MeLa*

European Museums
in an age of migrations

RF03 – Network of Museums, Libraries and Public Cultural Institutions
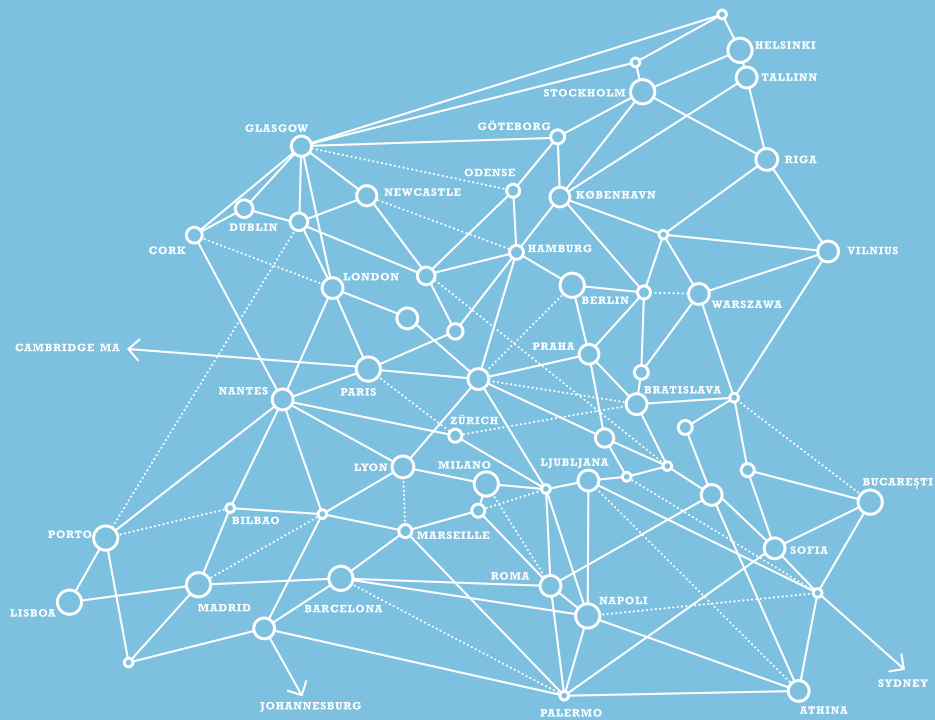
MeLa* Project

European Museums in an age of migrations

www.mela-project.eu

HELSINKI
TALLINN
STOCKHOLM
GÖTEBORG
GLASGOW
ODENSE
RIGA
NEWCASTLE
KØBENHAVN
DUBLIN
CORK
HAMBURG
VILNIUS
LONDON
BERLIN
WARSZAWA
CAMBRIDGE MA
PRAHA
NANTES
PARIS
BRATISLAVA
ZÜRICH
LYON
MILANO
LJUBLJANA
BUCAREŞTI
PORTO
BILBAO
MARSEILLE
SOFIA
ROMA
LISBOA
MADRID
BARCELONA
NAPOLI
SYDNEY
JOHANNESBURG
PALERMO
ATHINA

Contents

MeLa Research Field 03 Network of Museums, Libraries and Public Cultural Institutions (RF03) aims to leverage the power of cultural networks, for supporting European cultural institutions to better address contemporary challenges of globalisation, mobility, migrating heritage and cultural dialogue, and the use of Information and Communication Technologies.

Desk and field research activities included several real-life case studies, surveys and interviews with scholars and practitioners, meetings with stakeholders and policy makers, an international workshop and an international conference, and various publications.

The results of RF03 investigation are woven around:

→ the concept of migrating heritage, viewed against the backdrop of the politics and policies of a common European culture;

→ an holistic conceptual framework of cultural heritage;

→ dynamics, roles and innovative practices of transnational and transdisciplinary cultural networking;

→ the creative use of digital technologies.

This brochure offers an overview of the emergence of migrating heritage and the changing landscape of cultural networking. Key observations are related to embracing a holistic and dynamic characterisation of cultural heritage; concepts of similarity and diversity; 'cultural welfare' and 'European Cultural Commons'; emerging patterns, ecosystems and roles in networking; controversial cooperation topics; participatory and experimental approaches to engage with diverse audiences; ICTs and co-ordination frameworks for cultural networking. Key reccomendations are suggested for policy makers, European Union officials, professionals from cultural institution and scholars. Finally, research parameters are provided together with public awareness activities for this research.

MeLa RF03 expectation is these findings and recommendations will support an increasingly transnational and transdisciplinary cultural networking across museums, libraries and public cultural institutions, policy makers, European Commission and government officials, in Europe and beyond.

http://wp3.mela-project.eu/

→ THE EMERGENCE OF MIGRATING HERITAGE IN EUROPE AND BEYOND

We are witnessing a shift from the identity-marking heritage of European nations to a contemporary migrating heritage. Cultural identities, which define what represents cultural heritage for us, are not written in stone but continuously evolve and reshape themselves, adapting to new contexts determined by contact with our own and other cultures.

The findings of our research suggest that the key feature of (multi)cultural heritage is the drive to release identities and let them interweave in networks, in pathways of exchange and contamination. Migrating heritage in Europe and beyond encompasses not only the migration and mobility of post-colonial artifacts, but also migration of people, technologies and disciplines, crossing boundaries and joining forces in cultural networks and partnerships to address new emerging challenges of social inclusion, cultural dialogue, new models of citizenship and national belonging.

→ THE CHANGING LANDSCAPE OF CULTURAL NETWORKING

Cultural institutions (museums, libraries and other cultural organisations) typically address public knowledge and memory, and deal with the need to create a coherent narrative, a story of a society and its cultural, historical and social contexts. In the last few decades, cultural networks have played an increasingly important role in supporting transnational, cross-sectoral cooperation and cultural dialogue, and creating cultural value. UNESCO's notion of cultural diversity and the Council of Europe's holistic definition of heritage leaves the dimension of interactions and exchanges between cultures to be further explored and defined, for example in terms of 'co-operation capital' as defined by the DigiCULT project (http://www.digicult.info/pages/info.php). The use of digital technologies is changing the dynamics and scope of cultural networking and of the construction, display and understanding of memory in a networked society.

→ GOAL OF THIS RESEARCH

Through theoretical and field research including 24 real-life case studies, 43 interviews with scholars and practitioners, meetings with stakeholders and policy makers, an international workshop and international conference, the goal of this research within the overall framework of the MeLa project has been to investigate:
→ the experiences and effects of partnerships and networks around the networked activities of archiving, preserving and displaying history and artefacts, and the associated concepts of cultural value and identity
→ how cultural networks can define innovative practices, spaces and policies that reflect the challenges of building an inclusive Europe in an age of migrations
→ what guidelines and policies can be suggested to support networking between cultural institutions.

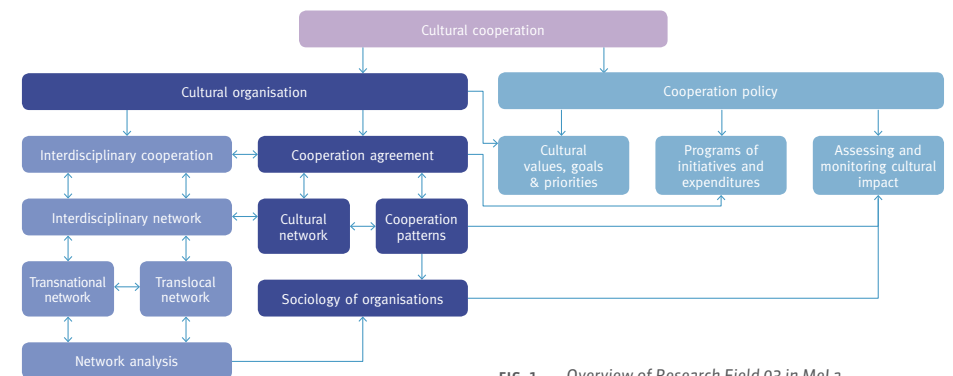Key concepts of our Research Field in MeLa is provided in **Figure 1**.

FIG. 1 — *Overview of Research Field 03 in MeLa*

Key observations (approaches and results)

→ INVESTIGATING TRANSNATIONAL AND TRANSDISCIPLINARY CULTURAL NETWORKS

The idea of a network, or system of cooperation, based on a non-territorial approach between cultural institutions engaged with cultural dialogue activities is an appealing way of breaking through Europe's geographic, sociological and political borders. Cultural networks, at local, national and transnational level, can contribute to the development of new models and institutional practices of heritage within cultural institutions, as also suggested by Culture Action Europe (http://www.cultureactioneurope.org/) and by CultureLink (http://www.culturelink.org/), a Network of Networks for Research and Cooperation in Cultural Development established by UNESCO and the Council of Europe.

The potential of these networks has not yet been recognised nor it has been supported by policy makers, as confirmed by the lack of penetration of such themes into cultural policies reported in the Council of Europe *Compendium of Cultural Policies and Trends in Europe* (http://www.culturalpolicies.net/web/index.php). To fill this gap, field research was carried out with 24 real-life case studies and 43 interviews with cultural institutional stakeholders, including museums, libraries, foundations, research institutes, professional and thematic associations, networks and European cultural divisions [**Fig. 2**]. These institutions were investigated both within the context of wider cultural networks and as individual initiatives of cultural dialogue.

→ EMBRACING A HOLISTIC AND DYNAMIC CHARACTERISATION OF CULTURAL HERITAGE

At the European level, cultural heritage had been the foundation of the nation states, often being synonymous with a unity of heritage, identity and ethnicity, which thereby strengthened cultural and political divisions. In 2005 the Council of Europe 'Faro Convention' on the Value of Cultural Heritage for Society (http://www.coe.int/t/dg4/cultureheritage/heritage/Identities/default_en.asp) provided a new holistic and dynamic characterisation of both tangible and intangible cultural heritage, which were seen as important means of fostering democratic dialogue between diverse cultural communities. MeLa cultural networks research indicates that this framework can represent a compelling
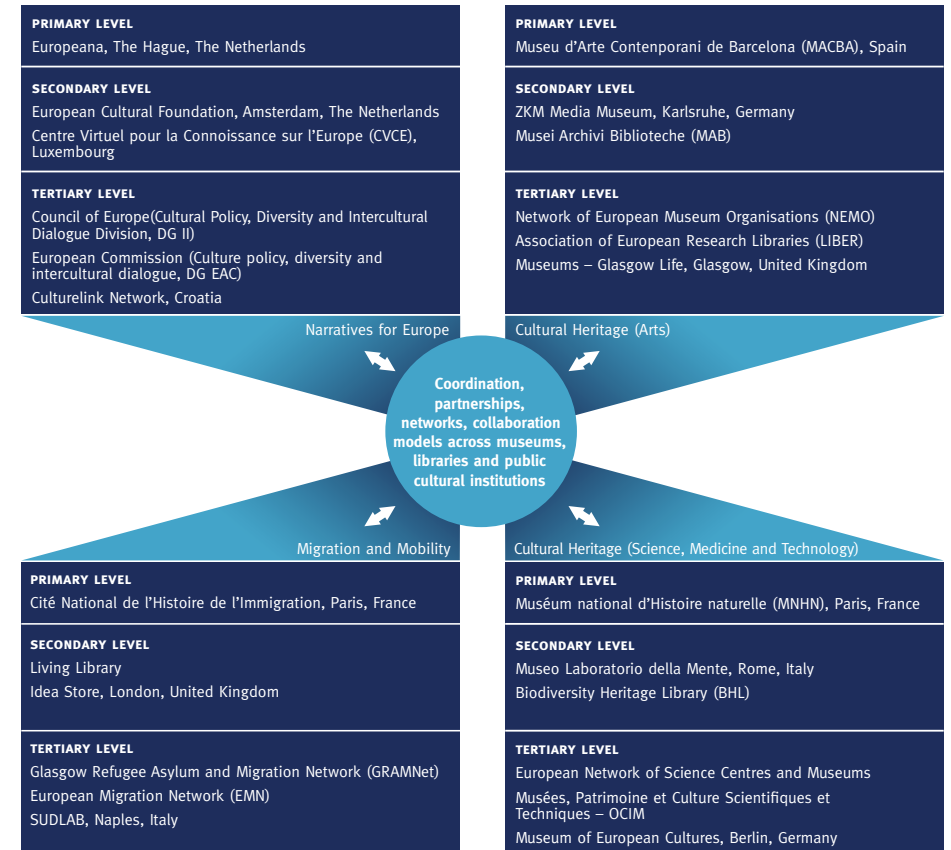

PRIMARY LEVEL
Europeana, The Hague, The Netherlands

SECONDARY LEVEL
European Cultural Foundation, Amsterdam, The Netherlands
Centre Virtuel pour la Connoissance sur l'Europe (CVCE), Luxembourg

TERTIARY LEVEL
Council of Europe(Cultural Policy, Diversity and Intercultural Dialogue Division, DG II)
European Commission (Culture policy, diversity and intercultural dialogue, DG EAC)
Culturelink Network, Croatia

Narratives for Europe

PRIMARY LEVEL
Museu d'Arte Contenporani de Barcelona (MACBA), Spain

SECONDARY LEVEL
ZKM Media Museum, Karlsruhe, Germany
Musei Archivi Biblioteche (MAB)

TERTIARY LEVEL
Network of European Museum Organisations (NEMO)
Association of European Research Libraries (LIBER)
Museums – Glasgow Life, Glasgow, United Kingdom

Cultural Heritage (Arts)

Coordination, partnerships, networks, collaboration models across museums, libraries and public cultural institutions

Migration and Mobility

PRIMARY LEVEL
Cité National de l'Histoire de l'Immigration, Paris, France

SECONDARY LEVEL
Living Library
Idea Store, London, United Kingdom

TERTIARY LEVEL
Glasgow Refugee Asylum and Migration Network (GRAMNet)
European Migration Network (EMN)
SUDLAB, Naples, Italy

Cultural Heritage (Science, Medicine and Technology)

PRIMARY LEVEL
Muséum national d'Histoire naturelle (MNHN), Paris, France

SECONDARY LEVEL
Museo Laboratorio della Mente, Rome, Italy
Biodiversity Heritage Library (BHL)

TERTIARY LEVEL
European Network of Science Centres and Museums
Musées, Patrimoine et Culture Scientifiques et Techniques – OCIM
Museum of European Cultures, Berlin, Germany

FIG. 2 — *MeLa RF03 case studies are organised in four clusters (European narratives, European cultural heritage, European scientific heritage, Migration and mobility) and a three-tier system of investigation. The articulation in primary, secondary and tertiary level case studies reflects a more in-depth level of granularity for RF03 field and desk research: onsite visits, interviews, observations and follow-ups were carried out for primary and secondary level case studies, and whenever possible for tertiary level case studies*

reference for transnational and interdisciplinary cultural networking for cultural dialogue, both at theoretical and operational levels.

In this new expanded heritage model, there is a strong, integrated connection with the concepts of landscape, natural heritage, biodiversity and the environment, which are the product of human actions and processes and whose solution and conservation must be addressed culturally. The Faro Convention also introduced references to 'heritage communities' linked by a 'purposive commitment to specific heritages', and the concept of the 'common heritage of Europe', connected to the idea of open citizenship. Of further relevance to the research described here, the Faro Convention identified a vision of cultural heritage based on partnerships and cooperation between public authorities, non-governmental institutions, private owners, cultural industries and experts, to increase and deepen international cooperation towards heritage management actions; supported 'the use of digital technologies to enhance access to cultural heritage' as integral part of the Information Society; and defined tools for improving mobility and exchange of people and ideas.

→ SIMILARITY VS. DIVERSITY IN CULTURAL NETWORKS AND INITIATIVES FOR CULTURAL DIALOGUE

European collective cultural identity is constructed and fostered by the European Union via a dynamic, ongoing process of cultural policies and symbolic initiatives under the motto 'United in diversity' that has become the canonical frame of reference for European integration. However this cultural multiplicity needs to be operationally and practically implemented and supported, without being susceptible of self-referentiality and ghettoisation.

A sensible way of acknowledging various degrees of difference and at the same time uniting, both in cultural networks and in individual initiatives for cultural dialogue, could be achieved by focusing on similarities. In the words of writer, philosopher and librarian Sreten Ugričić, 'through discovering similarities a relation is established, relatedness is established, mutuality is established. Through discovering similarities closeness is established. Through discovering similarities kinship is established. Similarity means to make common, to communicate, to understand, to bring closer, to accept. Through
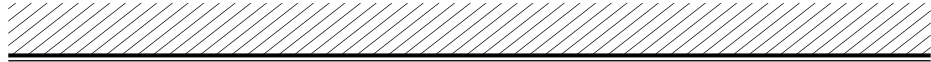
discovery and recognition of similarities understanding is realised, communication is realised, trust is realised, solidarity is realised.'

→ COOPERATION OF MUSEUMS AND LIBRARIES FOR CULTURAL DIALOGUE AND 'CULTURAL WELFARE'

Museums and libraries developed historically in separate and distinct institutional contexts and cultures, yet their commonalities are increasingly important to their sustainability in a globalised world. In the last century policy makers have attempted to group and bridge these communities of practice through their similar roles as part of public educational structures, and their common governance. Some studies of museums and libraries have highlighted the benefits for museums and libraries of joining forces and resources in a variety of areas. However, insights from MeLa cultural networks research indicated that a theoretical and practical framework to scope and address such collaborative model has yet not been developed, in particular in the specific context of a transnational and multicultural society.

Museums have always been historically placed to interpret and preserve culturally diverse heritage, although until now they typically have been selecting and showcasing the histories and collective memories of the elites rather than minorities, weaving them into the grand metanarratives of nation states. In recent decades, national museums have begun to cautiously embrace a more inclusive approach, and non-national institutions such as anthropological and city museums have been leading the way towards inclusiveness. In the words of Mark O'Neil, Director of Policy and Research at Glasgow Life, 'given the deep layers of history in every inch of European land, how people form attachments to and understand the places where they live (whether they are recent arrivals or descendants of ancient residents) is important. The paradigmatic 19th century museums were nationalistic – but numerically much more common were city museums, reflecting the huge growth through urbanisation. All these billions of new urban residents very rapidly developed attachments to their city – and donated collections to the museums. The city can be a strong site of inclusion because city populations have always been more diverse. A lot of people

experience continuity through their attachment to place, which can be harnessed easily to reactionary and prejudiced views – but this makes identifying progressive approaches to continuity and place important'.

As centres for culture, information, learning and gathering, libraries would be natural service providers for a migrating heritage and culturally diverse, transnational communities, enabling intercultural dialogue and education. Public libraries in particular are rooted in their locality, actively contribute to promoting citizenship and are increasingly engaged with social welfare activities. Museums and libraries, joining forces with further cultural institutions such as cultural foundations and cultural associations, are in the position of becoming active protagonists for 'cultural welfare'.

Real-life case studies and examples in MeLa cultural networks research point towards emerging patterns that can help to address both

methodological and practical aspects of more immediate interest for cultural institution professionals and policy makers.

The first emerging pattern matches the mathematical network model described by Albert-László Barabási, which applies to the Web environment as well as to biological and social systems: the vast majority of nodes in a network have only a few links, whilst a few nodes (the hubs) have a very large number of links. This model, which visually resembles the hubs of international airports networks, is evident for example in Europeana, the Biodiversity Heritage Library, the Research Network of Cité Nationale de l'Histoire de l'Immigration, and the European Cultural Foundation [Fig. 3]. Such a pattern has implications also for the scaling, management and success of cultural networks.

The second emerging pattern fits with Richard Sennett's empirical discussion of the rituals, pleasures and politics of cooperation. Cooperation is also a matter of skills, not only a bundle of shared ideals and moral attitudes towards others; cooperation is a craft conveyed by social rituals, something which has been observed closely in memory and cultural institutions dedicated to migrating heritage, both in the an-
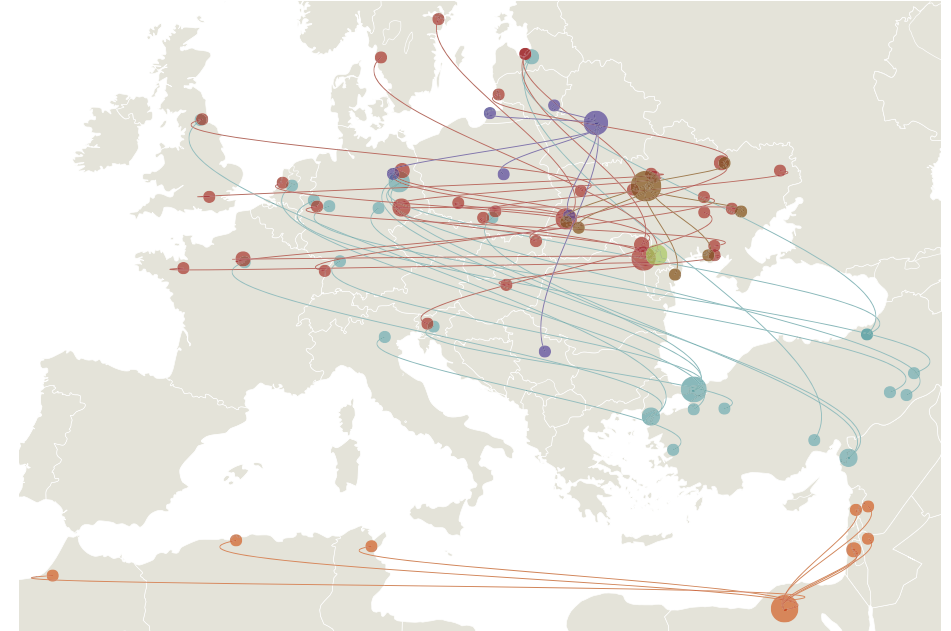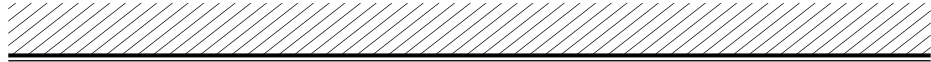

● Tandem – EU, Moldova and Ukraine – Cultural Managers Exchange programme (24)
● Tandem – EU and Turkey – Cultural Managers Exchange programme (16)
● MENA community – Beirut, Damascus, Jerusalem, Amman, Cairo, Algiers, Tunis, and Rabat (8)
● Belarus community – Minsk, Kaliningrad, Vilnius, Lviv, Warsaw, Berlin and Belgrade (7)
● Ukraine community – Kyiv, Lviv, Ivano-Frankivsk, Odessa, Kherson, Donetsk and Kharkiv (7)
● Moldova community – Chisinau and Chisinau region (7)

Locations are approximately mapped out

FIG. 3 — *An example of hubs and links in cultural cooperation: exchanges in the European Neighbourhood Programme of the European Cultural Foundation, 2011.*

alogue and digital world. This is particularly evident in libraries, which have focused on access and outreach to local communities for longer and in more depth than museums. In the words of Mark O'Neil, again, 'It is true that libraries have become much more engaged in social issues than museums. It is also true that libraries have been more challenged and transformed by new technologies than any other cultural institution – and in many cases are responding creatively with new forms of engagement. Museums are being modernised – but their social engagements are much more divergent – some becoming play palaces for international elites, others seeking to engage citizens more deeply'. Libraries (first and foremost public ones, such as the Idea Store libraries in London) are showing an increasingly strong engagement with welfare and social service, creating a range of analogue and digital services to meet social needs. National and research libraries are also beginning to engage with welfare and social issues: the institutions contributing to Europeana [Fig. 4] and the Biodiversity Heritage Library are good examples of the politics of digital heritage cooperation in Europe and beyond.

The third observed pattern is aligned with a concept introduced by Manuel Castells: some museums have the potential to become 'communication protocols' between diverse entities and 'cultural connectors of time and space', connecting 'global and local dimensions of identity, space and local society'. This is for example the case of the Cité Nationale de l'Histoire de l'Immigration and the ZKM Media Museum, both rooted within their own local and national communities and acting as a unifier of initiatives and a router for cooperation and dissemination exploiting digital technologies. The concept of 'communication protocols' – akin to James Clifford's idea of museums as 'contact zones', which has a lot of currency amongst some museum workers – here is contextualised within an information-oriented framework, which opens up promising highways to square the circle of convergence between and across cultural institutions.

→ ECOSYSTEMS AND ROLES IN NETWORKING FOR CULTURAL DIALOGUE

Cultural networks and cultural dialogue initiatives are not systems or structures in a static

Executive committee

Up to 9 elected

Up to 6 elected

Board of participants

Europeana Network

1. Aggregate
Build the open trusted source for European cultural heritage content

2. Facilitate
Support the cultural heritage sector through knowledge transfer, innovation and advocacy

3. Distribute
Make their heritage available to users wherever they are, whenever they want it

4. Engage
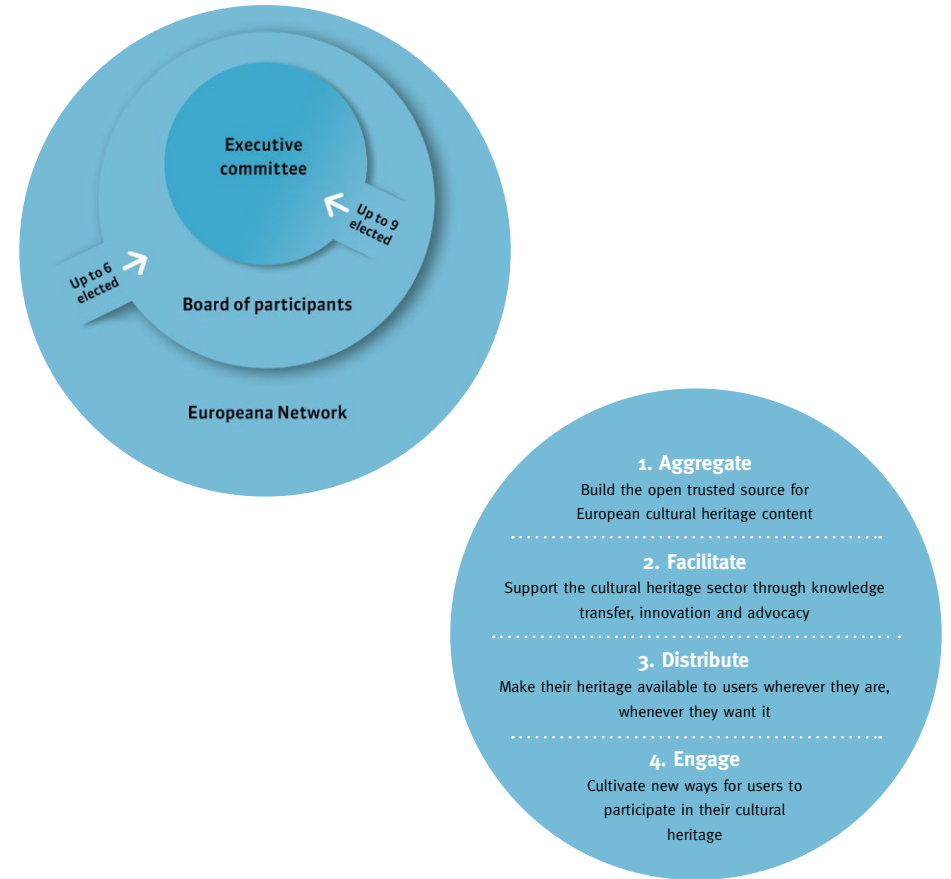Cultivate new ways for users to participate in their cultural heritage

FIG. 4 — *An example of the operational application of the rituals, pleasures and politics of cooperation: the Europeana Foundation Governance and strategic tasks resulting from consultation.*

sense. They are comparable to biological ecosystems in which diverse types of living institutions engage with each other, communicate and exchange, move around and evolve, in a constantly changing configuration determined by institutional, local, national and international factors.

Local, national and transnational networks engage in the construction and reconfiguration of cultural value and vary according to their socio-cultural contexts. Case studies in this research indicated as key factors in developing successful cooperation and networking: earned trust, conflict resolution mechanisms, problem monitoring and solving, assessment of results, what lessons have been learnt that others may learn from.

Keeping in mind contextual diversities, from this research two main stakeholder roles emerged in cultural network:

→ Catalysts and Facilitators (institutions and initiatives primarily acting as triggers and supporters)

→ Routers and Connectors (institutions and initiatives primarily acting as middlemen)

These are five examples from MeLa cultural networks case studies:

Catalysts and Facilitators: Remapping Europe — A Remix

Remapping Europe – A Remix **[Fig. 5]** is an experimental project initiated by the European Cultural Foundation's (ECF) youth programme. It represents a significant example of how networks exploit digital technologies to breakdown political, cultural and national barriers. Within this project, multimedia is considered an ideal form in which to explore the multitude of intersections (intercultural, interdisciplinary, intergenerational) that both arise from and are best able to tackle the breakdown
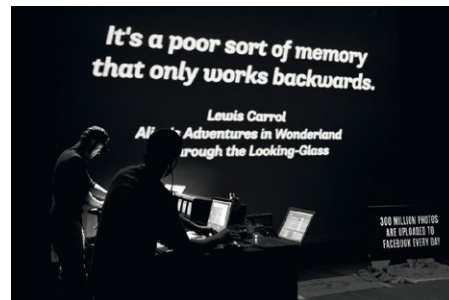
FIG. 5 — *Example of a catalyst and facilitator in cultural networking: European Cultural Foundation (ECF) and its Remapping Europe – A Remix project, 2012.*

of political, cultural and national barriers that characterises our times. The ECF is in a unique position in being able to work across Europe and its neighbours and to sponsor risk-taking and experimental projects. Working across Mediterranean borders, generations and cultures, but united by new media technologies, their youth and a transnational creativity, participants in Remapping Europe – A Remix can, among other achievements, explore the migration experience afresh.

Routers and Connectors: Europeana

The EU aggregation project Europeana is an internet portal launched in 2008 as an interface to digitised books, paintings, films, museum objects and archival records, and to showcase Europe's heritage and political, scientific, economic, artistic and religious culture. Europeana brings together over 30 million objects from 27 countries. Such a long-term project requires international cooperation from governments, individual institutions, other domain aggregators and collection management software companies, and common data standards, to create a freely accessible, valuable and useful resource. Further developments will include user engagement and curation opportunities, scope for user-generated content and other forms of interaction. Furthermore, in 2012 Europeana and the Digital Public Library of America (DPLA) began their collaboration to provide access to digital collections from libraries, museums, and archives in the United States, interoperating with Europeana in providing integrated access to combined collections. One outcome of this cooperation is a virtual exhibition about the migration of Europeans to America **[Fig. 6]**. The DPLA and Europeana demonstrate the potential of their

FIG. 6 — *An example of router and connector in cultural networking: Europeana and its collaboration with the Digital Public Library of America (DPLA). A virtual exhibition about the migration of Europeans to America, 2012.*

combined collections by digitising and making freely available material about the journey from the Old World to the New.

Routers and Connectors: Biodiversity Heritage Library

A further relevant case of this type of network is represented by the Biodiversity Heritage Library (BHL). A valuable voice from the field of science, BHL aims to unite the world's biodiversity library collections online and is also one of Europeana's aggregators. BHL fosters global collaboration between cultural heritage in the arts and the sciences to ensure preservation and access to biodiversity literature. The concept of biodiversity as cultural heritage is promoted by the Council of Europe's Faro Convention. International access to taxonomy data and literature is essential for recording and advancing biodiversity; BHL provides the tools to unite published references to species descriptions across time and space and allow scholarly access. The wider community is engaged through image banks, virtual exhibitions [Fig. 7] and links to other resources' such as Charles Darwin's Library. The international partnership is managed through regional hubs, thus bringing enormous

benefits to less well-resourced regions such as Africa, despite difficulties with intellectual property and interoperability.

FIG. 7 — An example of router and connector in cultural networking: the Biodiversity Heritage Library (BHL). Virtual Exhibition, 2013.

Catalysts and Facilitators / Routers and Connectors: Research Network of Cité Nationale de l'Histoire de l'Immigration

Shifting from a global to a national level, the Cité Nationale de l'Histoire de l'Immigration (CHNI) in Paris, with its fraught origins in a time of political controversy around the place of immigrants in French society, attempts to achieve balance and cooperation in its complex

cultural and digital network of regional and European partners. One of the key building blocks of CNHI is a national face-to-face and digital network engaged in debates, co-production and changing the public perception of immigration and migrants. The CNHI network partners include established associations, local government, scientific and cultural institutions, researchers, teachers and private companies. This network, led by CNHI and primarily based on the non-profit sector, acts both as a unifier of initiatives and a router for cooperation and dissemination.

Routers and Connectors: ZKM | Center For Art and Media Karlsruhe

A further example of networking at national level is provided by the ZKM | Center for Art and Media Karlsruhe. ZKM is a unique cultural institution, a sort of digital Bauhaus not only on a European but on a global scale, with a rich technological environment. Under one roof this multidivisional house hosts archives and collections of 20th and 21st century art, a venue for exhibitions and events, and a centre of research and production with various institutes and laboratories. The interdisciplinary research institute ZKM | Institute for Media, Educa-

FIG. 8 — An example of router and connector in cultural networking: the ZKM | Center for Art and Media Karlsruhe. Project Ağaç Yaş Iken Eğilir.

tion and Economics is dedicated to developing initiatives towards inclusion of all individuals in culture, education and employment. Its thematic areas of action also include educational television and internet projects in the field of 'media and migrants'; the Federal Initiative for Integration and Television is located at the institute. As an example of a collaborative initiative towards cultural dialogue, the Institute for Media, Education and Economics developed and implemented the project *Ağaç Yaş Iken Eğilir* [Fig. 8], which aims to bridge the gap between the integration of Turkish immigrants

and the shortage of skilled workers in Germany, in particular in the Baden-Wurttemberg area. The project, supported by the Federal Institute for Vocational Education, is under the patronage of the German Commission for UNESCO and was included in the National Integration Plan of the German Federal Government.

→ CONTROVERSIAL COOPERATION TOPICS FOR MUSEUMS IN CULTURAL DIALOGUE

Research findings highlighted a number of controversial issues currently being addressed by museums, which benefit from translocal and transnational cooperation. These issues include:
→ how to represent 'Islamic' heritage in museums and online collections across Europe (an example being the online Museum with no Frontiers)
→ how to address the physical and digital repatriation of human remains (e.g. the Museè de l'Homme in Paris)
→ how to include the issue of apartheid in the interpretative displays in science, technology and medicine museums (e.g. the Riverside Museum in Glasgow)
→ how to address painful memories (e.g. the Anglo-Australian joint exhibition *On their own* on British Children Migrant schemes)
→ how to present and address the culture of Roma communities (e.g. the Roma Routes project).

→ CREATING TRANSNATIONAL CONNECTIONS THROUGH REAL PARTICIPATORY APPROACHES TO MUSEUM COLLECTIONS

The Cité Nationale de l'Histoire de l'Immigration (CNHI) is devoted to intercultural dialogue in its different forms through the acknowledgment of the role of immigration in French history. One of the peculiarities of the institution is that, as a museum, CNHI did not have any pre-existing collection. Part of its collection is being created through public appeals (with the network playing an important role). It thus represents a true manifestation of intangible cultural heritage as defined by UNESCO, article 2. As a cultural centre, CNHI invites

FIG. 9 — *An example of innovative, dialogic and participatory acquisition policy: one of the showcases at the Gallery of Gifts, Cité Nationale de l'Histoire de l'Immigration.*

each visitor to actively participate. So in addition to its permanent and temporary exhibitions, there is a unique Gallery of Gifts [Fig. 9] to which each visitor can contribute by making a donation or a deposit. This is a unique and innovative acquisition policy, in which the museum artefacts are acquired in a dialogic participatory manner and are explicitly acknowledged and appreciated as catalysts for relationships and connections. The majority of the artefacts at CNHI come from immigrants all over Europe. Each of these objects (fragments of their personal lives, often photos and household artefacts handed down from one generation to another) is connected to a witness and his/her personal testimony, exhibited in showcases discussed in collaboration with the lender or donor, and displayed in rotation.

→ EXPERIMENTING INNOVATIVE WAYS OF ENGAGING WITH YOUNGER AND OLDER AUDIENCES

Research findings highlighted the importance of both physical and digital spaces for transnational and interdisciplinary networking and cooperation. Across Europe, diverse cultural institutions are experimenting with creative ways and laboratories for creating culture and testing new ways of cooperation in the process. Below there are some relevant examples.

European Cultural Foundation 'Remapping Europe' Project

The diverse layers and sphere of cultural intersections can be appreciated through the perspective of the successful project *Remapping Europe* of the Doc Next Network, funded

by the European Cultural Foundation (also described above in 'Emerging Patterns'). *Remapping Europe* contributes to inclusive cultural practice and public imagery in and of Europe by connecting young media-makers who have (im)migrant perspectives with a wider European audience. It represents a significant example of how networks exploit digital technologies to break down political, cultural and national barriers. This research and artistic project brings together European young media makers and immigrants under the principle of media remix as an investigative and critical tool of migration imagery in European societies. Activities include interaction with immigrant associations, creative ateliers for 48 digital storytellers, international showcases of remix works, major remix performances in Amsterdam and Seville, and a research publication.

Europeana 1914-1918

The Europeana portal is also working across domains and transnationally with museums and libraries on multicultural projects. One example of this is provided by the *Europeana 1914-1918 – untold stories & official histories of*

WW1 initiative **[Fig. 10]**, which has an interesting thematic approach to a pan-European story and institutional outreach. *Europeana 1914-1918* allows users to explore stories, films and historical material about the First World War and contribute their own family history. It mixes resources from libraries and archives across the globe with memories and memorabilia from families throughout Europe. It is a very distributed project, with local partners in most European countries which organise community collection days, for example working together with university
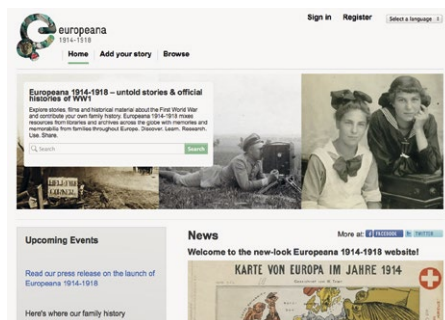
libraries, local municipal libraries and museums. Interested institutions are invited to call people into their buildings, bringing in their family history materials and having them recorded in digital form. The general public can also digitise their own materials and upload them together with their own stories. Another similar project in the pipeline on the fall of the Iron Curtain will collect testimonies from living witnesses.

Idea Store

The Idea Stores in London offer a real-life example of approaches to multiculturalism in the library sector. This innovative library experience was developed in one of the most deprived boroughs in the UK, Tower Hamlets. Idea Stores, shaped after extensive consultation with local communities, offer both traditional library services and a wide range of adult education classes, alongside career support services, meeting areas, cafes and cultural events **[Fig. 11-12]**. This example of "library, learning and total community engagement" could be adopted more extensively at national level, and in other European countries, not only in libraries but also in museums.

FIG. 11-12 — *The innovative Idea Stores in London have been developed in close collaboration and public involvement with local communities. Among other features they include mixed learning and library spaces where people attending classes can immediately find outside the class books supporting their learning.*

→ DIGITAL AND COMMUNICATION TECHNOLOGIES FOR CULTURAL NETWORKS

The use of digital technologies in the service of cultural heritage has been rapidly growing since the early 1990s. In several ways, culture has been one of the driving forces for research and technological development in the last few decades.

The normative definition of what constitutes cultural heritage has developed from the 18th century European approach of preserving and collecting material culture and artefacts. Cultural heritage now includes significant buildings, people and objects, industrial buildings and sites, landscape and natural heritage, intangible heritage and digital resources. A recent further advancement in the preservation and dissemination of digital heritage is the recent UNESCO/UBC Vancouver Declaration (2012). A number of funding bodies, including the European Commission, have been encouraging cross-border and cross-sectoral cooperation between cultural heritage and ICT domains since the late 1980s, favouring the development of growing disciplines such as cultural informatics and the progressive hybridisation of media and digital artifacts both within museums and libraries. This could represent a basis for developing cultural networking in support of migrating heritage.

Findings in MeLa cultural networks research indicated that digital and communication technologies can usefully contribute to the effort of cultural networks in supporting cultural dialogue and social inclusion in Europe, both as mediating and connecting tools. Digital technologies and the Web provide new ways of creating, managing and provid-
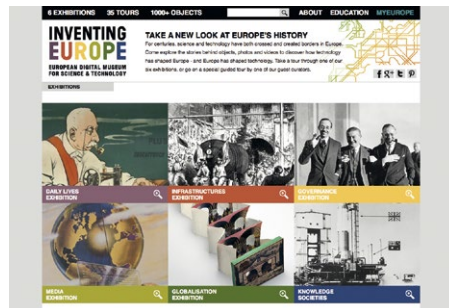

FIG. 13 — *An example of reframing collections online in transnational terms: the project Inventing Europe. European Digital Science and Technology Museum.*

OPERATIVE MODELS	DESIGN DIMENSIONS		
	CULTURAL CONTENTS	SPATIAL SETTINGS	SOCIAL RELATIONS
AMPLIFIED HERITAGE	relevant	relevant	not relevant
MULTIFACETED HERITAGE	relevant	not relevant	not relevant
CONNECTIVE HERITAGE	not relevant	relevant	relevant
PERFORMING HERITAGE	relevant	relevant	relevant

TABLE 1 — *Design dimensions relevant to the Operative Models for cultural institutions. Source: Eleonora Lupo, Lucia Parrino, Sara Radice, Davide Spallazzo and Raffaella Trocchianesi (Politecnico di Milano 2014. Original version published by the authors in Perla Innocenti (ed.) 2014. Migrating Heritage, Ashgate.*

ing access to resources and of redefining collections. The new challenges and frontiers in using digital technologies in networking for cultural dialogue are represented by, for example, investigating how:

→ the European public sphere is being transformed with the use of ICT, for example in developing 'European Digital Commons' (see further key observation in this section)

how science and technology, as areas of supposedly 'universal' knowledge, can help in trac-

ing the transnational interweaving of modern European history and in reframing collections online in transnational terms [Fig. 13];

→ how to address the repatriation of human remains using digital technologies (see further key observation in this section);

→ how to design frameworks to support cultural heritage institutions in debating, recreating and renegotiating heritage in their displays and interactions with intercultural and transnational publics [Table 1].

At present, information and case studies related to cultural networks and initiatives towards cultural dialogue and social inclusion in Europe are scattered and divided by discipline (sociology, cultural management, European studies, border studies, museum studies, library studies, etc.), region and subject. Defining a toolkit to support networking among cultural institutions could be useful for both institutions themselves and policy makers, at translocal and transnational levels. A successful working model here is provided at national level by Cité Nationale de l'Histoire de l'immigration, and at transnational level by Europeana. The Cité Nationale de l'Histoire de l'immigration led the creation, development and management of community animation through a national network of more than forty partners, including immigrants and cultural associations, local authorities, trade unions, private companies, and scientific and cultural institutions.

The Europeana online portal, with over 25 million digital objects of European cultural heritage, has built and is developing a trusted online transnational network of hundreds of cultural heritage institutions, bringing countries and interdisciplinary domains together in Europe and beyond, also on the theme of human migration.

Research findings indicate that the structure of such a toolkit could be based on a three-tier framework:

→ A first tier identifying institutional actors through a catalogue of roles (e.g. Catalysts and Facilitators, Routers and Connectors) within a given timeframe

→ A second tier defining the immediate context and consisting of variables that specify the institutional system, vision and goals, institutional units, governance system, institutional activities and institutional partnerships. This would include types of cooperation, roles of institutions involved, cooperation timespan, motivations to cooperate, challenges, communication monitoring and conflict resolution mechanisms, and results assessments.

→ A third tier identifying the broader context, outlining social, economic and policy settings, and related ecosystems of cultural networking for cultural dialogue.

A catalogue of risks, highlighting likelihood and impact, would ideally be connected to each item in the three tiers. Such a toolkit, which would provide a catalogue of patterns and types of networking by fields and countries, could be managed online, implemented and enriched over time by selected institutions (hubs) with the support of their linking institutions within the European/ Mediterranean space. Policy makers could use the toolkit to gather empirical data and information related to cultural institutions for assessing experiences of cooperation and networking and define suitable sectoral cultural policies. It is also useful to note here that initiatives and policies of the European Union and the Council of Europe (CoE) on cultural dialogue and cultural cooperation are sometimes misaligned or overlap. The above mentioned toolkit could usefully support European Union actions in this area by allowing integrations and connections with CoE's initiatives such as the *Compendium of Cultural Policies and Trends in Europe* and CultureWatchEurope.

The idea of European Cultural Commons dates back to the 1980s and was first introduced as a working concept in Europeana in 2011, with reference to digital cultural heritage and new business models to go with it. Europeana, with over 30 million digital objects of European cultural heritage, has built and is developing a trusted online transnational network of cultural heritage institutions, bringing countries and interdisciplinary domains together in Europe and beyond, including the theme of human migration. In the words of Europeana Technical and Operations Director Jan Molendijk, 'In the European Cultural Commons idea, what we try to realise is that it is something that we are doing all together, as the whole sector, so that the cultural heritage sector, the public (in the form of policy makers and the governments) and the corporate sector have a say in it. If everything is available, that will generate opportunities to for example define new businesses. The idea of this European Cultural Commons is that there is a vast amount of digitised cultural content that we
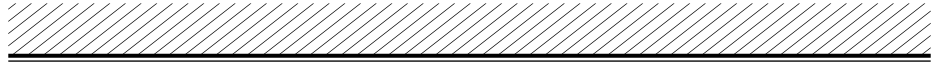
make accessible for everybody, always respecting the rights of the creators, and we make it available for use, reuse and sharing.'

In practical terms, it means that Europeana has to define its role in relationship with the other organisations and aggregators, and can clearly define target audiences and target content sets. Europeana only includes content that has already been digitised and harmonised using a common data model. The current Europeana Data Model is more generic and largely connected to the CIDOC CRM model, which is predominant in museums.

This will make it easier over time for the museum community to connect with Europeana. The Europeana Data Model also allows for hierarchical structures, which makes the fit with metadata from archives much better.

Archive portals, various museums and national initiatives can all find and define their space by referring collectively to the European Cultural Commons. The concept helps to describe heterogeneous groups of cultural professionals as one community with its own specific purposes, working towards a common goal.

The themes of this research on cultural networks and cultural dialogue touch on theory and activities in the areas of collection and preservation, dissemination, creation, research, training, education and animation – all typical cultural policy areas of interest.

→ CULTURAL POLICY AND CULTURAL PRACTICE SHOULD BE CONNECTED

For policy makers, this means strengthening the capacity for the development of cultural policies that are truly reflective of a local or national context. It means making explicit the assumptions and testing the coherency and operational validity of cultural policies on cultural networks and cultural dialogue. Coherent explanations should be provided for policy claims.

For European Union officials, this means addressing the overlaps, duplication and synergies of cultural policies between the European Commission and Council of Europe.

For museum, library and cultural institution professionals, this means ensuring that cultural policies defined by policy makers are reflective of their local or national contexts. It

means improving communication and understanding with policy makers and questioning not only the description of their ambitions, but also their mechanisms for achieving them and their authority to change people's or institutions' lives.

→ A EUROPEAN-WIDE FRAMEWORK IS NEEDED TO SUPPORT AND MONITOR NETWORKING FOR CULTURAL DIALOGUE

For policy makers, this means defining and agreeing on coherent success parameters and performance indicators intended to concretely support translocal, transnational and interdisciplinary networking for cultural dialogue. Parameters and indicators should be truly reflective of local or national contexts. This means that the resulting framework could be subsequently used for assessing experiences of co-operation and networking, and for defining or improving adequate sectoral cultural policies.

For European Union officials, this means supporting the setting up of an operative European-wide framework and operational toolkit for cultural networking, as outlined in
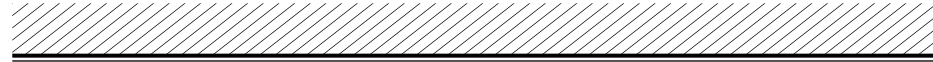
the Key Observations section of this document. It means funding programmes and expenditures which can advance this goal and initiatives to collect and structure heterogeneous data from multiple sources, and arrange and sustain the development of registries of cultural institutions and initiatives. It means supporting translocal, transnational and inter-disciplinary networking to develop an online catalogue of patterns and types of networking by fields and countries, implemented and enriched over time by selected institutions (hubs) with the support of their linked institutions within the European/Mediterranean space.

For museum, library and cultural institution professionals, this means having the possibility of joining a trusted decentralised networking framework, in which they could make their voices heard and join forces with peers and other cultural institutions. It means having a toolkit to monitor and address problems in cultural networks, share research methodologies and the cultural, social, health and economic impact of their work, and find solutions for local issues.

**For scholars**, this means having the possibility of one-single access point to retrieve and contribute to information and case studies related to cultural networks and initiatives towards cultural dialogue and social inclusion in Europe. It means a further step towards overcoming disciplinary silos and regional data fragmentation.

→ SUPPORT IS NEEDED FOR LABORATORIAL EXPERIMENTS ON NETWORKING FOR CULTURAL DIALOGUE

For policy makers, this means clarity about goals, with empirical evidence about what works and what doesn't, because it is otherwise very difficult to assess the effectiveness of networks.
For European Union officials, this means being receptive and providing funding programmes to support laboratorial experiments of networking for cultural dialogue.
For museum, library and cultural institution professionals, this means daring to experiment in innovative ways of cooperating at translocal and transnational levels, not only with their peer community but also across disciplines and communities of practice. It also means considering adopting thematic approaches to cultural dialogue that can yield better results.
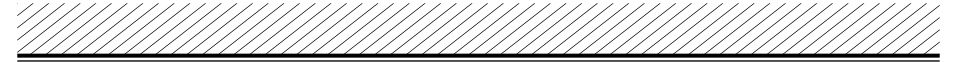
→ SPECIFIC TRAINING PROGRAMMES ARE NEEDED FOR NETWORKING IN CULTURAL DIALOGUE INITIATIVES

For policy makers, this means addressing the need for 'intercultural intelligence' to be developed throughout the population. It is therefore essential that cultural workers themselves have the relevant skills, otherwise they cannot provide the necessary leadership and public programming. Training can be a means of delivering change and at the same time fostering continuity.
For European Union officials, this means supporting European-wide transnational training frameworks and training initiatives for networking in cultural dialogue initiatives.
For museum, library and cultural institution professionals, this means being recognised as particularly well-placed to articulate the interaction between continuity and change, and to foster this approach through training programmes.
For scholars, this means working with real-life institutions and real-life challenges, towards concrete knowledge exchange and impact beyond academia.

→ SETTING THE SCENE: RESEARCH METHOD

The purpose of this research was to investigate, identify and propose innovative coordination strategies between European transnational museums, libraries and other relevant public cultural institutions around the themes of European cultural and scientific heritage, migration and integration. This led to explore an uncharted interdisciplinary territory examined through a mixed method of humanistic and social science approaches, explained here using a natural landscape metaphor [Fig. 14]; hence the purpose of this experimental research was exploratory and explanatory. Interactions, contexts and processes of collaboration have been described, analysed and evaluated through case studies organised in four clusters (European narratives, European cultural heritage, European scientific heritage, Migration and mobility) and a three-tier system of investigation (see [Fig. 2] and list of case study interviewees in the Public Awareness section of this document).

→ DATA SAMPLING, GATHERING, ANALYSIS AND VALIDATION

We have been looking at three target groups:

→ Cultural institution staff members
→ Cultural institution scholars and experts
→ Cultural institution policy-makers.

A non-probability sampling method was adopted. Selection criteria for sampling included: geographic location, institution type, subject area, collection size, scale of collaboration, collaboration type, areas of collaboration, migration maps and cultural policies. We used a complementary combination of qualitative (and whenever possible quantitative) research approaches: review of related relevant literature; interaction and brainstorming with a dedicated expert group; online public survey; field survey in Europe with selected case studies, including onsite, in-depth, semi-structured interviews and observation; semi-structured interviews with policy-makers and policy experts.
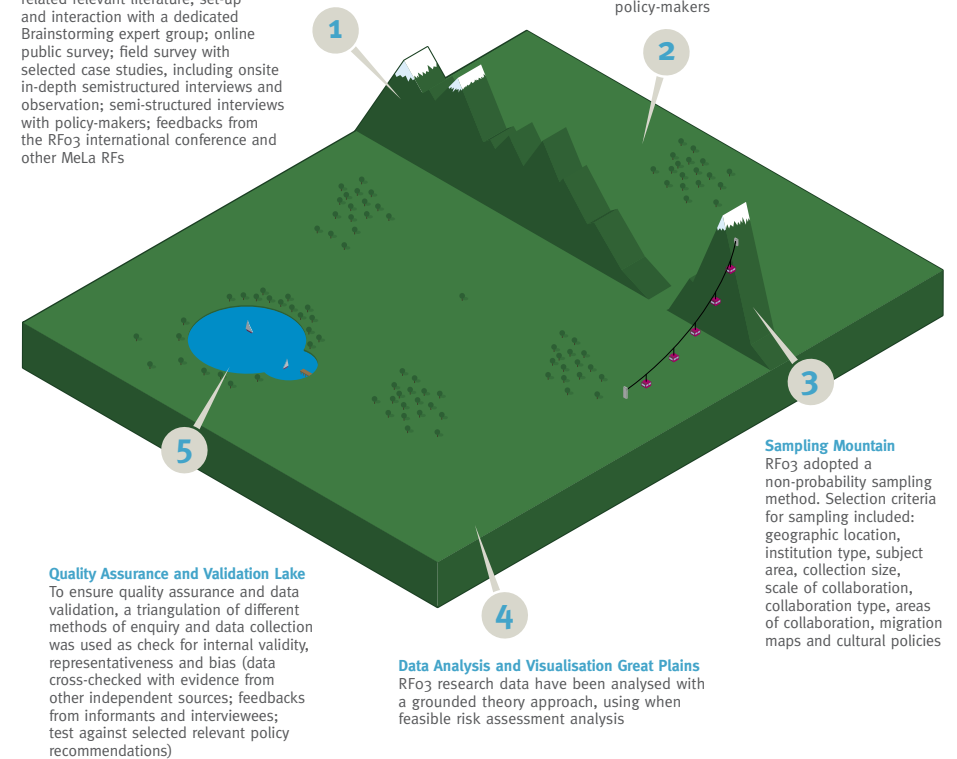
Feedback on research data was also gathered from our international brainstorming work-

Data Gathering Mountain Ranges
RF03 research was conducted using a complementary combination of qualitative (and quantitative whenever possible) approaches: review of related relevant literature; set-up and interaction with a dedicated Brainstorming expert group; online public survey; field survey with selected case studies, including onsite in-depth semistructured interviews and observation; semi-structured interviews with policy-makers; feedbacks from the RF03 international conference and other MeLa RFs

Target Groups Valley
RF03 research looked at three target groups: cultural institutions staff members, scholars and experts, policy-makers

Sampling Mountain
RF03 adopted a non-probability sampling method. Selection criteria for sampling included: geographic location, institution type, subject area, collection size, scale of collaboration, collaboration type, areas of collaboration, migration maps and cultural policies

Quality Assurance and Validation Lake
To ensure quality assurance and data validation, a triangulation of different methods of enquiry and data collection was used as check for internal validity, representativeness and bias (data cross-checked with evidence from other independent sources; feedbacks from informants and interviewees; test against selected relevant policy recommendations)
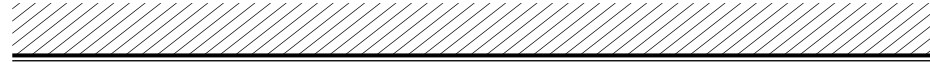
Data Analysis and Visualisation Great Plains
RF03 research data have been analysed with a grounded theory approach, using when feasible risk assessment analysis

FIG. 14 — *Overview of research methodology defined and used in MeLa RF03 Network of Museums, Libraries and Public Cultural Institutions, explained here using a natural landscape metaphor.*

shop and international conference. Research data have been analysed with a grounded theory approach. Possible trends and potential challenges in coordination strategies were identified, also using, when feasible, risk assessment analysis.

To ensure quality assurance and data valida-tion, a triangulation of different methods of enquiry and data collection was used as a check for internal validity, representativeness and bias. Whenever possible, data were cross-checked with evidence from other independent sources and policy recommendations. Feedback was also solicited from experts and interviewees.
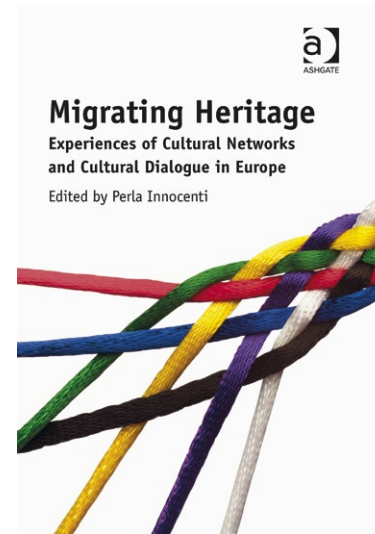
RF03 Publications

Perla Innocenti. 2015 (forthcoming). *Cultural Connectors: Practices and Policies of Migrating Heritage in Europe*, Aldershot: Ashgate.

Innocenti, Perla, ed. 2014. *Migrating Heritage. Experiences of Cultural Networks and Cultural Dialogue in Europe*. Aldershot: Ashgate. http://www.ashgate.com/isbn/9781472422811

Innocenti, Perla. 2014 (forthcoming). "Bridging the gap in digital art preservation: interdisciplinary reflections on authenticity, longevity and potential collaborations." In *Preserving Complex Digital Objects: Computer Games, Digital Art, Archaeological Simulations and Visualisations*, edited by Leo Konstantelos, Janet Delve, David Anderson, Clive Billenness, Drew Baker, Milena Dobreva. London: Facet Publishing.

Innocenti, Perla. 2013. "Migrating Heritage, Digital Cultural Networks and Social Inclusion in Europe". In: *Proceedings of the Digital Heritage International Congress (DigitalHeritage), federating the 19th Int'l VSMM, 10th Eurographics GCH & 2nd UNESCO Memory of the World Conferences plus special sessions from CAA, Arqueológica 2.0, Space2Place, ICOMOS ICIP & CIPA, EU projects, et al.*, edited by Alonzo C. Addison, Livio De Luca, Gabriele Guidi, Sofia Pescarin. IEEE. Vol. II, 7-14.

Innocenti, Perla, ed. 2012. *European Crossroads: Museums, Cultural Dialogue and Interdisciplinary Networks in a Transnational Perspective*. Milano: Politecnico di Milano. http://wp3.mela-project.eu/wp/pages/rf03 -book-european-crossroads

Innocenti, Perla. 2012. "Bridging European Communities: Investigating Networks and Collaborations Models for Museums, Libraries and Public Cultural Institutions." In *Museums in an Age of Migrations: Questions, Challenges, Perspectives*, edited by Luca Basso Peressut and Clelia Pozzi, 173-183. Milano: Politecnico di Milano.

Innocenti, Perla. 2012. "Bridging the gap in digital art preservation: interdisciplinary reflections on authenticity, longevity and potential collaborations." In *The preservation of complex objects. Vol. 2, Software Art*, edited by Leo Konstantelos, Janet Delve, David Anderson, Clive Billenness, Drew Baker, Milena Dobreva, 71-83. JISC. http://www.pocos.org/images/pub_material/books/pocos_vol_2_final_release.pdf.

Innocenti, Perla, John Richards and Sabine Wieber. 2012. "Bridging multicultural communities: developing a framework for a European network of museums, libraries and public cultural institutions." In *Digital Humanities 2012. Conference abstracts*, edited by Jan Christoph Meister. Hamburg: Hamburg University Press. http://www.dh2012.uni-hamburg.de/wp-content/uploads/2012/07/HamburgUP _dh2012_BoA.pdf.

RF03 Online Resources

MeLa Research Field 03 – Network of Museums, Libraries and Public Cultural Institutions website
http://wp3.mela-project.eu/

Blog
http://www.mela-blog.net/archives/category/field03

Book European Crossroads
http://wp3.mela-project.eu/wp/pages/rf03 -book-european-crossroads

Book Migrating Heritage
http://wp3.mela-project.eu/wp/pages/rf03 -book-migrating-heritage

Online Survey
http://wp3.mela-project.eu/wp/pages/research -field-03-online-survey

Brainstorming workshop
http://wp3.mela-project.eu/wp/pages/research -field-03-brainstorming

International Conference
http://wp3.mela-project.eu/wp/pages/research -field-03-international-conference-overview

International conference booklet
http://www.mela-project.eu/upl/cms/attach/20121119/181830286_6888.pdf

RF03-Led Events

MeLa Research Field 03 International Conference, *Migrating heritage: networks and collaborations across European museums, libraries and public cultural institutions*, 3-4 December 2012, University of Glasgow, UK http://wp3.mela-project.eu/wp/pages/research-field -03-international-conference-overview, booklet http://www.mela-project.eu/upl/cms/attach/20121119/181830286_6888.pdf

MeLa Research Field 03 Brainstorming Workshop, European heritages, migrations and new media: networks and collaborations across museums, libraries and public cultural institutions, 23 April 2012, University of Glasgow, UK http://wp3.mela-project.eu/wp/pages/research -field-03-brainstorming

Research Interviews and Meetings with Experts, Practitioners and Policy Makers

Abellá, Joan. Chief Executive, Museu d'Art Contemporani de Barcelona (Spain)

Aran, Sonia. Head of Archive at CCCB—Centre de Cultural Contemporania de Barcelona (Spain)

Archambeau, Anne-Sophie. Communication Officer, Muséum National d'Histoire Naturelle (France)

Arquez, Roth Agnès. Directrice réseau et partenariats, Cité nationale de l'histoire de l'immigration (France)

Blanco Sio-Lopez, Cristina. Researcher, Centre Virtuel de la Connaissance sur l'Europe (Luxembourg)

Bodo, Simona. Independent researcher (Italy)

Bonino, Patrizia. Sistema Bibliotecario Urbano, Qualitá e Sviluppo, Biblioteche civiche torinesi (Italy)

Andrea Buddensieg. Curator and project manager of the project GAM—Global Art and the Museum at ZKM | Center for Art and Media (Germany)

Burger, Janine. Head of Museum Communication, ZKM | Media Museum (Germany)

Calabrese, Valeria. Sistema Bibliotecario Urbano, Studi Locali, Biblioteche civiche torinesi (Italy)

Chenal, Odile. Head of Research and Development, European Cultural Foundation (The Netherlands)

Cognigni, Cecilia. Head of public services, cultural activities, quality and development, Biblioteche civiche torinesi (Italy)

Dal Poz, Lorena. Head of Superintendence for Library Heritage Regione Veneto (Italy)

Dávila, Mela. Head of Study and Documentation Center, Museu d'Art Contemporani de Barcelona (Spain)

Demanoff, Vanessa. International Relations Officer, Muséum National d'Histoire Naturelle (France)

Diani, Maria Grazia. Museums, Libraries and Archives, Superintendence for Library Heritage, Lombardy Region (Italy)

Di Mauro, Aurora. Cultural Heritage Directorate - Museums, Veneto (Italy)

Dogliani, Sergio. Deputy Head of Idea Store (United Kingdom)

Duteille, Cécile. RdC de la Bibliothèque Centrale du Muséum National d'Histoire Naturelle (France)

Fainello, Alessandro. Psycologist, Fondazione San Zeno, Verona (Italy)

Friberg, Annette. Business Development Manager, Europeana (The Netherlands)

Galangau, Fabienne. Associate Professor, Département des Galeries, Muséum National d'Histoire Naturelle (France)

Gamba, Claudio. Head of Museums, Libraries and Archives, Superintendence for Library Heritage, Lombardy Region (DG Culture Identità e Autonomie) (Italy)

Guiraud, Michel. Directeur des collections, Muséum National d'Histoire Naturelle (France)

Isnard, Laurence. Curator, Musée de l'Homme, Muséum National d'Histoire Naturelle (France)

Jacobs, Els. Adviser to the Executive Director, Europeana (The Netherlands)

Kay, Rebecca. Professor at University of Glasgow and Co-Convenor of Glasgow Refugee Asylum and Migration Network (United Kingdom)

Le Duc, Jean Patrick. Head of Foreign Affairs, Muséum National d'Histoire Naturelle (France)

Lelièvre, Hervé. Paleontologist and Scientific Head of Paleontology Collections, Muséum National d'Histoire Naturelle (France)

Lemaitre, Andre-Damien. Muséum National d'Histoire Naturelle (France)

Mascheroni, Silvia. Coordinator of Education and Mediation Comittee, ICOM Italia (Italy)

McAdam, Ellen. Head of Museums, Glasgow Life (United Kingdom)

Martelli, Pompeo. Director, Museo Laboratorio della Mente (Italy)

Melegari, Maria Grazia. External collaborator,, Fondazione San Zeno, Verona (Italy)

du Mazaubrun, Hélène. Project manager for the ethnographic collection, Cité Nationale de l'Histoire de l'Immigration (France)

Merkle, Kathrin. Head of Cultural Policy Division at Council of Europe (France)

Molendijk, Jan. Technical and Operations Director, Europeana (The Netherlands)

Negretto, Giulio Stefano. Direzione Beni culturali, Servizio Beni librari e archivistici e Musei, Ufficio Cooperazione Bibliotecaria, Regione Veneto (Italy)

O'Neil, Mark. Director of Policy & Research, Glasgow Life (United Kingdom)

Paulissen, Vivian. Youth and Media Programme Manager, European Cultural Foundation (The Netherlands)

Perna, Antonio. Director, Sudlab (Italy)

Phipps, Alison. Professor at University of Glasgow and Co-Convenor of Glasgow Refugee Asylum and Migration Network (United Kingdom)

Raise, Alberto. Director of the Civic Library, Verona (Italy)

Rocco, Viviana. Italian National Association for Archives (ANAI) (Italy)

Rolland, Anne Solène. Secretary general and chief of the patrimonial service, Cité Nationale de l'Histoire de l'Immigration (France)

Salustri, Marco. Educational Services Officer at Museo Laboratorio della Mente (Italy)

Sardo, Lucia. President AIB Veneto and Library Coordinator at Cini Foundation (Italy)

Schlesinger, Philip. Professor and Director of Centre for Cultural Policy Research, University of Glasgow (United Kingdom)

Sepúlveda, Pamela. Head of Archive, Museu d'Art Contemporani de Barcelona Study Center (Spain)

Serexhe, Bernhard. Chief Curator of ZKM Media Museum (Germany)

Sillaume, Ghislain. National and EU projects coordinator, Centre Virtuel de la Connaissance sur l'Europe (Luxembourg)

Silverman, Helaine. Professor in the Department of Anthropology at the University of Illinois, Urbana-Champaign and Director of CHAMP (Collaborative for Cultural Heritage and Management Policy)

Solé, Núria. Head of Archive, Fundacio Antoni Tapies (Spain)

Strachan, Aileen. Project Curator, Glasgow Museums (United Kingdom)

Tietmeyer, Elisabeth. Museum Europäischer Kulturen – Staatliche Museen zu Berlin (Germany)

Ugričić, Sreten. Writer, philosopher, former Director of the National Library of Serbia (Serbia)

Vega, Marta. Head of Library, Museu d'Art Contemporani de Barcelona Study Center (Spain)

Verwayen, Harry. Business Development Director, Europeana (The Netherlands)

Watkins, Helen. Research Manager, Human History, Glasgow Museums (United Kingdom)

Watson, Katherine. Director of European Cultural Foundation (The Netherlands)

Presentations and Chairing at Conferences

Innocenti, Perla (invited speaker), "Migrating Heritage and Digital Storytelling", "Narrations and communities: building communities for making citizenship", workshop organized by EU INSITE (Innovation, Sustainability, Technology) project, Modena, Italy, 12 April 2014

Innocenti, Perla (session chair), "Culture – Between and across cultural perspectives", "Iconference Breaking down walls. Culture context computing", hosted by the Berlin School of Library and Information Science, Humboldt University, 4-7 March 2014

Innocenti, Perla (invited speaker), "Leveraging the power of cultural heritage informatics: reflective societies in a changing world", CHAMP – Collaborative for Cultural Heritage Management and Policy, University of Illinois, 24 February 2014

Innocenti, Perla. 2013. "Migrating Heritage, Digital Cultural Networks and Social Inclusion in Europe". Paper presented at *Digital Heritage International Congress (DigitalHeritage), federating the 19th Int'l VSMM, 10th Eurographics GCH & 2nd UNESCO Memory of the World Conferences plus special sessions from CAA, Arqueológica 2.0, Space2Place, ICOMOS ICIP & CIPA, EU projects, et al,* Marseille 2013

Innocenti, Perla. Presentation of MeLa RF03

research at *Let the Museum Speak! The MeLa Midterm Seminar*, Cité Nationale de l'Histoire de l'Immigration, Paris, 24 September 2013

Innocenti, Perla (invited expert), *Upcoming Futures Workshop*, supported by the AHRC as part of their Care for the Future theme, Wolfson College, University of Oxford, 18 June 2013

Innocenti, Perla (invited speaker), *Metadati per la conservazione del patrimonio digitale*. Presentation at *Digital Cultural Heritage creation and conservation*, organised by MAB, Venice 13 December 2012

Innocenti, Perla (scientific organisation and session chairing), *International conference Migrating heritage: networks and collaborations across European museums, libraries and public cultural institutions*, 3-4 December 2012, University of Glasgow, UK

Innocenti, Perla. 2012. "Bridging the gap in digital art preservation: interdisciplinary reflections on authenticity, longevity and potential collaborations". Paper presented at *The preservation of complex objects international symposium*, Glasgow

Innocenti, Perla, John Richards and Sabine Wieber. 2012. "Bridging multicultural communities: developing a framework for a European network of museums, libraries and public cultural institutions". Paper presented at *Digital Humanities conference 2012*, Hamburg

Participation at Events

'Ricomincio da Tre! La rete dei servizi culturali', workshop organised by the Veneto Region, Fondazione Scientifica Querini Stampalia Onlus, Venice, Italy 15 April 2013

Exhibition 'The sea is my land. Artists from the Mediterranean', MAXXI, Rome, Italy (4 July – 29 September 2013)

The Postcolonial Museum: the Pressures of Memory and the Bodies of History, International Conference. Organised by the University of Naples "l'Orientale", 7-8 February 2013

International Conference 2012: Cultural Heritage on line organised by Fondazione Rinascimento Digitale, Library of Congress and Italian Ministry for Cultural Heritage, and held on 11-12 December 2012 in Florence, Italy

Symposium Evolution der Informationinfrastuktur, 20 September 2012, SUB Göttingen, Germany

'Placing' Europe in the Museum: people(s), places, identities. International Conference. Organised by the International Centre for Cultural & Heritage Studies, Newcastle University, 3-4 September 2012

Conference National Identities – A Scottish – Bavarian comparison, University of Glasgow, 17 May 2012

Glasgow Refugee Asylum and Migration Network (GRAMNet) conference "Engaging research", University of Glasgow, 2 March 2012

Digital Strategies for Heritage 2011 (DISH), 6–9 December 2011 Rotterdam, The Netherlands

Author and acknowledgements

MeLa Research Field 03 Brochure was prepared and edited by Dr Perla Innocenti (University of Glasgow). Andrew Greg (University of Glasgow) contributed to revising the English text. The author wishes to thank all contacted experts, practitioners and policy makers for their feedback on WP3 work. Their names are listed in the Public Awareness section of this document. Some comments from interviewed experts (Sreten Ugričić, Mark O'Neil, Jan Molendijk) have been included in this brochure, interwoven with key observations from this research. Special thanks to Dr Mark O'Neil, Director of Policy & Research, Glasgow Life, for his helpful comments on 'cultural welfare' and logic modeling applied to cultural policies.

Illustration credits

Alessandro Antonuccio: p. 2; p. 37 book cover on the right
Ashgate: p. 37 book cover on the left
Biodiversity Heritage Library: p. 20 Fig. 7
Ricardo Barquín Molero: p. 18 Fig. 5
European Cultural Foundation: p. 15 Fig. 3
Europeana: p. 17 Fig. 4; p. 24 Fig. 10
Europeana and Digital Public Library of America: p. 19 Fig.6
Idea Store: p. 25 Figg. 11-12
Igoflags: p. 6
Perla Innocenti: p. 9 Fig.1; p. 11 Fig. 2; p. 23 Fig. 9; p. 35 Fig. 14
Inventing Europe: p. 26 Fig. 13
Eleonora Lupo, Lucia Parrino, Sara Radice, Davide Spallazzo, Raffaella Trocchianesi: p. 27 Table 1
ZKM | Institute for Media, Education and Economics: p. 21, Fig. 8

POLIMI – **Politecnico di Milano,** Italy (Coordinator)
Department of Architecture and Urban Studies (DAStU)
Department of Design
Key Members: Luca Basso Peressut, Gennaro Postiglione

CIID – **Copenhagen Institute of Interaction Design,** Denmark
Major Competences: ICT for Interaction Design
Key Member: Jamie Allen, Jacob Bak

CNR – **Consiglio Nazionale delle Ricerche,** Italy
Institute for Industrial Technologies and Automation (ITIA)
Major Competences: ICT for Design & Research Management
Key Member: Marco Sacco

GU – **University of Glasgow,** United Kingdom
History of Art, School of Culture and Creative Arts (HOA)
Major Competences: Cultural Heritage Informatics, Museum
and Art History Studies
Key Member: Perla Innocenti

MACBA – **Museu d'Art Contemporani de Barcelona,** Spain
Major Competences: Museum, Contemporary Art
Key Members: Bartomeu Marí

MNHN – **Muséum National d'Histoire Naturelle,** France
Musée de l'Homme, Department «Homme, nature, société» (DHNS)
Major Competences: Museum, Natural Science
Key Member: Fabienne Galangau Quérat

RCA – **The Royal College of Art,** United Kingdom
Department of Curating Contemporary Art (CCA)
Major Competences: Curatorial Art Practice
Key Member: Victoria Walsh

UNEW – **Newcastle University,** United Kingdom
The International Centre for Cultural and Heritage Studies (ICCHS)
Major Competences: Museum Studies
Key Members: Chris Whitehead, Rhiannon Mason

UNO – **L'"Orientale", University of Naples,** Italy
Department of AHuman and Social Sciences (DSUS)
Major Competences: Cultural & Social Studies
Key Member: Iain Chambers

POLITECNICO DI MILANO MILANO

CIID COPENHAGEN INSTITUTE OF INTERACTION DESIGN

Istituto di Tecnologie Industriali e Automazione
Consiglio Nazionale delle Ricerche

University of Glasgow

MAC BA MUSEU D'ART CONTEMPORANI DE BARCELONA

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

Royal College of Art
Postgraduate Art and Design

Newcastle University

Università degli Studi di Napoli "L'Orientale"

MeLa RF 03 – Network of Museums, Libraries and Public Cultural Institutions

How can we leverage the power of cultural networks for supporting European cultural institutions to better address contemporary challenges and opportunities of globalisation, mobility, migrating heritage and cultural dialogue?

RF03 is dedicated to investigating, identifying and proposing innovative coordination approaches between European museums, libraries and public cultural institutions around the themes of European cultural and scientific heritage, cultural networks, migration and cultural dialogue, and the use of Information and Communication Technologies.

The results of RF03 investigation are woven around:
→ the concept of migrating heritage, viewed against the backdrop of the politics and policies of a common European culture;
→ an holistic conceptual framework of cultural heritage;
→ dynamics, roles and innovative practices of cultural networking across domains;
→ the creative use of digital technologies.

The research team, led by Dr Perla Innocenti, School of Culture and Creative Arts at the University of Glasgow, include faculty and staff members from INDACO-Politecnico di Milano, Copenhagen Institute of Interaction Design, Museu d'Art Contemporani de Barcelona, Muséum National d'Histoire Naturelle/Musée de l'Homme, The Royal College of Art, L'Orientale University of Naples.

http://wp3.mela-project.eu/