Appendix A: RICHES Project and Resources

1 Introduction

RICHES[1] is a research project funded by the European Commission under the Seventh Framework Programme.

The project started in December 2013 and runs until May 2016, developing a wide range of research, policy advocacy and communication activities.

The general scope of RICHES is to recalibrate relationships, bringing together Cultural Heritage (CH) and people together in a changing Europe and finding new ways of engaging with heritage in a digital world.

All the activities carried out in the project to fulfil these objectives produced a series of outcomes, which can be classified in the following two main areas:

- Resources related to Research
  These include: scientific publications; co-creation practices and toolkits; the RICHES taxonomy; an interactive showcase presenting case studies related to digital heritage mediated by libraries and museums; examples of virtual performances; data and statistics.
- Resources related to Policies
  These include: policy reports and recommendations to support the development of new policy for enhancing CH; foresight studies to support the development of strategic agendas and joint programming in Europe; reports of the Policy Seminars organised by the project; information about the networking activities and how to join the RICHES network; list of useful links to European, National and International policies on CH.

[1] http://www.riches-project.eu

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In order to make available these results to the broader public, the RICHES Resources website[2] was designed and developed.

This Appendix provides and overview of the RICHES project and its Resources website.

2 The RICHES Project

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

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

But this is changing.

As digital technologies now permeate all of society, compelling us to rethink how we do everything, we ask questions: how can CH (Cultural Heritage) institutions renew and remake themselves? How should an increasingly diverse society use our CH? How may the move from analogue to digital represent a shift from traditional hierarchies of CH to more fluid, decentred practices? How, then, can the European citizen (alone or as part of a community) play a vital co-creative role? What are the limitations of new technologies in representing and promoting CH? How can CH become closer to its audiences of innovators, skilled makers, curators, artists and economic actors? How can CH be a force in the new European economy?

RICHES research looks for answers to these questions by drawing together experts from cultural institutions, public and national administrations, SMEs, the humanities and social sciences.

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

The RICHES research programme is articulated around two main goals:

- to understand how the whole value chain of CH is influenced by the digital change, from curation and preservation, to access and participation to cultural events and transmission to next generations;
- to shorten the distance between people and CH exploring co-creation processes, involvement of the media and participatory practices.

[2] http://resources.riches-project.eu

The main means of ensuring that the RICHES outputs achieve maximum impact is for the project to generate wide general knowledge of all the resources developed by the partners. The RICHES Resources website illustrated in the following sections targets in fact this purpose. RICHES impacts will be principally:

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

3 Research Focus

The RICHES work plan has eight work-packages, six of which are research oriented. It involves iterative processes of research and review. Its strategy established mechanisms to ensure that its wide-ranging multidisciplinary research remains closely harnessed to the project's main aims.

The research focus has been articulated around the following areas of investigation:

- The move from analogue to digital and new forms of Intellectual Property
  This research developed a framework of understanding of copyright and Intellectual Property Rights laws as they relate to CH practice in the digital age.
- The context of change in which CH is held, preserved, curated and accessed
  This research developed a better understanding how digital practices are transforming the traditional CH practices of cultural

- Mediated and unmediated heritage.
  This research gained further understanding of the relationship between 'living' or contemporary media and what is formally considered to be CH.
- Context of change in which performance-based CH is made
  This research explored especially dance and body-based performance Practices, with particular regard to the case of virtual performances.
- Transformation of physical spaces, places and territories
  This research evaluated how transformation is impacting upon the relationship among administrators, citizens, civil society and economic sector and how digital communications are supporting dialogues and exchanges.
- Skills and jobs
  This research investigated the new contexts in which traditional skills and knowledge can be transferred into advanced manufacturing sectors through the use of digital technologies and exploring how old skills within new contexts can generate competitive advantage for the European creative industries
- Digital CH practices for identity and belonging
  The research developed a better understanding of the consequences of the introduction of new digital practices in the CH domain with particular regard to their impact on issues of identity and belonging among the EU citizens.
- Co-creation and living heritage for social cohesion
  This research explored what we can learn and how we can apply co-creation methods, with special attention given to their use in the media and the museums.
- Structures for community and territorial cohesion
  This research considered how rural and urban places can be connected by networks of multiple dimensions, what is the role of digital technologies in facilitating these connections and what are the benefits of this digital form of CH transmission.
- CH and places
  The research studied place making, promotion and commodification of CH resources. Is has been centred upon public administrations adapting landscapes and monuments and re-using historical buildings to generate sustainable models to improve the quality of life and foster cultural tourism. Four case studies were developed: Monastery of the Holy Cross in Rostock, Germany, the Hamamonou district in Ankara, Turkey, the Empuries site in Spain; the Palazzo Pretorio in Pontedera, Tuscany, Italy.
- Economics of culture and fiscal issues.
  The research provided an economic analysis of the impact of taxation and public-private support on CH and an improved understanding of the geography of cultural activities and ways in which fiscal policy can become more efficient in the age of digitisation.
- Innovation and experimentation in the Digital Economy
  The research investigated how the use of digital technologies can transform the ways in which we understand our CH, the ways that we engage with and alter it and how we communicate and participate within it.
- Museums and libraries in the digital age

The research investigated the adoption of digitisation and digital services for preservation, access and transmission. Particular attention was given to users of these services in terms of needs, expectations and requested skills.

- Public-Private-Partnership

  The research explored how public-private initiatives can support CH reuse, exploitation and transmission of digital CH, producing a practical report for the use of stakeholders who are approaching new initiatives based on public-private partnerships.

4 RICHES Partners

The consortium membership has been carefully selected in order to achieve a truly interdisciplinary balance of scientific expertise and research excellence across a range of academic social science and humanities disciplines, of relevant professional knowledge, skills and practices and of geographic location. The partnership includes experts from cultural institutions, public and national administrations, SMEs, the humanities and social sciences.

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

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

In order to enhance its pan-European dimension and given the highly-focused nature of its research, RICHES enlarged its network, establishing and nurturing a sustainable Network of Common Interest, consisting of experts and researchers in the relevant fields coming from outside of the RICHES partnership.

The Network participates in project activities on a voluntary basis, supporting the research of RICHES both during the project and after its conclusion. Its members 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, research organisations, civil society and private stakeholders.

5 The RICHES Resources Website: Research Section

The Research section of the RICHES resources website provides users with a series of useful tools and materials that relate to the research topics studied and analysed in the RICHES project, namely: terminologies; copyright issues; performance-based CH; structures for social and territorial cohesion, European identity, belonging and minority communities; food and CH; co-creation practices; CH and institutions;

place-making, promotion and commodification of CH resources; the use of craft skills in new contexts; economics of culture and fiscal issues; and much more.

This section includes the list of deliverables produced by research work packages of RICHES. Each deliverable is available to be downloaded under an Attribution 4.0 International (CC BY 4.0) Creative Commons license (Fig. 1).[3]

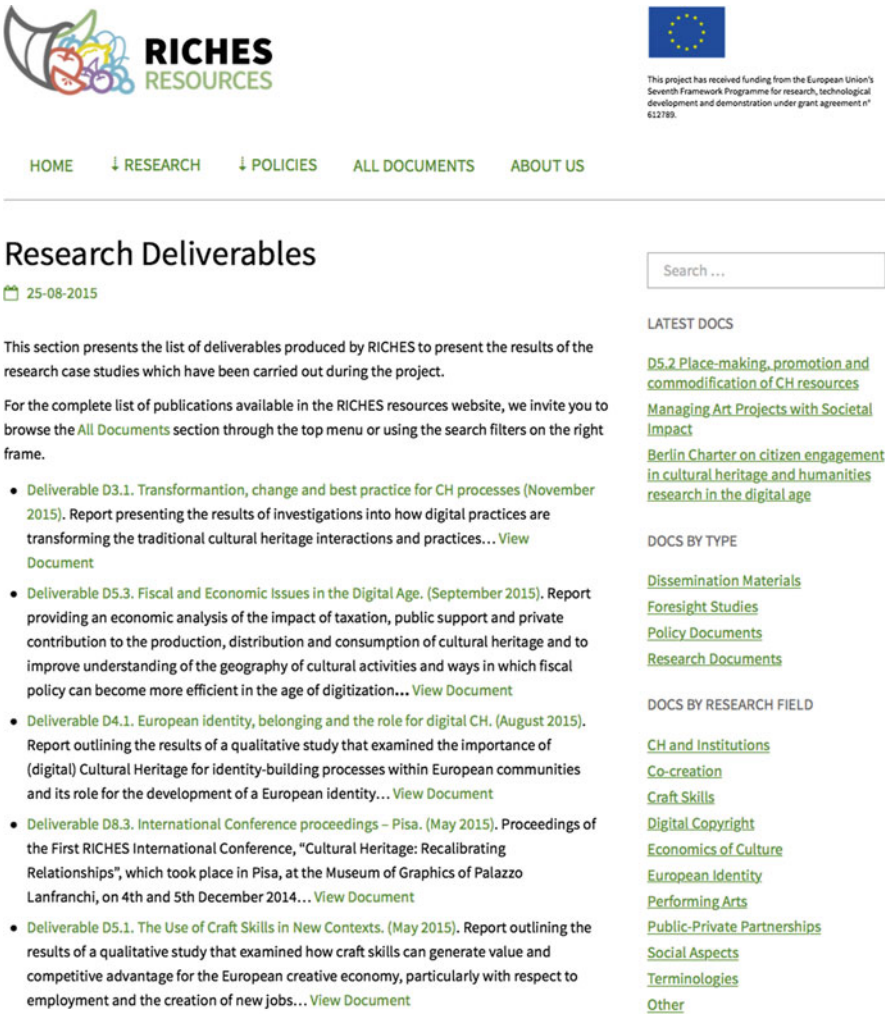

Fig. 1 Research deliverables section of the RICHES resources website

[3] http://creativecommons.org/licenses/by/4.0/

Specific sub-sections are dedicated to present the results of two important case studies.

The first one is the case study on virtual performances. It investigated how dance and performance artists can interact with digital technologies to create new artefacts and events, and to develop new experiences which can coexist and complement traditional skills. The case study discusses how cultural 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. The case study created also an interactive and distributed performance. Under the name of *Ultraorbism*, the performance became a live demonstration of how advanced conference systems, streaming media, networked and distributed environments can support creativity in the fields of scenic arts, especially theatre, dance and performance (Fig. 2).

The second case study focused on co-creation cultural practices. At its core, co-creation is about involving different parties (users, stakeholders) to create value jointly, e.g. during the ideation phase of a new product or service development. Through a series of steps, people are invited to contribute, evaluate, and refine ideas and concepts. A toolkit for living heritage and a series of best practices and guidelines have been developed and published in this section.

Also, a Data and Statistics section has been integrated in the Research section, providing a list of references to quantitative data (sources) on heritage and digitization.

Finally, the Research section of the RICHES Resources website includes two more sophisticated tools that have been developed in the project: the RICHES Taxonomy and the Interactive Showcase. The following paragraphs present more in details these two resources.

Fig. 2 Ultraorbism virtual performance

5.1 The RICHES Taxonomy

The RICHES Taxonomy (taken from the ancient Greek τάξις "order" and νόμος "rule, norm") is a theoretical framework of interrelated terms and definitions, referring to the new emerging meanings of the digital era (such as "preservation", "digital library", "virtual performance" and "co-creation"), aimed at outlining the conceptual field of digital technologies applied to CH. Such Taxonomy constitutes the foundation of the project's research work, by providing a common background and map that will guide the RICHES studies and underpin the development of further research activity.

Through its list of definitions and explanations—and in accordance with the Greek etymology of the word—the RICHES Taxonomy classifies and orders a wide range of concepts in categories of terms.

The RICHES Taxonomy is an open critical space allowing users to explore content and make suggestions of new terms or commendations on specific definitions, bringing new dimensions and points of view into the existing ones (Fig. 3).

The Taxonomy includes currently around a hundred alphabetically ordered terms, it has been developed through the shared work of the project consortium,

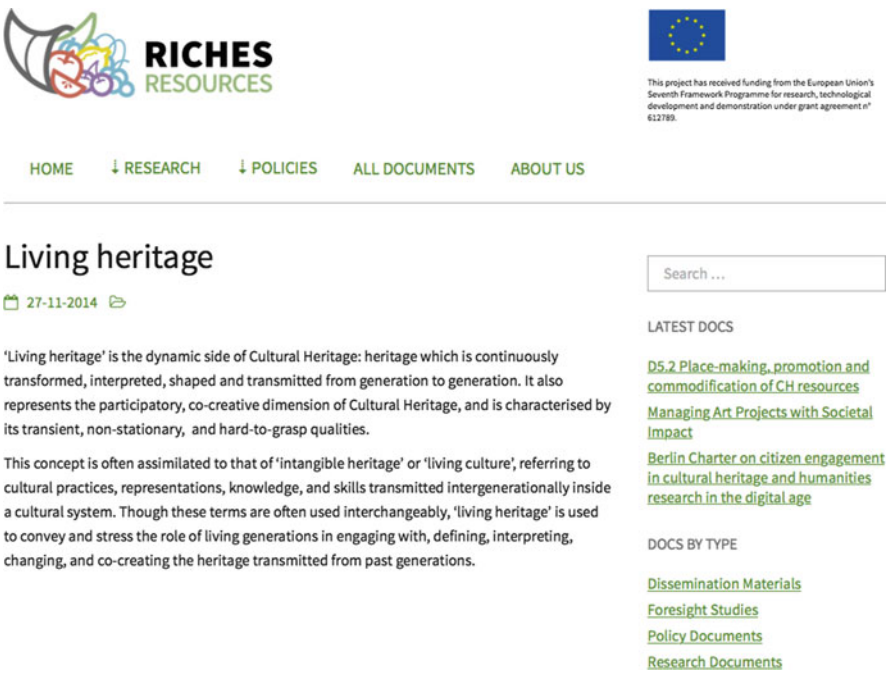

Fig. 3 Example of term in the RICHES taxonomy

the contribution of the people participating in the first RICHES workshop (Barcelona, 13 May 2014) and the revision of an editorial team constituted by several consortium members. It will be constantly updated and improved, with the help of the RICHES Network of Common Interest and the other visitors to the RICHES website. Any interested user can contribute by suggesting a new term or a revision of an existing definition.

The Appendix B of this volume provide a full list of the terms included in the December 2015 version of the Taxonomy.

5.2 The RICHES Interactive Showcase

One of the research tasks of the RICHES project is devoted to the analysis of the status of digital heritage mediated by memory institutions, such as libraries and museums, investigating how digital technologies are transforming the ways in which cultural institutions mediate cultural content and interact with their audiences.

The first research strand of this task analysed cases of re-use of cultural content aggregated in digital libraries for the creation of specific applications, i.e. digital collections and digital exhibitions, with the aim of evaluate the potential of museum and library online information systems to stimulate interaction with their intended audiences and increase their engagement with digital cultural content.

The second research strand focused on museums as places for education and learning and on their role in lifelong learning society. It explored the ways in which museums can contribute in increasing access to cultural life and fostering social cohesion, innovation and creativity, by integrating collections, spaces and learning programmes into a new joined-up framework which connects formal and informal learning providers.

As a result of this analysis, a number of innovative services and best practices have been identified and published in the RICHES Interactive Showcase (Fig. 4).

This showcase is an online interactive space where potentially interested users can contribute to the case study research providing feedback or suggesting new examples of best practices to be taken into account. It is organised in three main areas:

- A description of the background and of the research that led to the identification of the services that are showcased.
- A filterable lists of examples and best practices which have been collected so far, each one with a specific record page containing some basic information, an image gallery and the link to the online resource.
- A form where it is possible for any interested user to suggest new innovative services that are worth to be added to the showcase.

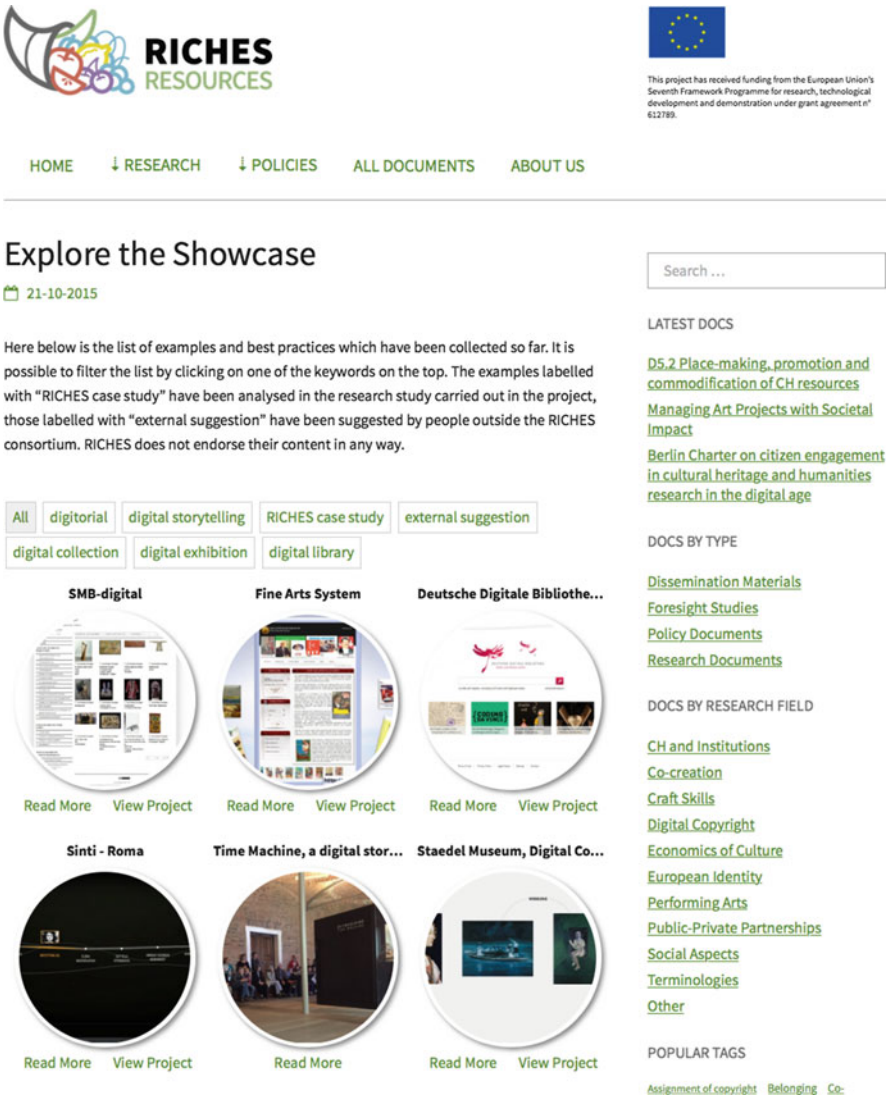

Fig. 4 RICHES interactive showcase

6 The RICHES Resources Website: Policy Section

The Policy section of the RICHES Resources website provides users with evidence-based reports, recommendations and guidelines into which the main research outputs produced by the RICHES project are distilled. This includes policy reports and recommendations, advisory and advocacy papers, foresight studies, and other materials that have been produced for use by policy-makers, national agencies and CH practitioners.

Users can find in this section a list of references to relevant EU Policies in the field of CH as well as the list of policy briefs produced by the RICHES project. These practical resources are intended to provide support and advice to decision-makers at all levels, including policy makers, programme owners, cultural managers, public administrators and private entrepreneurs (Fig. 5).

Fig. 5 Policy briefs section of the RICHES resources website

A specific sub-section is dedicated to the Policy Seminars organised by RICHES in Brussels, in 2015 and 2016. The seminars comprise political updates by representatives from the European Parliament and the European Commission, the presentation of policy recommendations from the RICHES project and round table discussions involving major stakeholders. The seminars are informed by the Policy Briefs, reports and recommendations published by the project.

The first Policy Seminar, held in October 2015, focused on the following themes:

- The need to develop and to use a common taxonomy to enable a more profitable dialogue between stakeholders belonging to the different sectors involved in the CH research, namely academies, CH institutions, cultural and creative enterprises, public administrations, policy makers, etc.
- Innovation in copyright frameworks and open access to data and information.
- Co-creation practices that offer the CH sector innovative approaches to breaking down barriers.

A second Policy Seminar, planned to take plane in May 2016 will be structured around the following themes:

- The use of craft skills in new contexts.
- Community-led developments and the role of local food movements.
- European identity, structures for social and territorial cohesion and minority communities.
- Fiscal and economic issues in the digital age.
- Digital libraries, collections, exhibitions and users: exploring the status of digital heritage mediated by memory institutions.

Finally, the Policy section of the RICHES Resource website contains a webpage that presents the networking activities carried out by RICHES. This area aims to provide information contributing to establish new, profitable collaborations and synergies with cultural institutions, public administrations, national and regional authorities, cultural and creative SMEs, humanities and social sciences research centers and other projects working in the CH sector.

A first networking session for EC projects was organised jointly with the first Policy Seminar. Partners from 13 EU-funded projects discussed about:

- The impact that CH projects are delivering, in order to identify opportunities to improve the effectiveness of their results.
- The knowledge about targeted communities, in order to discover similarities in approaches, gaps and omissions to be served jointly, framework conditions that help to determine the success or otherwise of project outcomes.
- The synergies and the potential for collaboration among projects.

A second networking session is planned in May 2016, in the framework of the second RICHES Policy Seminar.

7 Documental Repository

A documental repository has been integrated in the RICHES Resources website to store all the relevant documents that have been uploaded.

It is possible to browse the repository through the top menu or using the search filters on the right frame. The order by which the documents are displayed is the publication date, starting with the most recent one (Fig. 6).

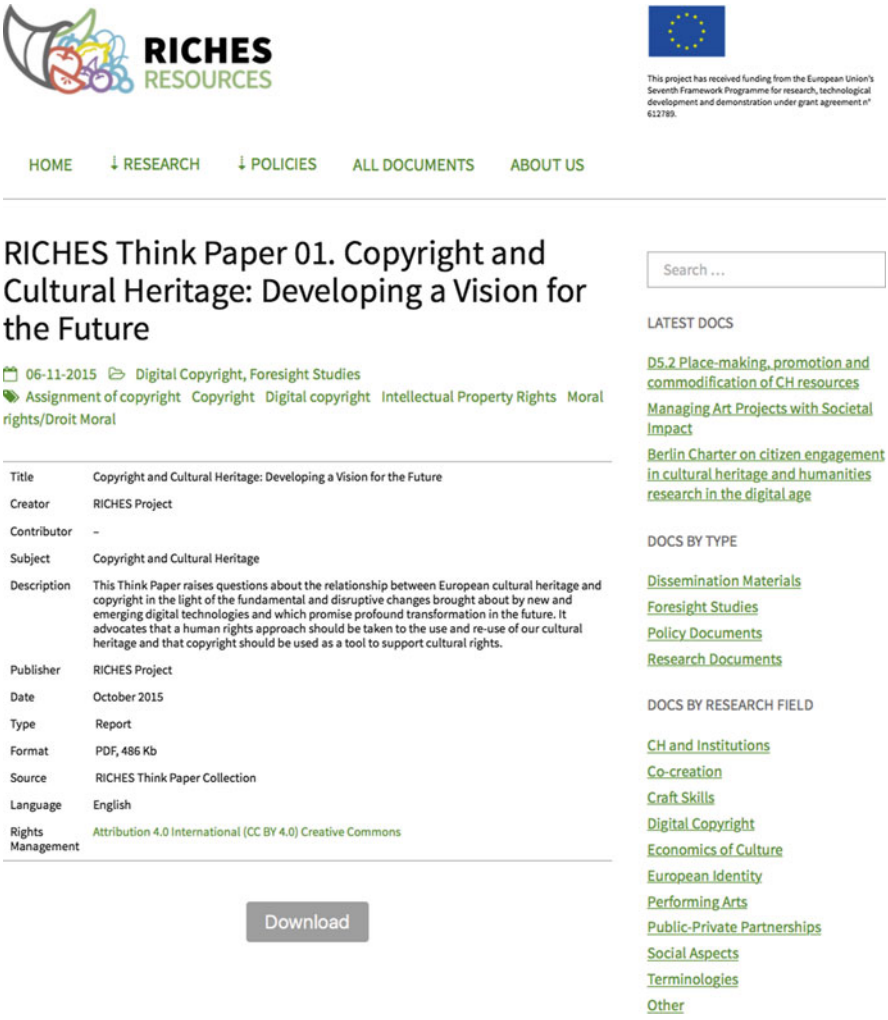

Fig. 6 Document page in the RICHES resources website

Each document is provided with a set of descriptive metadata which follows the standard Dublin Core format.

The documents are also associated to one type and one or more research field and tag and tags.

The types of document are: Dissemination Materials, Foresight Studies, Policy Documents, Research Documents.

The research field are those addressed by RICHES, namely: CH and Institutions, Co-creation, Craft Skills, Digital Copyright, Economies of Culture, European Identity, Performing Arts, Public-Private Partnerships, Social Aspects, Terminologies.

The tags are keywords chosen from the list of terms that are included in the RICHES Taxonomy.

Types, research fields and tags provide users with additional filters to browse the RICHES Documental Repository.

www.digitalmeetsculture.net the official media partner.

The online magazine www.digitalmeetsculture.net is the official media partner of the RICHES project. In addition to publish news about the project, it hosts a permanent showcase, which provides in depth information on RICHES activities and results. The showcase is accessible via a dedicated banner in the home page of the magazine.

Digitalmeetsculture has a growing audience of c 25,000 visits a month from all over the world, offering a high profile review of innovative initiatives in the fields of digital preservation, digital art, digital humanities, creative industry, cloud computing, and intelligent services based on the re-use of open data.

The showcase of RICHES project on digitalmeetsculture is an effective instrument for the dissemination of research results, policy recommendations, guidelines and examples of best practice, as illustrated in the following Fig. 7.

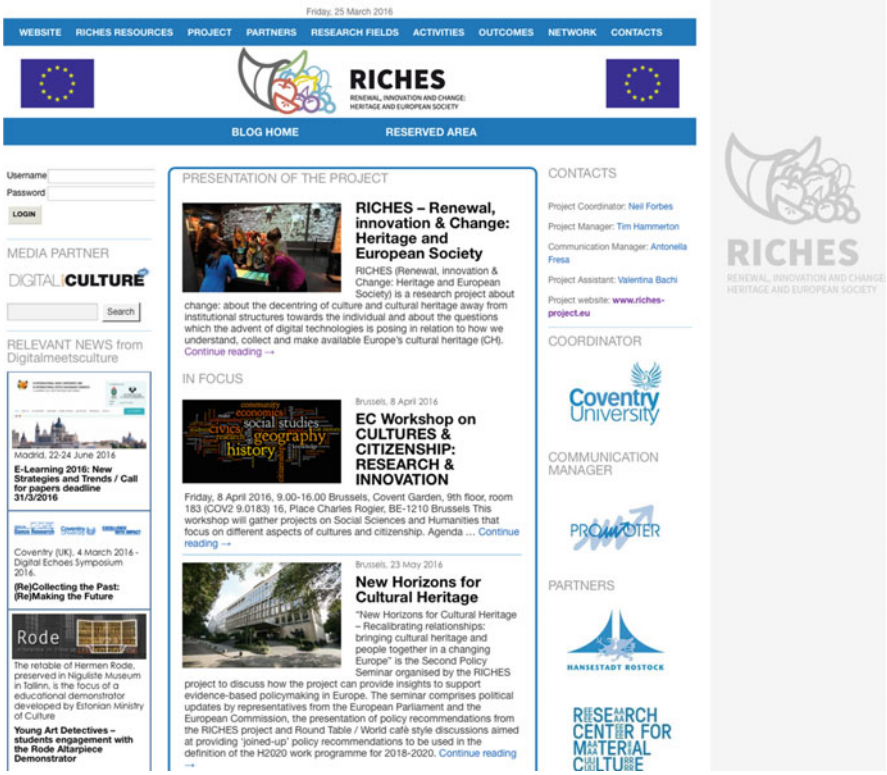

Fig. 7 RICHES showcase on digitalmeetsculture

Appendix B: The RICHES Taxonomy

1 Introduction

The advent of digital technologies has brought new creative practices and transformed the Cultural Heritage (CH)'s traditional methods of preservation and promotion. As institutions, curators, researchers and artists are rethinking and remaking themselves, shifting from traditional to renewed practices, also using new technologies and digital facilities, new meanings associated with terms such as "preservation", "digital library", "virtual performance" emerge every day. A variety of definitions of CH-related concepts are shared and used interchangeably, making difficult the tasks of research and knowledge sharing. How we re-think and explain this new terminology is one of RICHES' main objectives, contributing to a better understanding of how the changes in Europe today are impacting upon the European CH. The RICHES Taxonomy provides the conceptual framework for the research, through an agreed baseline of terms, definitions and explanations giving a rigorous, coherent and global approach to the project and to new investigations.

The terms, concepts and definition provided in the RICHES Taxonomy aim to:

- Ensure that appropriate academic, professional and technical standards for research are met in identifying, analysing and understanding both existing ways and new models for defining CH and CH practices
- Develop a common CH language to serve the interests of the wider and multi-disciplinary CH community including: policy-makers, cultural ministries of member states, regional, national and state authorities, public administrations, European institutions and researchers and professionals from different sectors

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The RICHES Taxonomy is the result of an ongoing and iterative work based on the analysis of the main outcomes of relevant policy papers and recommendations and of co-creation events and other workshops, seminars and conferences, bringing partners, interested associates, experts, professionals and researchers together.

The Taxonomy is targeted towards:

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

The RICHES Taxonomy was published as an online resource on the RICHES project website in early December 2014, regularly updated and reviewed, and it has been migrated in the new RICHES resources website in October 2015[4] for the use of RICHES' researchers and wider CH community. It makes available around 100 terms and concepts for consultation, multiple perspectives, notions and knowledge and a common framework of CH understanding in the digital age. It is licensed under an Attribution-ShareAlike 4.0 International (CC BY-SA 4.0) Creative Commons license.[5]

The Taxonomy has given strength and a global approach to the RICHES project and aims to open now a new path or space for research and reflection, strengthened by the Editorial Team's commitment to incorporating "new terms/trends/facts", and encouraging the proposal, suggestion and submission of new concepts. In this light, it is intended to be a living, dynamic and evolving tool which is expected to grow in number of terms and definitions delivering impact throughout the project's lifetime and beyond.

The version of the Taxonomy provided in this Appendix is dated December 2015. Further updates will be accessible online at:

resources.riches-project.eu/taxonomy (Fig. 8)

[4] http://resources.riches-project.eu/research/taxonomy/

[5] http://creativecommons.org/licenses/by-sa/4.0/

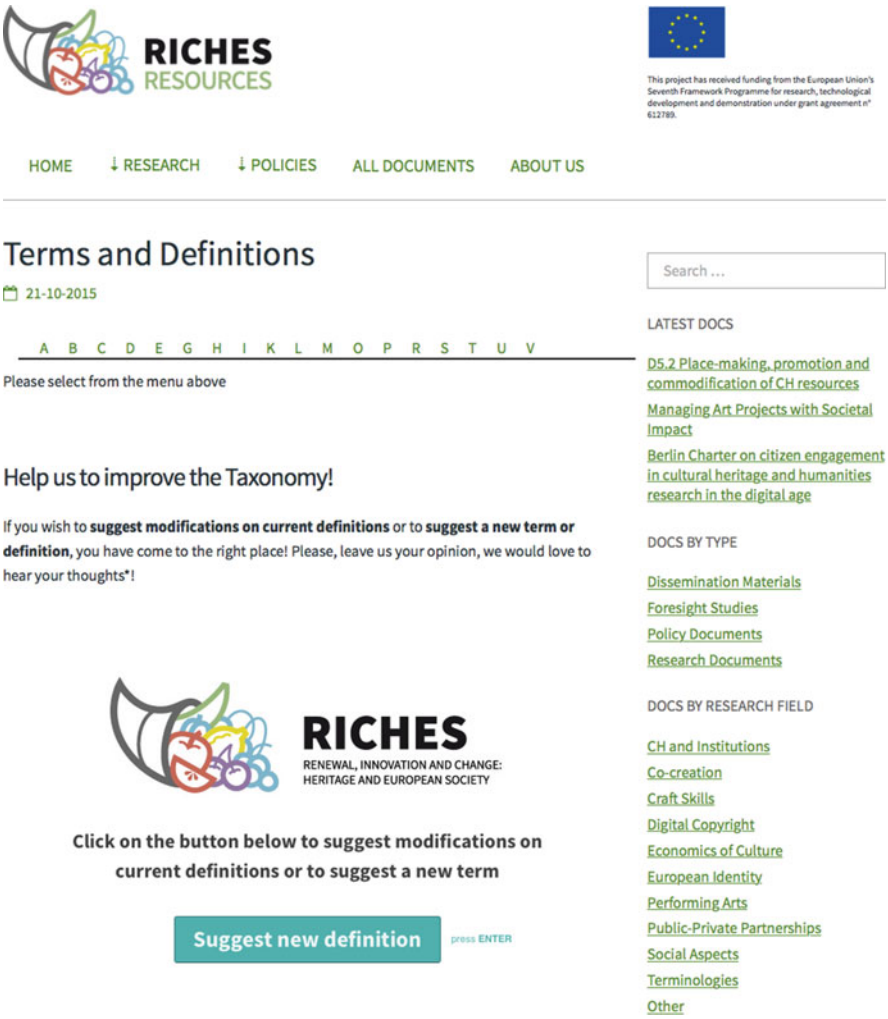

Fig. 8 Form on the website to contribute with new terms and suggestions

2 The RICHES Taxonomy: List of Terms and Definitions

2.1 Analogue and Digital

'Analogue' indicates the quality of an object that is similar to or reflects the characteristics of another object. An example of analogue media is analogue photography, which generates an analogy with a real-life phenomenon by means

of chemical processes. The analogue format for data storage is characterised by information transmission through the modulation of a continuous transmission signal. By way of contrast, the digital format represents physical magnitudes (such as sound, space, and colour) through a binary system of values (1-0, positive-negative).

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

Sources

- Oxford English Dictionary. 'Analogue' and 'digital' entries. http://www.oed.com/

2.2 Assignment of Copyright

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

2.3 Augmented Reality

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

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

2.4 Authenticity

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

2.5 Authority

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

2.6 Authorship

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

Joint or co-authorship arises where two or more people have contributed the right level of intellectual creation to a copyright work and their contributions cannot be separated. For example, in a collection of essays authorship in each of the essays will reside with the individual author because they can be readily be separated from each other. Where however two or more authors have collaborated in painting a

picture, and it is not possible to point to part of that picture and say that one author rather than another painted that part, then the authors with be joint authors in law.

2.7 Belonging

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

2.8 Citizen Science

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

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

contributing to the enhancement of knowledge and skills of volunteer collaborators (EC 2013).

Sources

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

2.9 Civil Society

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

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

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

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

Sources

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

2.10 Co-creation

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

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

Sources

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

2.11 Collaborative Environments

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

2.12 Collective Licensing

2.12.1 EU Context

Collective licensing is a mechanism whereby collecting societies are given a mandate by their members to licence specified uses of copyright protected works to third parties. These works are made available via blanket licences which apply to

a particular class of user (such as schools) and for a specific type of use (such as photocopying). Collecting societies are regulated under EU law to ensure good governance. To date, licences are limited to individual territories. A current EU proposal suggests a multi-territorial approach for on-line music licences.

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

The most developed schemes are found in the Nordic countries and cover TV and radio broadcasting, on-demand services and mass digitisation by libraries. The UK has recently consulted on draft regulations that would introduce a limited extended collective licensing scheme in the UK. This will be most useful for those organisations with large archives and where clearance is costly.

2.13 Commodification

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

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

2.14 Communication to the Public

2.14.1 EU Context

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

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

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

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

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

2.15 Community Cohesion

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

2.16 Copyright

Copyright is the right for an author to control the reproduction and dissemination of literary and artistic works that he/she creates (authorial works). Also protected are the media through which authorial works are made available including sound recordings, films and broadcasts. These rights are called either copyright or neighbouring rights. The rights give to the owner exclusive economic rights for a set period of time to copy the work, issue copies of the work to the public, rent or lend the work to the public, perform, show or play the work in public, communicate the work to the public, and to make an adaptation of the work. The author also has moral rights in the works with the right of integrity and the right of attribution being the most common.

2.17 Copyright Term

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

2.17.1 International Context

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

2.17.2 EU Context

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

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

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

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

Photographs: 70 years after the death of the author.

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

2.18 Craft Skills

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

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

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

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

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

2.19 Creative Economy

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

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

2.20 Creative Industries

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

other sectors of the economy. Innovation resides in the development of new products and services, but also of new ideas and approaches that can generate economic value.

Sources
- UK Technology Strategy Board. Creative Industries Strategy 2013–2016.
- DCMS (1998/2001) Creative Industries Mapping Document. London: DCMS.

2.21 Creativity

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

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

2.22 Crowdsourcing

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

Crowdsourcing practices are employed in various domains, ranging from business to science and technology, to arts and culture projects. For example, crowdsourcing is used as base mechanism for advancing citizen science initiatives, where volunteers engage in scientific research activities, often in collaboration with researchers and research institutions. In recent years, crowdsourcing has been employed by Cultural Heritage institutions for outsourcing various tasks to the general public, for instance digitisation, transcription of manuscripts, and creating

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

2.23 Cultural Capital

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

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

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

Sources

- Bourdieu, P. (1983/1986) Forms of Capital.
- UNESCO (2004) Preliminary draft of a convention on the protection of the diversity of cultural contents and artistic expressions. CLT/CPD/2004/CONF-201/2. Paris: UNESCO.

2.24 Cultural Citizenship

The concept of 'cultural citizenship' emerged recently to describe a form of citizenship associated with multicultural societies, comprising a cultural community that regards itself as the majority, and minority cultural communities. The term

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

In another conception, cultural citizenship is defined as "cultural practices and beliefs produced out of negotiating the often ambivalent and contested relations with the state and its hegemonic forms that establish criteria of belonging, within a national population or territory. Cultural citizenship, then, is both about 'self-making'—what an individual or community believe themselves to be—and 'being made' by the state—what kind of citizen the state wants or tries to construct of a person or community." (Ong et al. 1996). Within this view of cultural citizenship, Cultural Heritage is central, defining what aspect of a person's or community's heritage is deemed important or acceptable both by the community itself and by the state to ensure all the rights of full citizenship.

Sources

- Rosaldo, R. (1994) Cultural Citizenship in San Jose, California. PoLAR: Political and legal anthropology review 17.2 (1994): 57–64.
- Ong, A. et al. (1996) Cultural citizenship as subject-making: immigrants negotiate racial and cultural boundaries in the United States [and comments and reply]. Current anthropology (1996): 737–762.

2.25 Cultural Heritage

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

2.26 Cultural Institutions

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

Sources

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

2.27 Cultural Tourism

Refers to tourism activities that capitalise upon a country's or a population's culture. Cultural tourism encourages tourists to interact with and appreciate diverse manifestations of a local culture, both tangible, such as architecture and traditional visual arts, as well as intangible, such as local music, storytelling and spiritual and knowledge systems. A recent report by the Organisation for Economic Co-operation and Development (OECD) has highlighted the role that cultural tourism can play in regional development, by enabling the creation of links between tourism and culture which can enhance the attractiveness of destinations for tourists and increase "their competitiveness as locations to live, visit, work and invest in" (OECD 2009).

Sources

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

2.28 Curation

The term 'curation' is generally understood as the act of caring for or overseeing specific content within a museum, library, archive or other similar institution. A curator is a trained content specialist responsible for the selection, care, development, and interpretation of heritage material, whether tangible or intangible. Within

the context of heritage institutions such as museums, curation also refers to the ways in which Cultural Heritage is selected, organised and presented to an audience, especially within the context of exhibitions or public programmes. More recently, the term 'curation' has also been deployed to describe how online content is selected and organised for a virtual public, including online exhibitions.

2.29 Data Migration

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

2.30 Digital Age

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

2.31 Digital Art

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

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

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

2.32 Digital Copyright

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

Sources
- World Intellectual Property Organisation Copyright Treaty, 1996

2.33 Digital Divide

Refers to the unequal distribution of and access to information and communication technologies, as well as the unequal participation in the knowledge society as afforded by the use of communication technologies. Patterns of inequality can be associated with social class, gender, economic status, and geographic areas among other factors. The concept of 'digital divide' has been studied extensively and evolved from an initial meaning associated strictly with physical access to technology, to a more elaborate meaning in which associations are drawn with patterns of social inequality and social exclusion on virtue of racial, ethnic, and economic differences.

2.34 Digital Economy

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

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

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

2.35 Digital Exhibition

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

Sources
- Natale, M. T., Fernandez, S., & Lopez, M. (2012). Handbook on Virtual Exhibitions and Virtual Performances, version 1.0.
- Digital exhibitions resources. Available at http://museumsdokumentation.de/joomla/digital-exhibitions/definition

2.36 Digital Heritage (Digital Repository, Online Catalogue)

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

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

Online catalogues are another way of offering access to information. These are online list-like arrays of items arranged according to pre-determined classification

standards and provided with descriptive details. To be effective, online catalogues should be designed in accordance with usability principles (clear structures and terminology, appropriate contextual information) to allow users to effectively search for and retrieve the records without any assistance.

Sources

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

2.37 Digital Technologies

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

2.38 Digitisation

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

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

2.39 Disaster Centre

'Disaster centre' is a term normally associated with risk and security planning and management to prepare for, prevent or alleviate damage caused by major natural or man-made disasters, such or hurricanes, earthquakes or fire. The term has however come to have salience within technology studies as well as within Cultural Heritage

circles. For information and communication technology, the term can be used to describe both a virtual or physical space where actions can be taken to protect against irreversible data loss, equipment failure or cyber attacks. This definition of a disaster centre is germane for Cultural Heritage held in institutions, where risk and disaster management policies and procedures can be effectively implemented to mitigate against any damage to both the tangible heritage itself and the digital information that is stored about the heritage.

2.40 E-Infrastructure

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

2.41 Exceptions and Limitations to Copyright

2.41.1 EU Context

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

In relation to the rights of reproduction and communication to the public these include: illustration for teaching or scientific research, provided the source, including the author's name, is acknowledged; uses for the benefit of people with a disability, current event reporting, provided the source, including the author's name, is acknowledged; quotations for purposes such as criticism or review, provided the source, including the author's name, is acknowledged; use necessary for the purposes of "public security" or to the proper performance or reporting of "administrative, parliamentary or judicial proceedings"; use of political speeches and extracts of public lectures or similar works, provided the source, including the

author's name, is acknowledged; use during religious celebrations or official celebrations "organised by a public authority"; use of works such as architecture or sculpture located permanently in public places; incidental inclusion of a work in other material; the advertising the public exhibition or sale of artistic works; caricature, parody or pastiche; for demonstration or repair of equipment; use of an artistic work, drawing or plan of a building for the purposes of reconstruction, for non-commercial research or private study.

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

2.42 Exploitation

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

2.43 European Society

Emerging from centuries of intra-European conflict and the consequences of European colonialism, European society is defined by its diversity, pluralism and heterogeneity. Both ancient traditions and contemporary culture are celebrated and sometimes contested. As a result of this shared history, a set of values - tolerance, respect for individual rights, democracy, and freedom of expression—are commonly-espoused. A large proportion of the sovereign states that comprise the continent of Europe are politically, socio-economically and culturally interconnected within the framework of the European Union. However, European society, conceptualised in broad historical and cultural terms, is not synonymous with or defined by any particular territorial, jurisdictional or supra-national organisational entity.

2.44 GIS Mapping and GIS Applications

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

systems that display or use GIS-data. Google Maps are examples of GIS applications.

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

2.45 Heritage Professionals

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

2.46 Identity

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

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

2.47 Innovation/Innovator

'Innovation' refers to the process and outcomes of bringing about novelty in ways that demonstrate progress or improvement with respect to solutions offered in the past. Innovation can be represented at every level of the social and physical world

which can be changed through human agency, and can encompass mere ideas, concepts, theories, but also new technologies, equipment, devices, forms of social organisation, or socio-technical systems. An innovator is an individual or an organization through whose agency something better than before is brought into being.

In the future of the Cultural Heritage sector, memory and heritage institutions will continue to be relevant for a society in constant evolution if they maintain a climate in which new ideas and risk-taking are encouraged. The digital era has brought to Cultural Heritage professionals and institutions the opportunity to create, develop and apply technology to enrich educational purposes, encourage audience awareness and achieve business development goals. Keeping pace with technological advancement and the evolution of social needs and interests demands cultural institutions to demonstrate innovative thinking and proactive behaviour.

2.48 Intellectual Property Rights

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

2.49 Interactivity

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

2.50 Intermediality

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

Intermediality is primarily a response to the increasing inclusion of digital technologies within the domain of cultural expressions. Intermediality is now beginning to impact on how culture is repurposed, re-imagined and in so doing, is

challenging traditional methods of capture and documentation of Cultural Heritage. At the same time it is producing new methods for engaging with Cultural Heritage.

2.51 Interoperability

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

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

Sources

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

2.52 Knowledge Exchange

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

Knowledge that is isolated is the equivalent of lost knowledge. Consequently, the power to construct and create successful knowledge transfer and exchange has a high social and economic value. The challenges associated with knowledge transfer are related to the complexities arising from the nature of knowledge, which possesses both tacit and explicit layers and is often embedded in the tools, networks, actors and processes involved in the production of knowledge in a given locus that can be a community, a group or an organisation. Therefore, knowledge transfer is not a mere communication of messages, but implies intricate processes for the production, organisation, and distribution of knowledge in ways that ensure that knowledge is made available in adequate forms for the projected audiences and scenarios.

Knowledge transfer and exchange are becoming increasingly important in the activities of the creative industries, whose success relies on the effective sharing of skills, expertise and tools among professionals in varied fields of practice and research. The concepts are also of fundamental importance in the transmission and dissemination of knowledge across diverse sectors involved in European socio-

economic development, for instance among researchers, policy-makers and the general public.

2.53 Licence of Copyright

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

2.54 Liveness

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

2.55 Living Heritage

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

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

2.56 Living Media

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

2.57 Mainstream Cultural Heritage

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

2.58 Mediated/Unmediated Heritage

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

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

2.59 Metadata

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

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

Sources

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

2.60 Moral Rights/Droit Moral

2.60.1 International Context (Berne Convention 1886)

Non-transferable inalienable rights to claim authorship and to object to derogatory treatment of a work that would be prejudicial to the author's honour and reputation. The rights recognise non-economic interests an author may continue to exercise in respect of a work even though no longer owner of the copyright or of the tangible work in which the copyright reside. The rights last as long as the copyright in the work in some countries (UK); and forever in other countries (France). Some countries allow moral rights to be waived or require assertion before they are enforceable (UK); in others the rights are perpetual, inalienable and imprescriptible (France).

Sources

- Berne Convention for the Protection of Literary and Artistic Works, 1886. Available at http://www.wipo.int/treaties/en/text.jsp?file_id=283698

2.61 Motion Capture

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

2.62 Multi-Faceted (Multicultural) Heritage

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

2.63 Multimedia Channels

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

2.64 Open Access

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

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

2.65 Open Source

Refers to a method of developing software that relies on the distributed authorship of several software developers. The designation of a software as ‘open source’

needs to abide by a number of criteria. These include: free redistribution; access to source code; allow modifications and derived works; no discrimination against persons, groups or fields of endeavour; the licence must be generic, not specific to a product, not restrict other software and must be technology neutral.

2.66 Orphan Works

2.66.1 EU Context

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

2.67 Out-of-Commerce Works

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

2.67.1 EU Context

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

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

2.68 Owner

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

2.69 Participation

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

Sources

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

2.70 Participatory Art

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

2.71 Performance-Based Cultural Heritage

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

provide some access to the 'work', which may be through image, film, scores, texts, objects, performance posters and other forms of performance-related documentation.

2.72 Performer

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

2.72.1 Legal Framework, International Context

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

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

2.73 Present-Centred Heritage

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

2.74 Preservation

The term preservation defines those actions taken to care for or safeguard (something) against deterioration. When applied to Cultural Heritage, preservation may involve methods of minimising risk of loss, slowing physical deterioration, and optimising the conditions that ensure the maintenance of the integrity of the heritage asset. In this sense preservation is not only physical but may include methods to safeguard the information about a particular heritage object or practice,

including proper documentation through digital methods. Preservation is a future-oriented concept that seeks to safeguard an heritage asset for future generation. Preservation is sometimes used interchangeably with the term 'conservation'.

2.75 Public Domain

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

2.76 Public-Private-Partnership (PPP)

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

Sources

- European Commission (2003) Guidelines for successful Public-Private-Partnerships. Available at: http://ec.europa.eu/regional_policy/sources/docgener/guides/ppp_en.pdf

2.77 Regeneration

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

2.78 Renewal

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

2.79 Re-use

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

2.80 Self-Organising Communities

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

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

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

2.81 Social Cohesion

Refers to concepts of social integration and the need to build strong social bonds and relationships between people from different backgrounds, often with the aim of addressing social tensions or alleviating inequalities within a single community. Although the term was first used theoretically in the early twentieth century, it has become more popular recently, especially within policy discourse, and particularly as it relates to questions of integration, citizenship and belonging, and the governing of citizens within multicultural societies.

2.82 Social Media

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

Social media are fundamental tools for contemporary participatory cultures both for their role in enabling access to information, and for supporting user-generated content-sharing, self-expression, co-creation and social interaction in virtual communities.

Sources

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

2.83 Tangible and Intangible Cultural Heritage

'Tangible Cultural Heritage' refers to physical artefacts produced, maintained and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of

human creativity that are invested with cultural significance in a society. 'Intangible Cultural Heritage' indicates 'the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage' (UNESCO 2003). Examples of intangible heritage are oral traditions, performing arts, local knowledge, and traditional skills.

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

Sources

- UNESCO (2003) Convention for the safeguarding of the intangible Cultural Heritage. Paris: UNESCO.
- UNESCO (n.d.) Guidelines for the Establishment of National "Living Human Treasures" Systems. Paris: UNESCO.

2.84 Territorial Cohesion

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

Sources

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

2.85 User-Generated Content

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

Sources

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

2.86 Value

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

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

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

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

Sources

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

2.87 Video Processing

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

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

2.88 Virtuality

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

2.89 Virtual Performances

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