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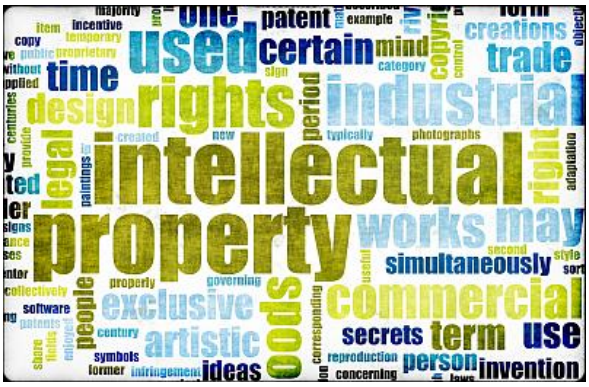
RICHES and the IP: complete the survey!



Intellectual Properties (mostly in the form of copyright) permeate all areas of the research carried out by the **RICHES** team. From the re-use of existing to the generation of new forms of cultural heritage, copyright is relevant to its use, re-use and dissemination. A framework of understanding for IP is being developed within the RICHES project that highlights **the importance of copyright to digital cultural heritage**, **cultural heritage that is transformed from analogue to digital** and **cultural working practices that embrace co-creation as the norm**.

Within the work of researching the **context of change** in which cultural heritage is held, preserved curated and accessed, IP is relevant to **mediated** (cultural heritage that is managed, held, curated, transmitted in or through institutions) **and unmediated heritage** (cultural heritage that is independently produced, transmitted, shared or exists without the management or mediation of agencies/institutions), **performance based cultural heritage**, **physical spaces places and territories**, the **transfer of traditional knowledge to new productive contexts**. For example, when thinking about mediated and unmediated heritage, when formal (mediated) and contemporary media and content are protected by copyright then what impact does that have on the cultural, curatorial and creative agendas of participants? To what extent does the policy environment influence choices? If the mediating institution, for instance, needs to develop streams of finance, then does it rely on copyright in its heritage to produce a revenue stream?

When we consider the context of change in which performance based cultural heritage is made, what role does copyright play in influencing decisions around the process from making to experiencing performance practices? How does the law support the distribution of copies of these performances? And what impact does the use of digital technologies have on the existence, exploitation and enforcement of copyright?

Moreover, questions that arise when considering the transformation of physical spaces, places and territories include the role of IP rights in **3D representations** of urban planning and the use of social media on the transformations of physical places. To what extent might copyright be a help, or a hindrance, in supporting the use of new social media in this space?

And when traditional knowledge is transferred to productive new contexts (such as traditional hand-making skills transferred into advanced manufacturing sectors) through the use of **3D printing**, how does copyright impact on the use of this technology by memory institutions and the cultural heritage that they hold? What copyright model using this new technology would best support the transfer and re-use of our cultural heritage to new productive contexts?

While thinking about digital cultural heritage practices for identity and belonging - through the lenses of **co-creation and living heritage** for **social, territorial and community cohesion** - and for the **promotion of places and territories**, what role does copyright play?

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