

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

# STEERING COMMITTEE FOR CULTURE, HERITAGE AND LANDSCAPE (CDCPP)

**CDCPP(2015)19**

Strasbourg, 8 June 2015

**4<sup>th</sup> meeting  
Strasbourg, 1-3 June 2015**

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## MEETING REPORT

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## 1. OPENING OF THE MEETING BY THE CHAIR

Mr Bruno Favel, Chair of the Steering Committee for Culture, Heritage and Landscape (CDCPP), opened the 4th meeting of the Committee and welcomed its members (see Appendix I).

Mrs Snežana Samardžić-Marković, Director General of Democracy, presented the latest developments regarding the Council of Europe's activities. She mentioned the participation of Mr Bruno Favel at the meeting of the Committee of Ministers' Rapporteur Group on Education, Culture, Sport, Youth and Environment (GR-C) on 17 March 2015 which had allowed a useful exchange of views with members of the Committee of Ministers. She reiterated the Secretariat's support to the Committee in the implementation of its terms of reference.

The Chair reminded participants of the importance of the work of the CDCPP and its dialogue with the Committee of Ministers, the Parliamentary Assembly and the Congress of Local and Regional Authorities of Europe. He also expressed his concerns about the deliberate destruction of heritage, and hoped that the Council of Europe would remain in the front line against these actions.

## 2. ADOPTION OF THE AGENDA

[CDCPP(2015)1 rev.2]

The Committee adopted the agenda as it appears in Appendix II.

## 3. GENERAL ISSUES

### 3.1 State of implementation of the Programme of Activities and calendar of meetings in 2015

[CDCPP(2015)2]

The Committee took note of the document and expressed the wish that the reports on strategic cooperation with other international partners and the art exhibitions of the Council of Europe be finalised.

### 3.2 Review of the Council of Europe's conventions

[CDCPP(2015)3]

#### Replies to the questionnaire classified by State

[CDCPP(2015)3 Addendum I]

#### Replies to the questionnaire classified by Convention

[CDCPP(2015)3 Addendum II]

The Committee took note of the overview of the replies to the questionnaire provided by the member States and Parties to the Conventions and considered that there was no need for further action. It noted however the wish of some States to share experiences on the implementation of some conventions. The Committee decided to continue focusing its attention on the Valletta, Granada, Faro and Landscape Conventions.

### 3.3 Consideration of the CDCPP's work by the Committee of Ministers

[CDCPP(2015)4]

The Committee took note of the information in the document.

## 4. ELECTIONS

[CDCPP(2015)5 rev]

### *Bureau of the CDCPP:*

The CDCPP re-elected Mr Bruno Favel (France) as Chair, Mr Kimmo Aulake (Finland) as Vice-Chair, and Mrs Sanja Ljeskovic-Mitrovic (Montenegro) and Mr Pierre Paquet (Belgium) as Bureau members until the first meeting of the CDCPP in 2016, subject to the renewal of its terms of reference and the agreement of the Committee of Ministers.

### *Enlarged Partial Agreement on Cultural Routes:*

The CDCPP re-elected Mr Alfredas Jomantas (Lithuania) to participate in the Governing Board of the Enlarged Partial Agreement on Cultural Routes.

### *Gender Equality Rapporteur:*

The Committee re-appointed Ms Kristina Plavšak Krajnc (Slovenia) as Gender Equality Rapporteur.

## 5. FIELDS OF ACTIVITY OF THE COMMITTEE

### 5.1 Culture

#### - **3rd World Forum on intercultural dialogue, Baku, Azerbaijan, 18-19 May 2015**

The délégation of Azerbaijan presented the Baku process initiated in 2008, the results of the 2015 Forum and the preparations for the 4<sup>th</sup> Forum in 2017.

#### - **Draft revised Convention on Cinematographic Co-production** [CDCPP(2015)6]

The Committee approved the draft Revised Convention on Cinematographic Co-production as it appears in the above-mentioned document and agreed to submit it to the Committee of Ministers for adoption, together with its Explanatory Report.

Two delegations, while supporting the draft Revised Convention, regretted that it did not include audiovisual coproductions.

#### - **Governance of culture – promoting access to culture: State of implementation regarding indicators on culture and democracy (IFCD) and the exchange platform on digitisation and culture**

[CDCPP(2015)7, Addendum and Addendum II]

##### *Framework of indicators on culture and democracy*

The Committee took note of the information on the development of an "Indicator Framework on Culture and Democracy", commented on the choice of indicators and hoped that the results of the ongoing work would be presented and discussed at a conference that one of the member States could host before the end of the year.

##### *Exchange Platform on digitisation and culture*

The Committee approved the holding of a second Council of Europe Exchange Platform on Digitisation and Culture on 4-5 September 2015 in Linz, Austria as part of the 2015 Ars Electronica festival. It appointed Austria, Finland, France, Germany, Italy and the Republic of Moldova to sit in a working group responsible for preparing this second Platform with the help of the Secretariat.

#### - **Presentation of the Information Systems**

In the presence of members of the Committee of Ministers, the Committee attended a presentation of the Information Systems of relevance to the CDCPP's work, namely the Compendium of cultural policies, the HEREIN cultural heritage data base and the 'L6' data base of the European Landscape Convention. The Committee reiterated the importance of these information systems in improving understanding of domestic policies in the above-mentioned fields, and recommended that its members make full use of them.

#### - **Draft Recommendation of the Committee of Ministers on the Internet of Citizens**

[CDCPP(2015)8]

The Committee examined and revised the draft Council of Europe recommendation on the Internet of Citizens (see Appendix III). Delegations would be able to submit amendments in writing by 30 June 2015. The Bureau would then finalise the text for tacit approval by the CDCPP members by 15 August 2015.

#### - **Latest developments and prospects regarding the Compendium of cultural policies and trends in Europe**

[CDCPP(2015)9]

The Committee noted the recent progress made on the online information system and confirmed its usefulness in drawing up national policies. Some member States informed the Committee that the Compendium had been a source of inspiration for their national strategies on culture and heritage. The Committee also noted the conclusion of the Cultural Policy Peer Review of Serbia which had been very much appreciated, and it encouraged other States to use this working method.

The Committee invited its members to participate in the Compendium Authors' meeting in Wrocław (Poland) on 12-13 November 2015, entitled "Culture and Democracy III: A Human Rights Approach to Cultural Policies".

- **Results of the European Academic Network on Romani Studies Joint Programme** [CDCPP(2015)10]

The Committee noted the results of the Joint Programme European Academic Network on Romani Studies and invited member States to take inspiration from them when drawing up their policy-making and also initiatives and research regarding these issues.

## 5.2 Heritage

- **6<sup>th</sup> Council of Europe Conference of Ministers responsible for cultural heritage: "Cultural heritage in the 21<sup>st</sup> century for living better together. Towards a common strategy for Europe" (Namur, 22-24 April 2015)**

The Committee took note of the conclusions of the Namur Conference and instructed its Bureau to follow up the relevant decisions of the Committee of Ministers. The Committee thanked in particular the Belgian Presidency of the Committee of Ministers for the organisation of the Conference and its hospitality towards the numerous delegations who attended.

### *Discussion on the destruction of cultural heritage*

The Committee reiterated its condemnation of the deliberate destruction and illegal trafficking of cultural goods in the spirit of the "Namur Call", as adopted by the 6th Conference of Ministers responsible for cultural heritage.

It was informed of the initiatives of the Nordic Council of Ministers and of some member States to promote joint actions in order to protect these cultural goods from destruction and to combat illicit trafficking.

It asked the Secretariat to prepare a list of the relevant declarations and international conventions, in view of a follow-up to the Namur Call at the initiative of one member State.

- **State of implementation of the Faro Action Plan** [CDCPP(2015)12]

The Committee examined the Action Plan and approved the implementation methods. The conditions for granting the "Faro Label" would be specified and approved later by the Bureau.

- **Latest developments and prospects regarding the HEREIN Information System** [CDCPP(2015)13]

The Committee reviewed the latest developments and prospects regarding the HEREIN Information System and approved actions to improve the content and to increase its use by the members of the Network as well as by member States in general.

The Committee thanked Armenia for its invitation to host the meeting of the HEREIN correspondents in 2016, and noted Georgia's readiness to host another meeting.

- **Working Group on Technical Cooperation** [CDCPP(2015)14]

The Committee reviewed the provisional results of the work carried out, and reiterated its wish that the Group meet and issue its report on the evaluation of technical cooperation before the end of 2015.

### 5.3 Landscape

- **Conclusions of the 8th Council of Europe Conference on the European Landscape Convention, (Strasbourg, 18-20 March 2015)** [CDCPP(2015)15]

The Committee took note of the report of the Conference and decided, in accordance with Article 10 of the European Landscape Convention, to transmit it to the Committee of Ministers<sup>1</sup>. It approved and also decided to transmit to the Committee of Ministers the two draft recommendations and the draft Protocol to the Convention, as they appear in the above-mentioned document<sup>2</sup>.

The Committee took note of the draft Resolution on the Landscape Award as it appears in the above-mentioned document and agreed to transmit it to the Committee of Ministers upon entry into force of the Protocol.

The Committee approved the implementation of the activities on the European Landscape Convention and appointed Mrs Mireille Deconinck (Belgium), Mr Tapio Heikkilä (Finland), Mrs Aurélie Franchi (France) and Mr Gabor Kiss (Hungary) to be on the ad hoc working group.

Given the transfrontier dimension of certain activities under the Convention, the Committee decided to invite the European Committee on Democracy and Governance (CDDG) to be represented at the next meeting of the Workshops of the European Landscape Convention to be held on this subject in Andorra on 1-2 October 2015.

- **European Landscape Convention – Landscape Award of the Council of Europe** [CDCPP(2015)16]

The Committee took note of the Report of the International Jury of the 4<sup>th</sup> Session of the Landscape Award of the Council of Europe, held in Strasbourg on 16-17 April 2015, approved the proposals on the landscape award, special mentions and acknowledgement as they appear in the above-mentioned document, and decided to forward them to the Committee of Ministers for consideration in view of their adoption.

**6. INFORMATION ON OTHER COUNCIL OF EUROPE BODIES AND THE WORK OF PARTIAL AGREEMENTS** [CDCPP(2015)17]

The Committee took note of the information regarding other Council of Europe bodies, in particular the Enlarged Partial Agreement on Cultural Routes (EPA). The Committee noted the meeting that would take place in Aranjuez (Spain) on 29-30 October 2015.

**7. STATE OF PREPARATION OF THE PROGRAMME AND BUDGET 2016-2017** [CDCPP(2015)18]

The Committee was informed about the state of preparation of the programme and budget for 2016-2017 and welcomed the fact that the level of activities and resources in the culture, heritage and landscape sectors had been maintained. It confirmed its wish to contribute to achieving the Organisation's objectives in the field of democracy, and pointed out the advantages of developing transversal cooperation with other steering committees of the Council of Europe. Its Chair and Bureau expressed their readiness to provide the Committee of Ministers with any further information that it may require regarding ongoing activities and the results of the work carried out by the Committee.

**8. ANY OTHER BUSINESS**

The Committee took note with interest of the priorities of the Chairmanship of Bosnia and Herzegovina to the Council of Europe's Committee of Ministers in the field of culture, heritage and landscape.

The Committee was informed of the results of the 15th Annual Symposium of Europae Archaeological Consilium (EAC) (Amersfoort, 20-21 March 2014) which included an Agenda for the future management of archaeological heritage, and noted the Association's intention to contribute to the implementation of the Namur Declaration. The Committee supported the inclusion of archaeological heritage in the European Cultural Heritage Strategy for the 21st century recommended by the European ministers.

<sup>1</sup> Document CEP-CDCPP (2015) 34E and Add.1 et 2: [Report : States-Add.1 | NGOs-Add.2.](#)

<sup>2</sup> The Russian Federation reserved its position on this item.

Moreover, the Committee decided to grant observer status to the European Confederation of Conservator-Restorers' Organisations (ECCO).

**9. DATES OF THE NEXT MEETINGS**

Subject to the renewal of its terms of reference, the Committee decided to hold its next meeting during the second half of May 2016.

**10. ADOPTION OF THE REPORT**

[CDCPP(2015)19]

The CDCPP adopted the final report.

# APPENDIX I

## LIST OF PARTICIPANTS

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## APPENDIX II

### AGENDA

1. **OPENING OF THE MEETING BY THE CHAIR**
2. **ADOPTION OF THE AGENDA** [CDCPP(2015)1 rev. 2]
3. **GENERAL ISSUES**
  - 3.1 State of implementation of the Programme of Activities and calendar of meetings in 2015 [CDCPP(2015)2]
  - 3.2 Review of the Council of Europe's conventions [CDCPP(2015)3]  
Replies to the questionnaire classified by State [CDCPP(2015)3 Addendum I]  
Replies to the questionnaire classified by Convention [CDCPP(2015)3 Addendum II]
  - 3.3 Consideration of the CDCPP's work by the Committee of Ministers [CDCPP(2015)4]
4. **ELECTIONS** [CDCPP(2015)5 rév.]
5. **FIELDS OF ACTIVITY OF THE COMMITTEE**
  - 5.1 **Culture**
    - Draft revised Convention on Cinematographic Co-production [CDCPP(2015)6]
    - Governance of culture – promoting access to culture:  
State of implementation regarding indicators on culture and democracy (IFCD) and the  
exchange platform on digitisation and culture [CDCPP(2015)7]
    - IFCD: Interim report by the Hertie School of Governance [CDCPP(2015)7 Addendum]
    - 2<sup>nd</sup> Council of Europe platform exchange on culture and digitization [CDCPP(2015)7 Addendum II]
  - Presentation of the Information Systems on Culture, Heritage and Landscape to the Committee of Ministers' representatives
    - Draft Recommendation of the Committee of Ministers on The Internet of Citizens [CDCPP(2015)8]
    - Latest developments and prospects regarding the Compendium of cultural policies and trends in Europe [CDCPP(2015)9]
    - Results from the European Academic Network on Romani Studies Joint Programme [CDCPP(2015)10]
  - 5.2 **Heritage**
    - Conference of Ministers responsible for cultural heritage: "Cultural heritage in the 21<sup>st</sup> century for living better together. Towards a common strategy for Europe" (Namur, 22-24 April 2015)
    - Discussion on the destruction of cultural heritage
    - State of implementation of the Faro Action Plan [CDCPP(2015)12]
    - Latest developments and prospects regarding the HEREIN Information System [CDCPP(2015)13]
    - State of implementation of the Working Group on Technical Cooperation [CDCPP(2015)14]

**5.3 Landscape**

- Conclusions of the 8th Council of Europe Conference on the European Landscape Convention, (Strasbourg, 18-20 March 2015) [CDCPP(2015)15]

- European Landscape Convention – Landscape Award of the Council of Europe [CDCPP(2015)16]

**6. INFORMATION ON OTHER COUNCIL OF EUROPE BODIES AND THE WORK OF PARTIAL AGREEMENTS** [CDCPP(2015)17]

**7. STATE OF PREPARATION OF THE PROGRAMME AND BUDGET 2016-2017** [CDCPP(2015)18]

**8. ANY OTHER BUSINESS**

**9. DATE OF THE NEXT MEETINGS**

**10. ADOPTION OF THE REPORT** [CDCPP(2015)19]

**11. CLOSE OF THE MEETING**

## APPENDIX III

### Draft Recommendation on the Internet of Citizens

Revised 2 June

The Committee of Ministers of the Council of Europe, under the terms of Article 15.b of the Statute of the Council of Europe,

- i) Considering that the aim of the Council of Europe is to achieve greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage;
- ii) Keeping in mind that the Council of Europe key cultural policy goals, namely to foster participation in and access to culture by as many people as possible, diversity of cultural expression and to promote identity and creativity, should lay the foundation of member states' cultural policies;
- iii) Recalling the request of the 10<sup>th</sup> Council of Europe Conference of Ministers of Culture (15-16 April 2013) to offer a platform for exchange on the impact of digitisation of culture;
- iv) Having regard to the work subsequently done on Culture and Democracy, which has shown the positive correlations between creative culture and economic strength, cultural participation and civic involvement, and culture and well-being;
- v) Recalling the Council of Europe Strategy 2012 – 2015 on Internet Governance and Committee of Ministers' Recommendation CM/Rec (2007) 16 on Measures to Promote the Public Service Value of the Internet;
- vi) Conscious of the impact of new communication technologies on cultural creativity, access to culture and freedom of expression and citizen participation;
- vii) Considering that the internet has impacted culture by providing an unprecedented means for people to express, assemble and thereby to access and generate culture in different ways;
- viii) Considering that internet's cultural impact further involves a transition to a more collaborative culture enabling hitherto unused or underused and innovative schemes such as crowd-funding, crowd-sourcing or collective creation;
- ix) Keeping in mind that the "internet of things", which consists of inter-connected devices, networks and processes, is expanding and becoming more influential;
- x) Believing that this significant development should be complemented by an "internet of citizens" who are aware of their rights and responsibilities;
- xi) Convinced that the opportunities arising from the new digital environment should be used to reinforce access to and participation in open culture thereby strengthening democracy;

Recommends that member States and cultural institutions recognise digital culture as one of the key issues for modern cultural policy-making and revisit their cultural policy approaches with a view to implementing the Policy Guidelines appended to this Recommendation, so as to serve citizens in the best manner possible.

## Appendix I

### Policy Guidelines

#### Introduction

- 1.1 In addition to investing in the technical and infrastructural aspect of the “internet of things”, equal consideration should be given to its cultural dimension and to the “internet of citizens”.
- 1.2 The term citizens is used here in a general sense, meaning people or persons, and not in any legal sense.
- 1.3 Digital culture’s positive potential should be fully exploited in helping build a culture of democracy, democratic citizenship and participation, while safeguarding against related threats such as infringement of privacy, breaches of data-security, hate-speech, manipulation.
- 1.4 A human rights approach should be adopted in all policies on digital culture dealing with the digital shift, so as to give full effect to the European Convention for the Protection of Human Rights and Fundamental Freedoms as interpreted by the European Court of Human Rights in its case law, the rights and duties of which have been translated into an internet context in Recommendation (2014)6 on a Guide to human rights for Internet users, and notably:
  - a) Article 10 of the Convention as regards freedom of expression and its corollary right of access to information, subject to the reservations set out in its paragraph 2, in particular with regard to the prevention of disorder or crime and to the protection of the reputation or rights of others,
  - b) Article 8 of the Convention as regards the right to respect for private and family life.
- 1.5 This human rights approach should also include
  - a) ensuring that all data processing is carried out in conformity with the principles laid down in the Council of Europe Convention for the Protection of Individuals with regard to Automatic Processing of Personal Data (ETS no. 108);
  - b) giving full respect to UNESCO’s Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.
- 1.6 In recognition of the key role played by artists and cultural institutions in digital culture, as well as other actors driving digital culture’s development, a multi-stakeholder approach should **be adopted** so that work on digital culture is carried out between:
  - a) competent government bodies involved in digital culture;
  - b) the main public and private constituents of the cultural sector, institutions, authors and artists, research institutions, businesses and civil society, who should be informed of and invited to contribute to the drawing up of policies on digital culture and related projects;
  - c) the general public, who should be informed of their rights, duties and responsibilities as citizens on the internet.

- 1.7** In order to ensure substantive equality for all in digital culture, an integrated approach should be followed when implementing these principles.

## Cultural Institutions' Modernisation

### 2.1 Governments,:

- a) in co-operation with cultural and research institutions, shall be responsible for drawing up an effective strategy for shaping the future digital ecosystem, including the promotion of creativity and the preservation of all relevant human creative expression for all time through mass digitisation programmes for libraries, archives, museum collections, and the setting of scientific standards for describing **and connecting** tangible and intangible cultural objects and artifacts so that cultural resources may be located, understood, **combined**, used and reused.
- b) are urged to consider providing financial incentives to encourage cultural institutions to embark on digitisation transition programmes, such as earmarked grants, tax benefits, access to new sources of funding through the public-private partnerships, public-civic partnerships, crowd funding, other innovative funding methods or support to collaborative and/or networked digitisation centres, with the aim of creating a common institutional capacity.

### 2.2 With regard had to the above-mentioned multi-stakeholder perspective, cultural institutions should be encouraged to:

- a) take advantage of digital opportunities and face digital challenges with a view to reinforcing their ability to fulfil their mandates and strengthening their visibility **and impact**;
- b) widen **and/or adapt** their mission and purpose, for example by diversification of the range of concepts, products and services they offer and by redefining synergies with research institutes and digital service providers;
- c) update their infrastructure, physical premises, working methods, working environment and staff qualifications, so as to take advantage of digitisation to complement the aims of their new mission or support more fully its previous objectives;
- d) finance the digitisation transition process by taking advantage of innovative business models, **in addition to government funding** ;
- e) preserve digital resources which are either produced through digitisation or which are born-digital works;
- f) revise internal governance/self-regulation instruments, such as terms and definitions, cultural concepts and products, permissible sources of funding, partnerships.

2.3 In so doing, cultural institutions should further be encouraged to:

- a) recognise that part of the transition process entails the updating of traditional cultural and creative concepts to include new art forms and new types of creators. Nothing in this paragraph should be understood as undermining traditional culture and art forms;
- b) be more democratic and participatory in their approach, by adopting a demand-led logic for exhibiting their cultural materials so as to balance the traditional supply-led logic and appeal to a larger public. They should follow the principles of good governance, i.e. as regards transparency, responsiveness and accountability to their audiences;
- c) strengthen understanding of digital representations of cultural resources by including all sets of context information, which are often scattered across the web in several non-connected data silos;
- d) collate and evaluate data including audience data in order to assist the demand-led approach, strengthen cultural services and ensure substantive equality for all in participation in and access to cultural services, in fact and in law.
- e) digitise, index and offer a broader range of creative works both online and offline, in consideration of the different and changing cultural expressions and patterns of use. This should be done in the public interest and in full transparency of contractual conditions between funders of digitisation initiatives and cultural institutions;
- f) form partnerships and cooperative structures with other cultural institutions, so as to make cultural material that is unavailable for reasons such as geographical distance or cost available online;
- g) make creative works available online and offline, either free of charge or affordable to the most financially disadvantaged members of society, in conformity with intellectual property legislation;
- h) make digital cultural resources genuinely available and discoverable on the web by setting up a cumulative collection registry. It could consist of a network of thematic or sectorial collection registries;
- i) use innovative software applications to enhance audience engagement and experience;
- j) recognise the new cultural and creative domains, expressions, productions and industries by exhibiting their creative products or forming partnerships with them. Nothing in this paragraph should be understood as undermining traditional culture and art forms;
- k) compile, use and exchange information on digital cultural policy and its implementation through collaborative schemes such as peer-to-peer reviews, at the local, national and international levels so as to evaluate the successes and failures of cultural policies. This information should be made publicly available;
- l) make their best practices accessible to pertinent audiences, including on web-based information systems.

## From Consumers to Prosumers and Creative Citizens

- 3.1 Member States should consider appropriate ways of dealing with transformative use of copyrighted works (such as sharing, disseminating, archiving, remixing, mashing-up or consuming) to empower citizens as consumers, creators and prosumers.
- 3.2 New online forms of dissemination and sharing, such as creative commons' licences, should be exploited as appropriate with a view to enhancing access to works of art and culture and creative expression by citizens, , with the appropriate regard had to intellectual property rights.
- 3.3 Measures should be considered to reinforce people's access to creative material where this has been hindered through the imposition, for example, of costly commercial access models such as in the case of lending and e-lending by libraries.
- 3.4 20th century works which are out of distribution, have not been digitised and are very often "orphan works", yet do not come within the scope of the European Union's Orphan Works Directive 2012/28/EU, as well as a great quantity of cultural objects which are taken out of circulation, not usable or simply unavailable in the digital environment for reasons such as poor indexing and/or description, lack of interoperability, etc. should be preserved and made digitally available in line with the provisions of the European Convention for the Protection of the Audiovisual Heritage and its Protocol to afford people access to them as a creative resource and to prevent any loss.
- 3.5 A publicly available and sustainable digital space should be set up at the European level, making use of existing European spaces, portals and platforms, to enable cultural resources and cultural knowledge to be shared and accessed without restrictions of time and place. This digital space should provide for global discoverability and accessibility of digital cultural resources and promote connections, interoperability and collaboration among communities and between collections. It should give leverage to existing initiatives, such as DARIAH.EU (Digital Research Infrastructure for the Arts and Humanities) and Europeana in order to allow for a better integration of digital culture, digital cultural heritage and digital humanities communities.
- 3.6 Digital spaces established in collaboration with non-European countries should also be seen as a possibility with a view to facilitating the cross-border exchange of information.
- 3.7 Open Cultural data for public use and reuse should be identified and included in these digital spaces. In this undertaking, Public Service Media may play a significant role.

## **Multiliteracy Skills for Access to, Creation and Management of Digital Culture**

### *School, university, adult education and lifelong learning*

- 4.1 Multiliteracy skills and competences must be considered as fundamental as the skills of reading, writing and arithmetic, as well as a key element for participation in culture and thus for fostering active citizenship and democracy. They consist of a set of competences related to information cultures as they bring together media, information and computer literacies.
- 4.2 Therefore everyone should have access to multiliteracy skills education –including media and information literacy- which is effective, up-to-date, free of charge or affordable to the most financially disadvantaged members of society.
- 4.3 Particular efforts should be made through the educational and cultural system to scale up the multiliteracy skills of:
  - a) children, young people, adults and senior citizens/people, who have no or little access for socio-geographical, socio-economic reasons, as well as sometimes for reasons of place of residence and
  - b) children, young people, adults and senior citizens/people who have access to but do not use, lack the skills to use or under use digital technology (ie. in terms of diversity, frequency, intensity of usage).
- 4.4 A reference professional framework and related training programme should be drawn up to guide the new cultural professions emerging as a result of digitisation, for example in online videos, online gaming and online TV, 3D and virtual reality modelling. Such a framework and programme could be conceived and delivered in cooperation with research organisations.

### *Cultural institutions as learning centres*

- 4.5 Cultural institutions should develop distant learning courses or collaborations also known as Massive Open Online Courses (MOOCS) and other innovative e-training schemes so as to:
  - a) exploit fully their potential as digital learning centres of multiliteracy skills for individuals, schools, colleges, universities and adult education institutions with special emphasis on arts and cultural education;
  - b) increase citizen uptake of cultural material;
  - c) stimulate creativity.
- 4.6 These courses and training schemes should be aimed at unlimited global participation through open access via the web and be free of charge or at least affordable to the most financially disadvantaged members of society. They should be evaluated on a regular basis and updated where necessary.

- 4.7 Cultural institutions should give either free or minimum cost access to online innovative digital educational applications which build and reinforce peoples' digital skills.
- 4.8 Research on multiliteracy and related education should be improved and expanded by appropriate research institutes and fed back into educational and relevant cultural programmes. The research should focus on different kinds of skills - creative, social, critical and technical - and on possible convergences between different literacy traditions (media, information, visual, digital, computer, Internet). It should also provide the data for evaluating citizens' knowledge, skills and attitudes towards information and the media, taking into account the semiotic, communicative, technical and ethical dimensions.

## Appendix II

### Glossary of Terms

**Commons:** relate to the natural and cultural resources freely accessible to all members of a given society, such as parks or lakes. In a digital context, it refers to resources critical for the digital environment, which should not be transformed into private property.

**Creative industries:** their borders with cultural industries are blurred because they tend to cover the same cultural goods (with additional ones such as arts and crafts, design), although their main *raison d'être* may be commercial. But the focus is on the creative individuals rather than the origins of funding and on the strong emphasis on information and knowledge-based goods and services.

**Cultural industries:** traditionally refers to cultural goods such as publishing, film, television, music, advertising, video and computer games that are usually protected by copyright law. They encompass the whole industrial chain of creation, production and distribution as it affects cultural consumption and participation.

**Cultural institutions:** classic examples are museums, art galleries, theatres, cinemas, libraries, cultural research institutes.

**Crowd-sourcing:** refers to the process of calling on the online communities of expertise to solicit contributions for ideas, solutions and contributions. The participants can be volunteers, online workers, professionals, amateurs, and they conceive of supply and demand in a different manner than in the traditional labour market.

**Crowd-funding:** refers to the practice of calling on the online communities to solicit funding for a project or to raise donations for a cause or a service on a large scale. It brings together the various interested parties through a digital platform.

**Digital culture:** refers to the various cultural and creative expressions and practices including in the field of heritage to have emerged or to have been facilitated and strengthened since the global explosion in information technology and social media. This culture is seen as more freely available, accessible and inclusive, removing dividing lines between creator and consumer and between traditional and most recent art forms, enhancing the democratisation of culture.

**Digitisation:** the conversion of information into digital format.

**Internet of Things (IoT):** refers to the equipment of all objects and people with identifying devices (sensors, captors, QR codes...) so as to monitor and manage them via their virtual representation online. Such advanced connectivity between people, things and places could facilitate inventory of stock but also enable content creators and owners to control their work by tracing use and applying copyright.

**Mash-up:** to create something digitally, such as a piece of music, by combining elements from two or more sources.

**MOOC:** Acronym for massive open online courses referring to educational material disseminated online with free access.

**Open cultural data:** cultural data that is freely available to everyone to use and republish as they wish, without restrictions from copyrights, patents or other mechanisms of control.

**Orphan works:** a copyright protected work for which rights-holders are positively indeterminate or uncontactable. Sometimes only the originator or rights-holder name(s) are known, yet contact is stymied by the exhaustive unavailability of sufficient further details. A work can become orphaned through rights-holders being unaware of their holding or by their demise (e.g. deceased persons or defunct companies) and establishing inheritance has proved impracticable. In other cases, comprehensively diligent research fails to determine any authors, creators or originators for a work.

**Prosumers:** refers to the fact that the roles of producers and consumers can be blurred and merged in the digital world. Processes like crowd-sourcing and crowd-funding help elaborate goods where the consumer is involved in the design or benefits from specificities, thus being less passive and more creative.

**Remix:** a remix is a derivative art form that is similar to yet different from an original work. Digital affordances make it possible to take multiple perspectives on the same piece, creating differences while keeping the reference to the original more or less explicit.

**Multiliteracy:** refers to the online convergence of media literacy, information literacy and computer literacy as a means of enhancing the capacity to understand, use and publish across all kinds of platforms and types of media. It embraces reading, writing and arithmetic but also communication and information skills, within the framework of 21<sup>st</sup> century skills.