accepted for funding, Europeana will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely
On behalf of the Board of Europeana



Ms Jill Cousins
Executive Director

Page 2 of 2

PROMISE - Letter of Support



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Prof. Neil Forbes
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Padua, 27 December 2012

SUBJECT: *FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society*

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled RICHES (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

PROMISE (Participative Research labORatory for Multimedia and Multilingual Information Systems Evaluation, <http://www.promise-noe.eu/>) aims at advancing the experimental evaluation of complex multimedia and multilingual information systems in order to support individuals, commercial entities, and communities who design, develop, employ, and improve such complex systems. The overall goal of PROMISE is to deliver a unified environment collecting data, knowledge, tools, methodologies, and the user community which are involved in the experimental evaluation.

PROMISE is a network of excellence (contract n. 258191), funded in the 7th Framework Programme of the European Commission, with 13 academic and industrial partners, who are leaders in the field.

One specific use case in PROMISE, "Unlocking Culture" (<http://www.promise-noe.eu/unlocking-culture>), is concerned with the cultural heritage and deals with effective information access to cultural heritage material held in large-scale digital libraries containing data from libraries, archives, museums, and audio-visual archives. Large quantities of cultural heritage objects have been digitized during the past few years in order to provide access to unique, rare or at-risk objects. However, access to these objects still poses several obstacles: the digital objects are provided through the metadata description efforts of the organizations and agencies curating the objects, usually in their national language and with specified technical vocabularies suited for their particular domains. Information systems for digital cultural heritage objects pose special problems related to the heterogeneous media types (texts, but more so images, audio or video files) and the uniqueness of the objects which makes their description difficult. CH institutions have



Page [1] of [2]

Network of Excellence funded by the 7th Framework Program of the European Commission grant agreement no. 258191

<http://www.promise-noe.eu>



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different approaches to managing information and serve diverse user communities, often with specialized needs. The scenario we are facing is to be able to satisfy user information needs by retrieving relevant "cultural assets" irrespective of the media type, location or language in which information objects are expressed. Despite digital libraries are constantly growing and much research is carried out in the field, much less is done to establish standard evaluation criteria and methods.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The RICHES project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the RICHES Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

PROMISE strongly supports the plans described in the RICHES proposal. Should the proposal be accepted for funding, PROMISE will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

Dr. Nicola Ferro
PROMISE Project Coordinator



Puck Network - Letter of Support



Oviedo, 25th January 2013

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

PUCK Network is an international consortium consisting of researchers and managers of cultural institutions. The initiative has been formed with the aim to assess effective tools to enhance cultural participation and to promote cooperation among organizations involved in the analysis of cultural policies. The Network has been awarded a European Grant in the CULTURE 2007-2013 program from the European Union. Cooperative actions to investigate the drivers and barriers to cultural engagement in contemporary European societies will take place in 2012-2014, in an attempt to establish a fruitful dialogue between universities, firms and cultural institutions from Belgium, Ireland, Italy and Spain.

The *RICHES* project will *include* comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

PUCK Network strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, PUCK Network will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

Juan Prieto Rodriguez

Coordinator of PUCK Network
Professor at University of Oviedo, Spain

Visionair - Letter of Support



28 January 2013

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural
heritage in Europe
Proposal RICHES - Renewal, Innovation and Change -
Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change - Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.



As scientific coordinator of VISIONAIR, a visualisation and interaction based research infrastructure granted by the European commission within the FP7 program, I can make a direct link between RICHES project and VISIONAIR infrastructure. RICHES could take benefit of the technologies deployed by VISIONAIR.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will *include* comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

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INSTITUT POLYTECHNIQUE DE GRENOBLE

VISIONAIR supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, VISIONAIR will seek to participate as Associate Partner in surveys and dissemination activities.

Yours sincerely,
28 January 2013

Frédéric Noël

Scientific coordinator of VISIONAIR
Professor at Univ. Grenoble-Alpes, GSCOP laboratory

Groupe Grenoble INP

46, avenue Félix Viardet
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INSTITUT POLYTECHNIQUE DE GRENOBLE

Asociacion Espanola de Gestores de Patrimonio Cultural (SPAIN) - Letter of Support



2013-01-21

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

The Spanish Association for the Cultural Heritage Management (AEGPC) is an independent non-profit organization that is formed by a multidisciplinary collective of professionals on the management of cultural heritage and specialists. The main objective of the *AEGPC* is to promote the preservation, communication of the cultural heritage, by encouraging its management based on professional criteria. These criteria imply the application of technical-scientific knowledge, as well as methods that guarantee, at the same time, the preservation of the rich historic heritage and the social enjoyment of those cultural resources. The *AEGPC* offers its collaboration to all those public and private entities with responsibilities in the preservation of cultural heritage, with a special focus in the Iberoamerican region.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

*AEGPC. Centro de Estudios de Gestión. Edif. B. Finca Mas Ferré.
Campus Somosaguas UCM. 28223 Madrid, Spain
Tel: +34 636 05 06 36
aegpc@aegpc.org
www.aegpc.org*

1



The *Spanish Association for the Cultural Heritage Management (AEGPC)* strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, The *Spanish Association for the Cultural Heritage Management (AEGPC)* will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

(Name) Victoria María Ateca-Amestoy

(Position) Treasurer. On behalf of the Executive Board

CIANT (CZECH REPUBLIC) - Letter of Support



29/01/2013

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

**SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society**

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

CIANT [International Centre for Art and New Technologies] is an international platform for research, production and presentation of creative use of information and communication technologies within the arts, often intersecting with various scientific domains. During the last 10 years CIANT has established art/science collaborations with research institutes, universities, art centres as well as individuals across the whole of Europe and beyond. Based in Prague, Czech Republic.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project

CIANT is a non-governmental non-profit civic organisation founded in 1998.
CIANT is active in an international level in cultural, artistic, educational and developing field with a focus on new technologies.
CIANT – International Centre for Art and New Technologies in Prague / Imrychova 862, 143 00 Praha 4
tel.: +420 296 330 965 fax: +420 296 330 967 / web: <http://www.ciant.cz> e-mail: info@ciant.cz



itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

CIANT [International Centre for Art and New Technologies] strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, **CIANT** will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,


CIANT
MEZINÁRODNÍ CENTRUM PRO UMĚNÍ
A NOVÉ TECHNOLOGIE
Imrychova 882, 143 00 Praha 4
Tel.: 296 330 965, Fax: 296 330 964
ICO: 690 61 998

(Name) *Pavel Sedlák*

(Position) *Deputy director*

CIANT is a non-governmental non-profit civic organisation founded in 1998
CIANT is active in an international level in cultural, artistic, educational and developing field with a focus on new technologies.
CIANT – International Centre for Art and New Technologies in Prague / Imrychova 882, 143 00 Praha 4
tel.: +420 296 330 965 fax: +420 296 330 967 / web: <http://www.ciant.cz> e-mail: info@ciant.cz

Creative & Cultural Skills (UK) - Letter of Support



17 Jan. 13

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

Creative & Cultural Skills is the licensed Sector Skills Council for the UK's creative and cultural industries, including craft, cultural heritage, design, literature, music, performing arts and visual arts. Founded in 2004, we were granted a new licence from Government to operate in January 2010. Our goal is to enable the creative and cultural industries to reach their economic potential through relevant skills and training. We work in England, Northern Ireland, Scotland and Wales and with international partners. We deliver through the National Skills Academy for Creative & Cultural, a network of education and industry partners working together to improve the provision of skills and training for the creative and cultural industries.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.



Creative & Cultural Skills
Lafone House
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F +44 (0)20 7015 1847
info@ccskills.org.uk
www.ccskills.org.uk

Creative & Cultural Industries Ltd is registered in
England as a Charity No. 1105974 and as a Limited
Company by guarantee No. 5122855 at Lafone House,
The Leathermarket, Weston Street, London SE1 3HN



Creative & Cultural Skills strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Creative & Cultural Skills will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

Sarah Macshane
Nations and International Coordinator



Creative & Cultural Skills
Lufone House
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London SE1 3HN

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F +44 (0)20 7015 1847
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www.ccskills.org.uk

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England as a Charity No. 1105974 and as a Limited
Company by guarantee No. 5122855 at Lufone House,
The Leathermarket, Weston Street, London SE1 3HN

Cyprus University of Technology (CYPRUS) - Letter of Support



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CY-3603 Lemesos, Cyprus
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Fax.: +357 25 002750
URL: <http://www.cut.ac.cy>

Date: 21/12/2012

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The Cyprus University of Technology (CUT) was established by law in 2004, and enrolled its first students in 2007. It is a new, public and independent University and has set high values concerning its academic, research character, legal status, organizational and administrative structure; It aspires to develop into a modern, pioneering University able to offer education and research in leading branches of S&T which have high impact on the economic, technical, and scientific sectors of the island and the region. With its orientation towards applied research, the University aspires to establish for itself a role in support of the state and society in their efforts to confront problems, which cover all areas of science and technology. CUT involvement in research has been recognized from the fact that within the last four years, projects with more than 20 MEuro have been funded. CUT is an advanced University equipped with the most modern infrastructures and technological equipment which make it possible to be the strongest, on the island, in research with specialised units directed by distinguished professionals. Supervisors and Expertise

Dr. Marinos Ioannides is responsible for the establishment of the Cypriot Authority for the e-Documentation and e-Preservation of the Cypriot Cultural Heritage and from May 2007 until Dec. 2010 he took over the coordination of the establishment of the ICT in Cultural Heritage sector of The Cyprus Research and Educational Institute (STARC) at the CY Institute. In 2010 he was appointed by the Minister of Education and Culture to chair the CY National Committee for Digitalisation and e-preservation in Cultural Heritage for the development of the national repository KYPRIANA. On a European level he is representing Cyprus on all committees and expert groups responsible for the e-Documentation and e-Preservation of Cultural Heritage. In 2007 the CY Government Council of Ministers appointed Marinos as the first Seconded National Expert to work at the European Commission / DG RTD and DG EAC for a 4 year period. As of March 2012 he is responsible and the 1st chair of the Digital Cultural Heritage Lab in the Department of Electrical and Computer Engineering/Informatics at CUT. He is member of the executive board of the International Committee for Documentation of Cultural Heritage (CIPA) and since 2006 is chairing the successful conference EuroMed (www.euromed2012.eu). He is also the Chief Editor of the successful International Journal of Heritage in the Digital Era. As of 2000 he was responsible for the coordination of four major projects in the area of Cultural Heritage in Cyprus with more than 20 partners each and an average budget of ca 3 MEuro per project. Marinos administrative and managerial skills have been acknowledged several times by policy makers and international organisations such as UNESCO. In 2010 he received the Tartessos Award from the Spanish and European Association for Virtual Archaeology and in 2011 he received the UNESCO Award for his overall engagement in the e-documentation and e-preservation in Cultural Heritage.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue

to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

CUT strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, CUT/Digital Heritage Lab will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,



(Name) Dr. Marinos Ioannides

(Position) Chair of the Digital Heritage Lab

DEN – Kenniscentrum Digitaal Erfgoed (THE NETHERLANDS) - Letter of Support



Kenniscentrum Digitaal Erfgoed



Subject: FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

DEN
Prins Willem-Alexanderhof 5
2595 BE Den Haag
Postbus 90407
2509 LX Den Haag

Den Haag, 17 January 2013

+31 (0)70 314 03 43
den@den.nl
www.den.nl

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

ING 8253759
IBAN NL48 INGB 0008 2537 59
BIC INGBNL2A
KVK 34111121

The DEN Foundation (Digitaal Erfgoed Nederland / Digital Heritage Netherlands) is the Dutch knowledge centre for digital heritage. DEN supports archives, museums and other heritage institutions to improve their digital strategies and services.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

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DEN strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, DEN will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,



Kenniscentrum Digitaal Erfgoed

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2509 LX Den Haag

(Name) Marco de Niet

(Position) Director

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den@den.nl
www.den.nl

Estonian Ministry of Culture (ESTONIA) - Letter of Support



KULTUURIMINISTEERIUM
ESTONIAN MINISTRY OF CULTURE

17. December 2012

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We are writing to express our interest in and support for the forthcoming proposal, entitled RICHES (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

Within the Estonian Government, the Ministry of Culture is responsible for organizing and coordinating state cultural policy. The mission of the Estonian Ministry of Culture is to support the maintaining of Estonian national identity by valuing, preserving, developing, acknowledging and spreading Estonian fine arts, cultural heritage and sport in Estonia and abroad.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The RICHES project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the RICHES Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

Estonian Ministry of Culture strongly supports the plans described in the RICHES proposal. Should the proposal be accepted for funding, Estonian Ministry of Culture will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,



Siim Sukles
Secretary General



Estonian Ministry of Culture
Suur-Kaia Street 23
15076 Tallinn, Estonia

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Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa (PORTUGAL) - Letter of Support



15th January 2013

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

The Faculdade de Ciências Sociais e Humanas's (FCSH) mission is to provide a public service and raise the tertiary knowledge of citizens in the fields of social and human sciences. To fulfill this mission the FCSH has adopted the following objectives: a) teaching and research excellence in the specialist fields of the social and human sciences, both at a national and international level; b) a clear commitment to innovation and interdisciplinarity; c) the creation, dissemination and support for a humanistic spirit and d) the providing of services to the community in these same areas. The strategy of FCSH takes into account what is happening outside the University to establish the most appropriate responses.

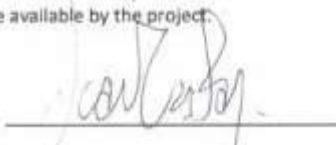
RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

FCSH-UNL strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, FCSH-UNL will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

(Name) João Miguel Marques da Costa
(Position) Vice Dean



Prof. Doutor João Costa
Subdirector
Per delegação
Despacho nº 3831/2011
(D. R., 2ª Série Nº 150-5 Agosto)

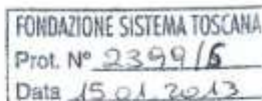
Av. Berlim, nº 26 C | 1069-061 Lisboa
Tel.: +351 217 908 300 | Fax: +351 217 908 308 | E-mail: geral@fcsih.unl.pt
www.fcsih.unl.pt

Fondazione Sistema Toscana (ITALY) - Letter of Support



fondazione
sistema toscana

www.fondazione-sistema-toscana.org



Florence, 14th January 2013

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

Being Fondazione Sistema Toscana (FST) a Foundation of the Tuscany Region aimed at promoting the Tuscan territorial system and its cultural heritage through new technologies, we believe that we could benefit from the *RICHES* results as well as bringing an added value to the project's activities, thanks to our regional and national network of cultural stakeholders.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

Fondazione Sistema Toscana strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Fondazione Sistema Toscana will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

FONDAZIONE SISTEMA TOSCANA
Il Direttore

Sede Legale
Via Dante Alighieri, 9 – 50129 Firenze
Tel. +39 055 2719012
Fax +39 055 2719000

Unità Operativa
Via San Gallo, 25 – 50129 Firenze
Tel. +39 055 2719001
Fax +39 055 2719070

P.I.V.A. n° 01100001004

Generalitat de Catalunya (SPAIN) - Letter of Support



Generalitat de Catalunya
Departament de Cultura
Secretaria General
Gabinet Tècnic

238/K0890

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

The mission of the Ministry of Culture of the Government of Catalonia is to preserve, promote and disseminate all forms of art and culture. The Ministry of Culture is responsible for Government policy on creative industries, cultural heritage, libraries, museums and archives. Its aim is to improve the quality of life for all through cultural activities, to support the pursuit of excellence and creativity in the cultural sector. Creativity and innovation are at the core of its strategy. The Ministry takes part in several European projects related to the digitization of cultural contents and the use of ICT for culture.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will *include* comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

Rambla de Santa Mònica, 8
08002 Barcelona
Telèfon 933 162 700
Fax 933 162 701



Generalitat de Catalunya
Departament de Cultura
Secretaria General
Gabinet Tècnic

The Ministry of Culture of the Government of Catalonia strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, The Ministry of Culture of the Government of Catalonia will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

Maria Dolors Portús
Head of the Technical Office

Barcelona, 28th January 2013

Rambla de Santa Mònica, 6
08002 Barcelona
Telèfon 933 162 700
Fax 933 162 701

Hellenic Ministry of Education & Religious Affairs, Culture & Sports (GREECE) - Letter of Support



HELLENIC REPUBLIC
MINISTRY OF EDUCATION & RELIGIOUS AFFAIRS, CULTURE & SPORTS
GENERAL SECRETARIAT FOR CULTURE
DIRECTORATE OF INFORMATICS AND TELECOMMUNICATIONS

Address: Bouboulinas 20-22,
106 82 Athens, Greece
Tel: +30 213-1322.356
Fax: +30 210-8201.394

17 January 2013

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The *General Secretariat for Culture of the Hellenic Ministry of Education and Religious Affairs, Culture and Sports* (formerly *Hellenic Ministry of Culture*) is responsible for the protection and promotion of the cultural heritage of Greece. It is also responsible for monitoring cultural developments and funding content digitization, access and preservation. In the framework of the National Information Society and Digital Convergence Programmes during the last ten years, numerous projects have been funded, focusing on digitisation of cultural content, providing access to the digitised content and promoting digital culture worldwide.

Specific targets include facilitating access to this large amount of digitised cultural content, and supporting cultural institutions to promote their content through European and international networks. The Directorate of Informatics and Telecommunications participated in the eContentPlus ATHENA project to coordinate and support cultural institutions for providing content to EUROPEANA, and is currently participating, under the same role, in the CIP ICT-PSP Linked Heritage project and in the forthcoming CIP ICT-PSP ATHENA Plus project. It is also working towards a national aggregator for unified access to the Hellenic cultural content. It has also participated in the eTen MICHAEL Plus project, currently operating the national MICHAEL instance, in the ERA-NET DC-NET project, and currently supports the DCH-RP and ENUMERATE project activities.

The Directorate of Informatics and Telecommunications has established communication and cooperation with a large network of Greek cultural institutions, across domains, and has worked with them to support and promote the results of their digitisation and online accessibility

activities. This successful cooperation network can be further extended through the *RICHES* project activities.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage Institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

We strongly support the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, we will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,



Constantinos Chatzichristos

Director of Informatics and Telecommunications,
Hellenic Ministry of Education and Religious Affairs, Culture and Sports -
General Secretariat for Culture (*formerly* Hellenic Ministry of Culture)

Historic Scotland (UK) – Letter of Support

Professor Neil Forbes
Director of Research
Coventry University
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Noel.fojut@scotland.gsi.gov.uk

29 January 2013

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

Historic Scotland is an executive agency of the Scottish Government charged with ensuring that Scotland's historic environment provides a strong foundation for a successful future. Our responsibilities include championing the historic environment, contributing to sustainable economic growth, managing Scotland's historic environment creatively and, in common with all government bodies, supporting the transition to a low carbon economy. The agency is fully accountable to Scottish Ministers and through them to the Scottish Parliament. For more information visit www.historic-scotland.gov.uk.

The *RICHES* project proposal is of great interest to this Agency because it addresses the core issue of the equitable management of the multiple competing demands placed upon our heritage.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.



www.historic-scotland.gov.uk



Historic Scotland strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Historic Scotland will participate as Associate Partner in surveys and dissemination activities, would hope to be able to endorse the recommendations developed as a results of the research and will seek to exploit and re-use the resources made available by the project.

I have the authority to sign this letter of recommendation on behalf of the Agency, and will act as the Historic Scotland lead officer for this project.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Noel Fojut".

Noel Fojut BSc, PhD, FSA Scot, MIFA
Head of Liaison and Sponsorship
Policy Directorate



www.historic-scotland.gov.uk

Institute for the Protection of Cultural Heritage of Slovenia (SLOVENIA) - Letter of Support

Zavod za varstvo kulturne dediščine Slovenije
Institute for the Protection of Cultural Heritage of Slovenia



23.12.2012

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

Institute for the Protection of Cultural Heritage of Slovenia (IPCHS) is a national public institution, established by the State for performing the public service pursuant to Heritage Protection Act. It is responsible for the implementation of administrative and technical tasks relating to the protection of cultural heritage. Among other tasks, defined in the Heritage Protection Act, IPCHS: identifies, documents, studies and evaluates immovable heritage; as well as movable and intangible, heritage in the context of immovable heritage, implements conservation measures and takes care for the prevention of damage, interprets heritage for the general public to develop awareness of its value, carries out research projects in the field of protection.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

Institute for the Protection of Cultural Heritage of Slovenia strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Institute for the Protection of Cultural Heritage of Slovenia will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

(Name) Dr. Jelka Pirkovič
(Position) Director general

Metelkova 6, p. p. 103, SI-1001 Ljubljana
telefon: +386 (0)1 400 79 27, telefaks: +386 (0)1 400 79 86
e-pošta: zavod@zvkds.si
<http://www.zvkds.si>

Registracija: 1/32177/00, Matična številka: 1423215
Standardna klasifikacija dejavnosti/šifra podizreda: 91.030
ID za DDV: SI 45991413
Transakcijski račun: 01100-6030381005

Istituto per il Lessico Intellettuale Europeo e Storia delle Idee ILIESI- CNR (ITALY) - Letter of Support

Istituto per il Lessico Intellettuale Europeo e Storia delle Idee
Consiglio Nazionale delle Ricerche

Il Direttore



Roma, 20 gennaio 2012

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The Istituto per il Lessico Intellettuale Europeo e la Storia delle Idee (ILIESI) is dedicated to the history of cultural and scientific terminology. ILIESI focuses on the phenomenon of cultural migration, which accompanies the whole history of civilizations while involving continuous relations and reciprocal exchanges among diverse cultures, and thus translations (in their widest sense) of texts and modules from one to another context, be it linguistic, economic, political, or cultural. Its researchers investigate several epochs under the assumption that at the root of the history of philosophy and of the sciences and more generally of the history of ideas lie textual *corpora* that have been developed in the context of each discipline over the centuries. Historical semantic tools consider technical uses and ambiguities, synchronic and diachronic inter-relations, translations and transpositions across lexical fields. The specificity of their methodology requires keeping close to texts, individual terms and lexical families. Hence the publication of lexica, indices and concordances, the setting-up of data-bases and scientific data processing applied to technical terminology in the humanities. Current lines of research embrace the history of European cultural terminology in connection with the Greek, Latin, Hebrew and Arab tradition, the history of Ideas, ICT methods for textual analysis. Agora (ICT Policy Support), Open Scholarly Communities on the Web (Cost Action 32), and PHere (ERC Starting Grant) are the EC projects it is now hosting. ILIESI is partner with philosophers, historians of science and linguists all over Europe and the US and with research teams of the CNRS, CSIC, CNPq, MPI and the Library of Congress.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the

Sede: Sapienza, Università di Roma - Villa Mirafiori - Via Carlo Farini 2 - 00161 Roma
www.iliesi.cnr.it - email: iliesi@iliesi.cnr.it - posta certificata: iliesi@pec.cnr.it
Tel. +39 06 86320517 -39 06 86320527 Fax +39 06 49917215
P.IVA 02118311006 - Cod.Fisc. 80054330586

cultural institutions, policy makers, programme owners, practitioners and creative industries.

ILIESI-CNR strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, ILIESI-CNR will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project. In particular the ILIESI will be interested to explore the opportunity to establish a profitable cooperation with its AGORA project (www.project-agera.eu) .

Yours sincerely,

(Name)

Riccardo Pozzo

(Position)

Director



Kecskeméti Főiskola (HUNGARY) - Letter of Support



Kecskemét, Hungary, 22. 01. 2013

Subject:

FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

Kecskemét College is a state-run higher education institution in the middle of Hungary, 86 km far from Budapest. The college has three faculties. The Department of Economics and Social Sciences has been running projects focusing on various fields in cultural economics since 2006 that is the reason why we would like to support the *RICHES* project.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

Kecskemét College strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Kecskemét College will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

Dr. Ákos Tóth
Senior Professor,
specialized in cultural economics



Libraries Development, Local Government Management Agency LGMA (IRELAND) - Letter of Support

www.lgma.ie



21st December 2012

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

**SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society**

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

Libraries Development, Local Government Management Agency functions are to provide advice and assistance to local authorities in relation to the development of the public library service; to advise the Minister for the Environment, Community and Local Government in relation to library services and to promote and facilitate library co-operation within Ireland and internationally.

Libraries Development, Local Government Management Agency manages the national policy for the digitisation of public library holdings and the organisation manages the national digitisation research and initiatives arising. Activities to date include the national digitisation programme for public libraries, the national online resource for local studies material, digitisation of the archive of the national paper of record and online access provision to the most important Irish genealogical records for the nineteenth century. Libraries Development works with national education bodies to develop content to support the education curriculum in schools, with libraries to develop literacy and numeracy supports and liaises with teacher training colleges to tailor content and content applications to the requirements of the teacher. The organisation has participated in a number of EU projects including Activate, Cultivate, Minerva, MinervaPlus, MinervaEC, EuropeanaLocal and is currently the national participant in the Linked Heritage, ENUMERATE and DC-NET projects.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

Ceanncheathrú
Teach an Rialtais Áitiúil
35-39 Cé Uisneir
Baile Átha Cliath 8

Headquarters
Local Government House
35 - 39 Ushers Quay
Dublin 8

Riomhphost/Email: info@lgma.ie

Rannán Airgeadais
Aras an Fhionn Uisce
27 Bothair Uí Chuinneagain
Baile Átha Cliath 8

Finance Division
Phoenix House
27 Conyngham Road
Dublin 8

Telefon/Telephone: 01 633 2200

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

Libraries Development, Local Government Management Agency strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Libraries Development, Local Government Management Agency will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

(Name) Annette Kelly

(Position) Head, Libraries Development

Lithuanian Art Museum - (LITHUANIA) - Letter of Support



LIETUVOS DAILĖS MUZIEJUS
LITHUANIAN ART MUSEUM

Bokšto str. 5, 01126 Vilnius, Lithuania, Tel. +370 5 262 80 30, fax +370 5 212 60 06 E-mail : muziejus@lam.lt
VAT number LT 907560811; Business register number 190756087

21/12/2012

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The Lithuanian Art Museum (LAM) is an institutional member of the Lithuanian Museums Association and the International Committee of Museums (ICOM).

The museum aims to collect, preserve, study and research as well as promote art valuables that are at its disposal, and takes an active role in regularly organizing exhibitions and cultural events. Since 2009 it has been responsible for the organization and coordination of digitisation activities in the Lithuanian museums. Since the year 2000 the Lithuanian Art Museum has participated in many nationally and internationally significant projects. Museum's strategic guidelines are well reflected in various art and museum infrastructure improvement projects devoted as well in its digitisation activities. The Lithuanian Art Museum is an approved administrator and a recognised national training centre for implementing and managing museums digitisation projects in Lithuania.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural

institutions, policy makers, programme owners, practitioners and creative industries.

Lithuanian Art Museum strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Lithuanian Art Museum will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

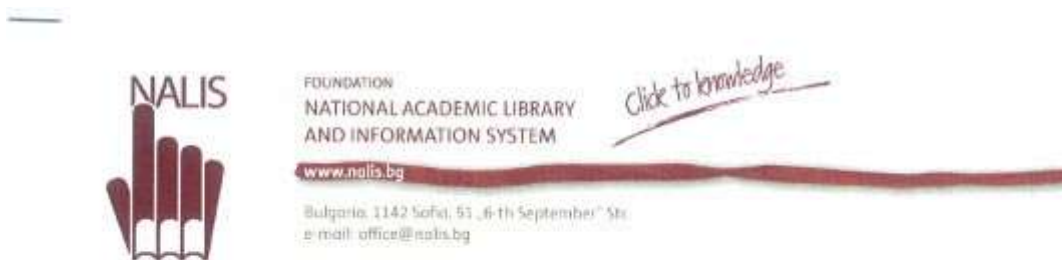
Yours sincerely,


A handwritten signature in blue ink, appearing to read 'R. Budrys', is written over a horizontal line.

Romualdas Budrys

Director of the Lithuanian Art Museum

Nalis Foundation (BULGARIA) – Letter of Support



2012-12-20

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The NALIS Foundation was launched to answer the growing need of the modern Bulgarian society. It stimulates the integration of the Bulgarian academic library systems. Its main purpose is to create an online union catalog of the university and research libraries in Bulgaria, which, through a web portal, will allow integrated searching through the internet in these libraries, and electronic access to the bibliographical information about their paper funds, electronic resources and information services.

The NALIS Project started in June 2009. Its first stage is the construction of a library and information net between the libraries of the three institutions that founded it. The second stage will open the net both to all the research libraries and to those public libraries that are technologically prepared for the involvement in the project.

NALIS conducts training of librarians, system librarians and system administrators in international bibliographical standards and in the chosen software products necessary for the creation and maintenance of a national library and information net.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy

1



makers, programme owners, practitioners and creative industries.

The NALIS Foundation strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, the NALIS Foundation will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

A handwritten signature in blue ink, written over a horizontal line.

(Name) Dincho Iliev Krastev

(Position) Executive Director of NALISF



National Széchényi Library (HUNGARY) - Letter of Support



Subject: Budapest, January 15, 2013
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The National Széchényi Library is the Hungarian national library since 1802. Its collections consist of paper documents published in Hungary: more than 2 million books, periodicals, manuscripts, documents, images, etc. The Hungarian Library Institut is part of the National Library, there are countrywide coordination tasks among its goals. The NSZL gives home to the Hungarian National Shared Catalogue as well. The library's first major digitization project was Mathias King codices, the Corvinas have been digitized and made available on the Internet (www.corvina.oszk.hu). Since 1999 the library collects online documents when it integrated the Hungarian Electronic Library (mek.oszk.hu) which makes available more than 10,000 digital books and over 170 audio books. In addition to books there is a digital periodical collection of the Hungarian born digital or digitized journals too (epa.oszk.hu). The Hungarian Digital Image Directory (www.kepkonyvtar.hu) is a national database of digitized images of documents digitized in the National Library and a number of other Hungarian libraries. The Hungarian online images are collected by the Digital Archive of Images (keptar.oszk.hu). The NSZL was one of the first partners (together with French and Portuguese libraries) participated in the former version of Europeana developed by the French National Library. The national library joined The European Library project, the library catalog and digital records added to the TEL Database. From this database approx. 4000 records have been migrated to the Europeana catalogue which came from the collection of the Hungarian Electronic Library.

ORSZÁGOS SZÉCHÉNYI KÖNYVTÁR
NATIONAL SZÉCHÉNYI LIBRARY
SZÉCHÉNYI NATIONALBIBLIOTHEK
H-1827 Budapest, Budavári Palota F épület, Hungary
central tel.: + (36) (1) 22-43-700; fax: + (36) (1) 20-20-804
<http://www.oszk.hu>



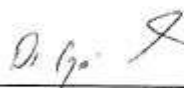

BIBLIOTHECA NATIONALIS HUNGARIAE

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

The National Széchényi Library strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, National Széchényi Library will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

(Name) Dr. Andrea Sajó

(Position) Director General

ORSZÁGOS SZÉCHÉNYI KÖNYVTÁR
NATIONAL SZÉCHÉNYI LIBRARY
SZÉCHÉNYI NATIONALBIBLIOTHEK
H-1827 Budapest, Budavári Palota F épület, Hungary
central tel.: + (36) (1) 22-43-700; fax: + (36) (1) 20-20-804
<http://www.oszk.hu>

REACT – Research & Enterprise in Arts & Creative Technology (UK) - Letter of Support



28 January 2013

Subject:
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHS - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHS* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

REACT is one of four Knowledge Exchange Hubs for the Creative Economy funded by the Arts and Humanities Research Council (AHRC) to develop strategic partnerships with creative businesses and cultural organisations, to strengthen and diversify their collaborative research activities and increase the number of arts and humanities researchers actively engaged in research-based knowledge exchange.

REACT is a collaboration between the University of the West of England, Watershed, and the Universities of Bath, Bristol, Cardiff and Exeter.

REACT funds collaborations between arts and humanities researchers and creative companies. These collaborations champion knowledge exchange, cultural experimentation and the development of innovative digital technologies in the creative economy.

REACT's **Heritage Sandbox** was launched in February 2012 and has supported six projects which unlock histories, hauntings and happenings in all kinds of UK heritage attractions, unraveling rich experiences through the use of cutting edge technologies.

Each project aims to deliver new ways to experience heritage attractions, through new kinds of social interaction enabled by pervasive media and immersive digital technologies. They explore contemporary attitudes to death and human remains in Cemeteries and Museums, giving the dead a technological voice and bring history back to life through interactive located archives using real memories and historical characters.

There are clear links between our KE projects and RICHS - a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.


The *RICHS* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the

various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

REACT strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, REACT will seek to participate as Associate Partner in sharing the results of our own projects and finding ways that their platforms, applications and findings can be further developed in the context of *RICHES*. In particular we would like to make our network of Creative Economy partners and Arts and Humanities researchers working in Heritage available to the *RICHES* network.

You can see more about our work in the Heritage sector at our website <http://www.react-hub.org.uk/heritage/>.

Yours sincerely,


28.01.13

(Name) Professor Jon Dovey

(Position) Director REACT

REACT is funded by:



Arts & Humanities
Research Council

REACT is a collaboration between:



University of the
West of England



UNIVERSITY OF
BATH



University of
BRISTOL



CARDIFF
UNIVERSITY
PRIFYSGOL
CARDIFF



WATERSHED

International Centre for Information Management Systems and Services (POLAND) - Letter of Support



Międzynarodowe Centrum Zarządzania Informacją
The International Centre for Information Management Systems and Services
(ICIMSS)

• Dyrekcja: 87-100 Toruń, ul. Krasieńskiego 121/113, Tel. 056 - 622-24-11
• Oddział Dokumentacji i Promocji Dziedzictwa Kulturowego: Wysoka 16, Tel. 056 - 653-97-40
• Oddział Edukacji i Szkoleń: Wysoka 16, Tel. 056 - 653-97-40
• Biuro Informacji o Funduszach Europejskich BIFE, Fax. 056 - 652-23-25
<http://www.icimss.edu.pl> e-mail: icimss@icimss.edu.pl

21 December 2012

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The International Center for Information Management Systems and Services (ICIMSS) planned the similar research on a smaller scale in Polish environment, applying last year for the National Research Center grant.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

ICIMSS strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, ICIMSS will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

DYREKTOR
Międzynarodowego Centrum
Zarządzania Informacją
[Signature]
dr Maria Sliwińska

(Name) Dr Maria Sliwińska

(Position) Director

The Swedish National Archives - Digisam (SWEDEN) - Letter of Support



Riksarkivet

The Swedish National Archives
Digisam

Date
2013-01-07

1 (2)
Dnr RA 06-2013/0050

**Subject: Associated partner in the RICHES proposal
FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European
Society**

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

The National Archives (Riksarkivet) is one of the oldest public agencies in Sweden, with a history leading back to the Middle Ages. Today, the National Archives is charged with the supervision of all public records, generated by central as well as regional and local state authorities. Its commission by law is to preserve, organise and care for the records in order to uphold the legal right of access to public records in the pursuit of justice, continuity of public administration, and facilitating of research. The National Archives is, and has, been a partner in several EU framework projects, like EUAN, Minerva, MinervaPlus, MinervaEC, QVIZ, LEAF, APENet, PROTAGE, DC-NET, Linked Heritage, and DCH-RP, and is also taking part in European coordination efforts concerning digitisation and digital preservation (Member States' Expert Group on Digitisation and Digital Preservation). In 2011 Riksarkivet (the National Archives) is assigned by the Swedish Government to hold a secretariat for coordination of digitisation, on line access and digital preservation for all state cultural heritage institutions. The secretariat (Digisam) supports the cultural institutions in their work with the plans for digitisation, for example by producing general advices on setting priorities for digitisation projects. Digisam is also tasked to follow up and evaluate the strategy, and to develop proposals for national guidance on coordinated digital information management and a coordinated and cost-effective long-term digital preservation of collections and archives, including audio-visual archives at the state institutions. The proposal will also include a role and responsibility for the work on aggregation, digital access and digital preservation within the state cultural heritage sector.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys

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Tel: +46 10 476 70 00 · **Telefax:** +46 10 476 71 20 · **E-mail:** digisam@riksarkivet.se · **Internet:** www.riksarkivet.se/digisam



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activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

Digisam strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Digisam will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "Rolf Källman".

Rolf Källman
Head of Digisam

Trinity College Dublin (IRELAND) - Letter of Support



COLÁISTE NA TRÍONÓIDE, BAILE ÁTHA CLIATH | TRINITY COLLEGE DUBLIN
Ollscoil Átha Cliath | The University of Dublin

22nd January 2013

FP7 Work Programme 2013
Cooperation Theme 8 Socio-Economic Sciences & Humanities
SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe
Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Forbes

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7-2013 programme.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

As a member of staff at one of Europe's major university heritage sites and an economist working in the cultural policy area, I strongly support the plans described above in the *RICHES* proposal. Should the proposal be accepted for funding, my research group at Trinity College will seek to participate as an Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

John O'Hagan
Professor of Economics
johagan@tcd.ie , www.tcd.ie/economics/staff/johagan/

Roinn na hEacnamaíochta

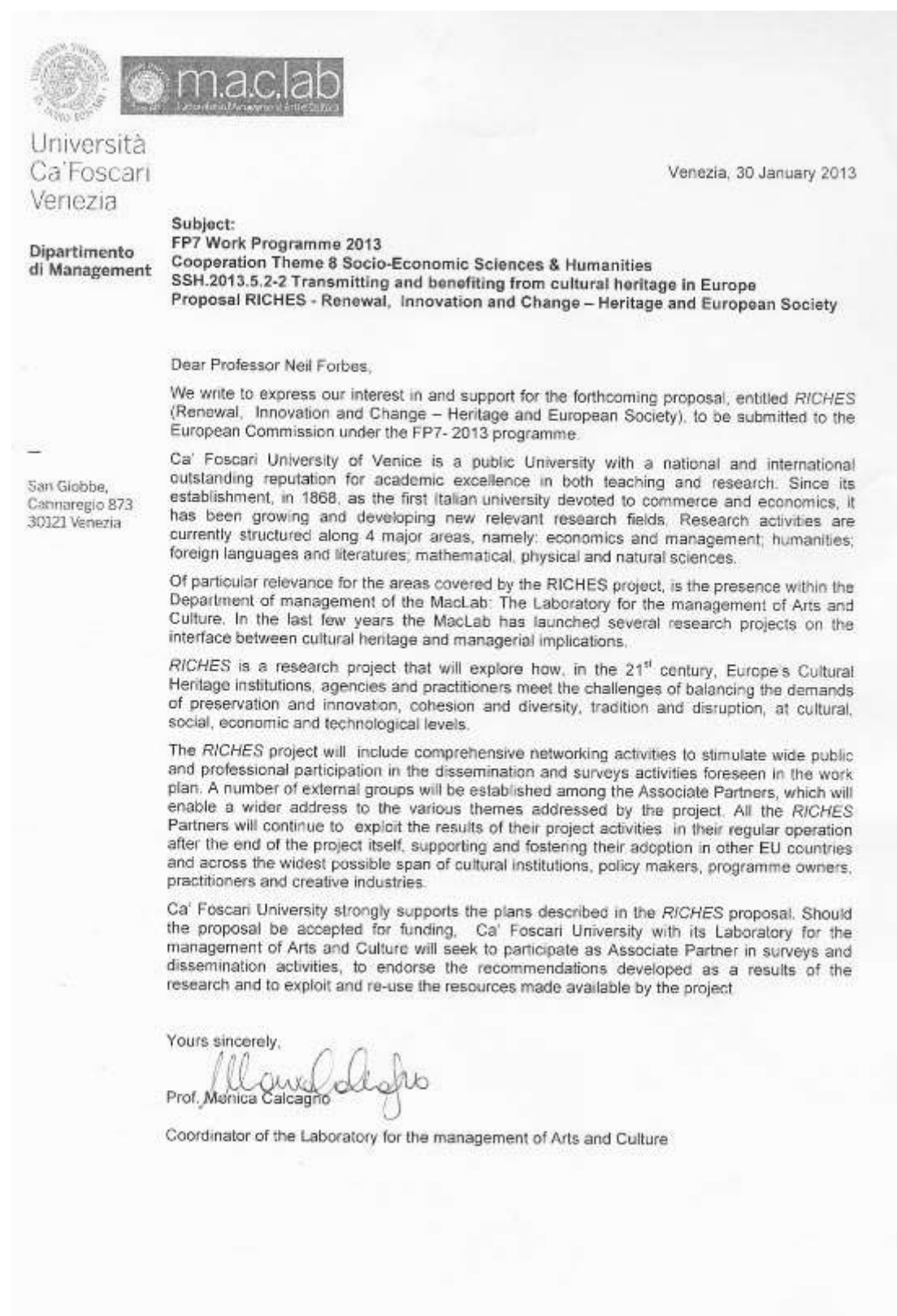
Coláiste na Tríonóide,
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Università Cà Foscari – M.a.c. Lab (ITALY) – Letter of Support



University of the Basque Country UPV/EHU (SPAIN) – Letter of Support



Bilbao, January 29th, 2013.

Subject:

FP7 Work Programme 2013

Cooperation Theme 8 Socio-Economic Sciences & Humanities

SSH.2013.5.2-2 Transmitting and benefiting from cultural heritage in Europe

Proposal RICHES - Renewal, Innovation and Change – Heritage and European Society

Dear Professor Neil Forbes,

We write to express our interest in and support for the forthcoming proposal, entitled *RICHES* (Renewal, Innovation and Change – Heritage and European Society), to be submitted to the European Commission under the FP7- 2013 programme.

RICHES is a research project that will explore how, in the 21st century, Europe's Cultural Heritage institutions, agencies and practitioners meet the challenges of balancing the demands of preservation and innovation, cohesion and diversity, tradition and disruption, at cultural, social, economic and technological levels.

The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, which will enable a wider address to the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of cultural institutions, policy makers, programme owners, practitioners and creative industries.

Beatriz Plaza (University of the Basque Country UPV/EHU, Faculty of Economics and Business Studies) strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, Beatriz Plaza will seek to participate as Associate Partner in surveys and dissemination activities, to endorse the recommendations developed as a result of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,

A handwritten signature in black ink, which appears to read "B. PLAZA", is written over a horizontal line.

Beatriz Plaza

Expert in the Guggenheim Museum Bilbao.

Professor of Urban Economics. University of the Basque Country UPV/EHU (Bilbao-Basque Country, Spain)

beatriz.plaza@ehu.es


Univerzita Mateja Bela (SLOVAKIA) - Letter of Support



The *RICHES* project will include comprehensive networking activities to stimulate wide public and professional participation in the dissemination and surveys activities foreseen in the work plan. A number of external groups will be established among the Associate Partners, about the various themes addressed by the project. All the *RICHES* Partners will continue to exploit the results of their project activities in their regular operation after the end of the project itself, supporting and fostering their adoption in other EU countries and across the widest possible span of the cultural institutions, policy makers, programme owners, practitioners and creative industries.

DES strongly supports the plans described in the *RICHES* proposal. Should the proposal be accepted for funding, DES will seek to participate as Associate Partner to surveys and dissemination activities, to endorse the recommendations developed as a results of the research and to exploit and re-use the resources made available by the project.

Yours sincerely,



(Name) Ivan Murin, PhD.

(Position) Scientific secretary for Science and Research
Governing Board member in JPI CH

Univerzita Mateja Bela
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