OPEN CULTURE
STRATEGIC WORKSHOP
REPORT

May 2024 | Lisbon, Portugal
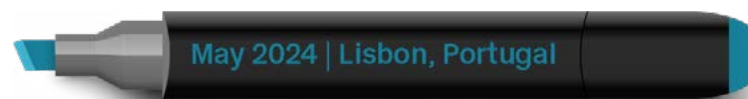
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EXECUTIVE SUMMARY

Since its founding in 2001, Creative Commons (CC) has been active in the cultural sphere. This legacy imbues the CC Open Culture Program through which CC promotes open access and better sharing of cultural heritage in support of a global movement that is slowly but surely gaining traction.

TAROC, a community initiative led by CC, aspires to encourage the Member States of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to elaborate and adopt a Recommendation (or similar instrument) promoting "open" solutions to enhance access to cultural heritage. This initiative aims to ensure that cultural heritage is equitably accessible for current and future generations, aligning with UNESCO's broader mission and heritage-related policy goals.

To explore opportunities to promote open culture, CC organized the CC Open Culture Roundtable (Lisbon, May 2023), which laid the groundwork for TAROC to lift off. One year later, on 22 and 23 May 2024, CC convened a diverse group of nearly 50 experts and activists for a CC Open Culture Strategic Workshop in Lisbon. The workshop culminated with the co-creation of a roadmap for future action to advance support for a UNESCO instrument promoting open access to cultural heritage.

Getting a lay of the land

CC's Brigitte Vézina communicated the goal of the workshop: to co-design a roadmap for future action that would identify the key milestones and activities necessary to arrive at the adoption by UNESCO Member States of an international instrument.

Véronique Guèvremont, Professor of Law, Université Laval and UNESCO Chair on the Diversity of Cultural Expressions, opened the workshop with a keynote entitled "Reflecting on Open Culture through an Analysis of UNESCO's Legal Instruments: Challenges and Opportunities to Consider Before Moving Forward." She gave an overview of UNESCO's legal instruments that contain provisions on access to culture and covered UNESCO projects that aim to facilitate access in the digital environment. She showed that it was possible to chart a consistent legal path through these instruments to a Recommendation on Open Culture. Her take-home message was that it is possible to drive the adoption of a Recommendation on open culture within the existing UNESCO framework, but that this work requires deeper legal analysis.

After the keynote, Claire McGuire (Manager of Policy and Advocacy, International Federation of Library Associations and Institutions (IFLA)) led a panel discussion on open access at UNESCO and on UNESCO in general, from diverse perspectives, including those of the UNESCO Secretariat, and focused on some of the practical and process issues related to developing a UNESCO Recommendation. The panel shed light on the fact that openness already permeates many UNESCO instruments, programs and initiatives, and that the elaboration and negotiation process are Member State-driven and require advocacy on many levels. The panelists were:

- » Lutz Möller, Deputy Secretary-General, German UNESCO National Commission;
- » Fackson Banda, Head of Unit, Unit for Documentary Heritage (Memory of the World), UNESCO;
- » Jaco Du Toit, Chief of Section, Section for Universal Access to Information and Digital Inclusion, UNESCO;
- » Peter Scholing, Chair, UNESCO Memory of the World Latin America and the Caribbean; Information Scientist, Biblioteca Nacional Aruba; Digital Collections Curator, Coleccion Aruba;
- » Harriet Deacon, Lecturer, AI Ethics and Treatied Spaces Researcher, University of Hull.

After the panel, workshop participants took part in breakout sessions to discuss the tensions and intersections of open culture with other topics or issues. These discussions aimed to tease out some of the issues intersecting, or in tension with, open access to cultural heritage to help define the boundaries of open access. Key tensions included: a lack of clear definitions; the interplay with cultural custodianship; and a lack of support for open culture advocates.

Andrea Wallace (Associate Professor of Law & Technology, University of Exeter Law School (UK)) and Teresa Nobre (Legal Director, Communia Association) then offered key practical and policy advice to anchor openness in the cultural heritage sector and develop a proposal with the best possible chance for success. Their main advice was to recognize the unique role and specific opportunity presented by UNESCO while identifying and seeking to bypass potential opposition.

Day 1 ended with a discussion about the benefits of open culture. This breakout session highlighted the numerous benefits and forward-thinking opportunities. Discussions underscored how some of the issues identified as points of tension could also be viewed as benefits. Participants highlighted benefits such as greater exposure and reuse, greater collaboration, social justice, cultural diplomacy, and sustainable cultural development. The discussion pointed to a need to narrow down the scope of the initiative and recognized that a Recommendation would be a game changer.

DAY#02   Charting a roadmap for future action

After laying a foundation on Day 1, participants were tasked with co-creating a roadmap for future action towards the adoption of a UNESCO instrument on Day 2. This part of the workshop consisted of sharing ideas about strategies and tactics to spur lasting interest and investment by UNESCO's Secretariat and Member States. The goal was to arrive at a structured action plan set against a clear timeline and including effective tactics, activities, interventions and other actionable steps, held together under a coherent overarching strategy that will lead to success and avoid pitfalls.

A first step involved identifying leverage points. The activity allowed for "big picture" thinking in breakout groups about what interventions need to take place in what sequence to increase the likelihood of reaching our goal. It helped reach the realization that we do not operate in a vacuum and identify the initiatives already underway with potential for mutual support and cross-pollination. Some of the conclusions included:

» A need for evidence gathering and case building (solid evidence base, convert "asks" into textual proposals, advocate for change) and

» A need to map stakeholders and build relationships (allies, national governments, UNESCO Secretariat).

A second step required prioritizing and placing those interventions along a timeline to form a roadmap. Groups of participants were invited to place their three most important ideas for intervention in chronological and strategic order along a temporal axis. This resulted in a draft roadmap.

10 Key Outcomes

The workshop had the following ten outcomes.
1. A Rationale More Clearly Steeped in Fundamental Rights
2. A Clearer Position within the UNESCO Normative Landscape
3. A Refined Substantive Scope on Open Heritage
4. A More Modest Ask Centered on Preserving the Public Domain
5. A Clearer Understanding of the Elaboration and Negotiation Process
6. A More Agnostic Position on the Nature of the Instrument
7. A Clearer Sense of Alignment with Ongoing UNESCO and UN Work
8. A Galvanized Open Community
9. An Imperative Need to Form a Coalition and Launch a Campaign
10. A Nascent Architecture to Organize Future Action
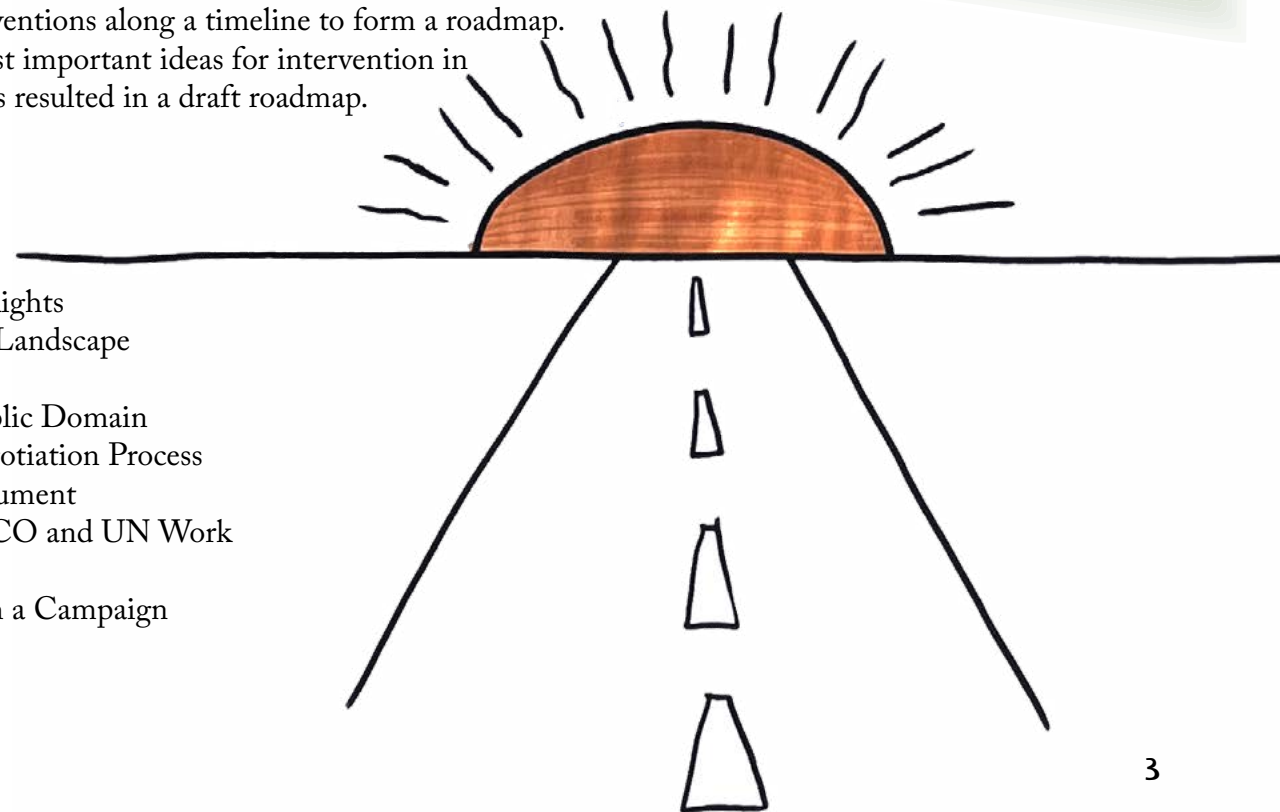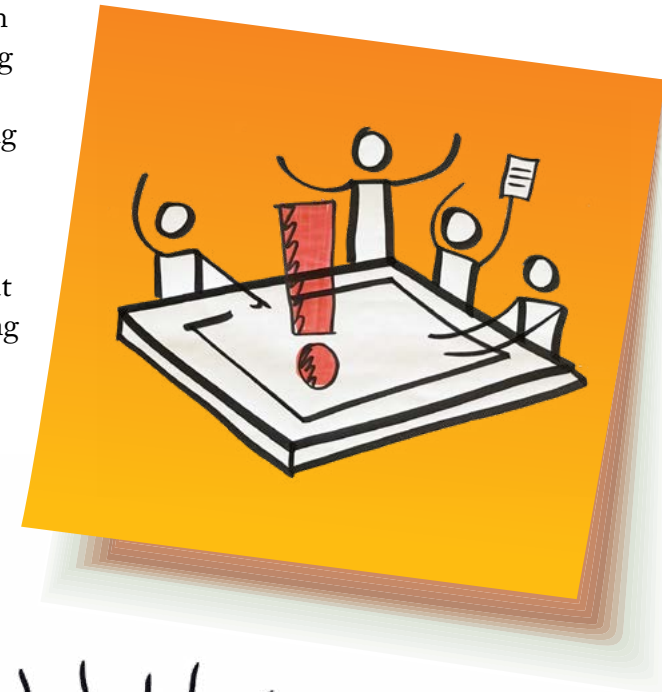
Potential Elements of an Approach Moving Forward

Based on the discussions in the workshop, we can already make out some of the main areas of work that are likely to feature in any plan. CC will continue the process to engage the community to more fully articulate the work to be done, and identify how this is best organized to ensure that the widest range of individuals and organizations can be involved in a way that is consistent with achieving the overall goal.

» Strategic coordination
   » There was a strong view that creating a formal alliance or coalition of key partners might be useful to steer and bring oversight to the work.

» Leverage of existing networks and expertise to:
   » work to draft a civil society declaration;
   » work to support community advocacy;
   » work to support influence at country level;
   » work to liaise with UNESCO.
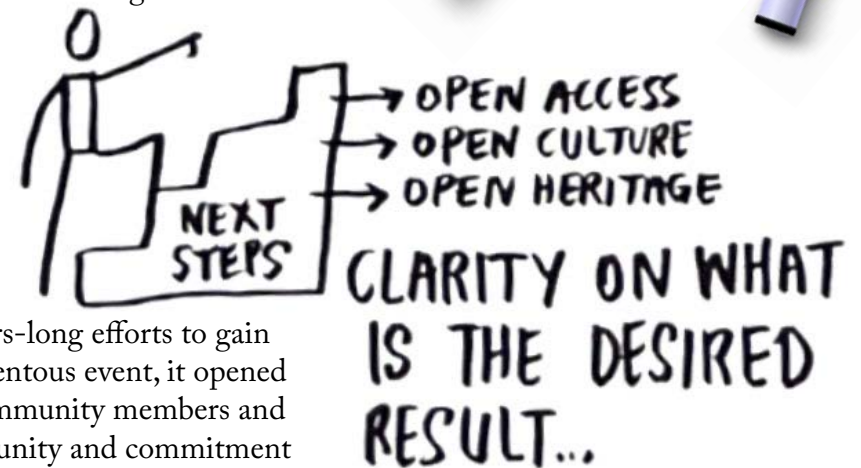
The workshop was phenomenally successful and marked a key milestone in CC's years-long efforts to gain support for the elaboration of a UNESCO instrument enshrining openness. A momentous event, it opened a path for the numerous opportunities for broad involvement and engagement by community members and other stakeholders to contribute to this important initiative. The workshop's spirit of unity and commitment promises a bright future for TAROC(H–Heritage), bringing us one step closer to ensuring that the world's cultural heritage will be available for generations to come.

NEXT STEPS → OPEN ACCESS
→ OPEN CULTURE
→ OPEN HERITAGE

CLARITY ON WHAT IS THE DESIRED RESULT...

Workshop Participants

INTRODUCTION

Creative Commons, the Open Culture Movement and TAROC

Since its founding in 2001, Creative Commons (CC) has been active in the cultural sphere, promoting the open sharing of information, ideas, and artifacts to build a more equitable, accessible, and innovative world. This legacy imbues the CC Open Culture Program, established in 2021, thanks to the generous funding by Arcadia Fund, and through which CC promotes open access and better sharing of cultural heritage in support of a global movement that is slowly but surely gaining traction.

Indeed, inspired by the pioneers of the early days, more and more cultural heritage institutions, such as museums, libraries, and archives, are adopting open access policies and sharing their collections with open tools like the CC licenses and public domain tools. Notable examples include the release in open access of the collections of the Metropolitan Museum of Art (USA), the Smithsonian Institution (USA), the Rijksmuseum (Netherlands), the Statens Museum for Kunst (Denmark), and more recently the Paul J. Getty Museum (USA) to name a few. Europeana's, Wikimedia's and Flickr Commons' efforts to make cultural heritage widely accessible are also rooted in a deep belief that unrestricted access and reuse offer a wide array of fresh opportunities for society to connect with heritage.

But these outstanding examples are more the exception than the rule. CC's Open Culture Voices series, which features interviews with experts from around the world discussing the importance of open access to cultural heritage, highlighted not only the benefits openness can yield but also the barriers that still stand in the way of so many institutions wanting or waiting to go open. One such barrier is the lack of a positive, affirmative international instrument enshrining the principles of openness and guiding institutions and their users toward sustainable and equitable access policies and practices. This is the gap the TAROC initiative (Towards a Recommendation on Open Culture) aims to fill.

TAROC, a community initiative led by CC, aspires to encourage the Member States of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to elaborate and adopt a Recommendation (or similar instrument) promoting "open" solutions to enhance access to cultural heritage. This initiative aims to ensure that cultural heritage is equitably accessible for current and future generations, aligning with UNESCO's broader mission of preserving, protecting, safeguarding, and promoting access to cultural heritage and enjoyment of culture as a global public good and engine of sustainable development, among other culture and heritage-related policy goals.

UNESCO's Track Record in "Open"

UNESCO has a proven track record of successful Recommendations in the open space, exemplified by its instruments on Open Educational Resources (OER) (2019) and Open Science (2021), driving positive change and having measurable impact on the ground. A UNESCO Recommendation promoting open access to cultural heritage could similarly help enable people around the world to enjoy their fundamental right to participate in cultural life. It would also go hand in hand with UNESCO initiatives aiming to make cultural materials more accessible, preserve them for future generations, and encourage their use in creative and educational pursuits.

UNESCO is already taking steps in the right direction. In 2022, at the UNESCO World Conference on Cultural Policies and Sustainable Development, 150 Member States unanimously adopted the landmark MONDIACULT 2022 Declaration. CC welcomed the Declaration, which emphasizes the importance of culture as "global public good" and encourages integrating cultural considerations into global development agendas, protecting cultural diversity and heritage, and supporting creative industries. In the lead up to MONDIACULT 2022, CC hosted a ResiliArt x Mondiacult webinar where panelists highlighted the power of open licensing as a force to achieve cultural dissemination and revitalization. CC also presented the keynote at the International Forum "Digitalizar en común: formas distribuidas de propiedad y autoría culturales," an event organized by CC Mexico on the margins of Mondiacult.

Now is an important time to amplify the Mondiacult Declaration as it unequivocally states the essential role of culture in fostering social cohesion, intercultural dialogue, and sustainable development. By adhering to and expanding on UNESCO normative instruments, we can move closer to ensuring that cultural heritage remains a vibrant and integral part of global strategies, benefiting both present and future generations.

To explore opportunities to promote open culture, CC organized the CC Open Culture Roundtable (Lisbon, May 2023), which laid the groundwork for TAROC to lift off. While after the Roundtable there was a lot of enthusiasm and collaboration on loosely-linked activities within the community, there was also a need to consolidate those elements and for community members to gain a common understanding of the overarching outcomes, the direction of travel, and the (chrono)logical organization of the discrete activities which could lead to achieving TAROC's goal of UNESCO Member States adopting an instrument recognizing open access to cultural heritage. That need was what led CC to organize the Open Culture Strategic Workshop, the subject of this report.
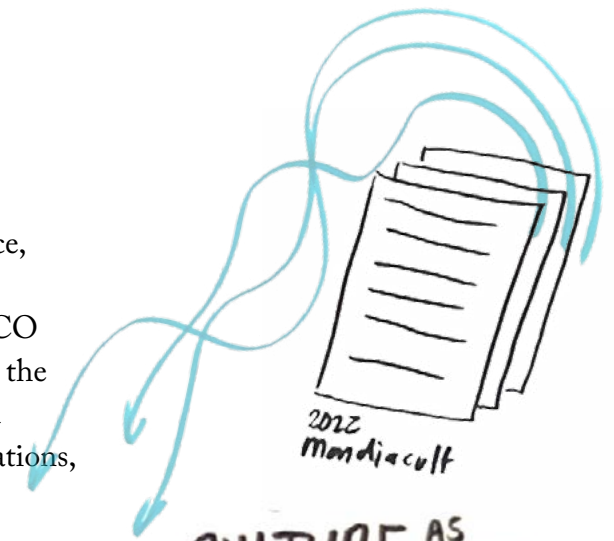
"Group photo at CC's Open Culture Roundtable in Lisbon" licensed CC BY 4.0

[1] A 2023 UNESCO report reveals that the number of countries with open science policies nearly doubled since the adoption of the Open Science Recommendation in 2021. Likewise, four years after the 2019 Recommendation on OER, 61 Member States (78% of respondents) reported implementation in their ministries and institutions.

OVERVIEW: WORKSHOP ACTIVITIES AND DISCUSSIONS

On 22 and 23 May 2024, CC convened a diverse group of nearly 50 experts and activists from across all continents — including several UNESCO representatives — in the enchanting city of Lisbon, Portugal, a city known for its rich history, vibrant culture, and picturesque cityscapes. The city's inspiring backdrop fueled in-depth discussions and deliberations facilitated by Mona Ebdrup and Abdul Dube. The workshop culminated with the co-creation of a roadmap for future action to advance support for a UNESCO instrument promoting open access to cultural heritage. The following sections provide a detailed rundown of the workshop's key activities, capturing the essence of the discussions held over two days.

DAY ONE: Getting the lay of the land

This part of the workshop served to:

1. provide an overview of the UNESCO normative landscape related to access to culture (keynote);
2. impart information on the procedural and substantive aspects of elaborating a UNESCO normative instrument (the panel);
3. hold space to discuss the benefits, tensions and boundaries of open culture (the breakout discussions and expert conversation).

Welcome Remarks

Participants were welcomed by CC's CEO, Anna Tumadóttir, who recalled that CC was founded to address the challenges of digital sharing on the internet. She said that having set an initial goal of one million works shared, CC had far surpassed it, with billions of works now openly available across various sectors. The core of CC's mission is to facilitate sharing. She noted that CC was updating its strategy in the wake of generative AI. She expressed gratitude for the diverse participation, especially from UNESCO representatives, and emphasized the long-term commitment required. She underscored the importance of maintaining strong relationships and thanked everyone for their dedication to open culture.

Mona Ebdrup

Adbul Dube

Brigitte Vézina

Brigitte Vézina, CC's Director of Policy and Culture, gave a welcome address to set the scene for the workshop. She said the participants' presence at the workshop demonstrated the importance of the common agenda and the energy of the community driving open culture on all continents. She gave examples of the difference open access can make for so many beneficiaries (students, museums, artists, scholars, etc.) but also warned of the risks for institutions that do not enable open access and reuse, which could lose relevance in the digital era. She noted the many barriers to overcome (people, money, policy) and that the lack of a positive policy framework encouraging openness and supporting cultural heritage institutions in their missions to give access to their collections was the key reason behind TAROC and the workshop.

She communicated the goal of the workshop, which was to co-design a roadmap for future action that would identify the key milestones and activities necessary to arrive at the adoption by UNESCO Member States of an international instrument. She called on participants to envision a UNESCO instrument that would recognize the importance of global open sharing of cultural heritage to activate and support wider cultural and information policy ambitions. Concretely, such an instrument would help remove undue barriers and promote equitable access to cultural heritage, especially in the digital environment, for a more inclusive and connected world. It would enhance the availability and use of cultural heritage through open licensing, thereby making it easier for people to find and use cultural heritage resources.

She emphasized the workshop's spirit to think innovatively and invited participants:
- » to get to know each other better and build new relationships;
- » to bring singular ideas to build collective intelligence;
- » to bring questions, interrogations and make them audible to help reflect together;
- » to bring unique points of view to imagine and scaffold a common vision for the future of open culture;
- » to agree what we have in common and acknowledge what might still stand in the way.

She highlighted the unique opportunity to leverage all of the available synergies in the room to co-create a roadmap for future action in order to guide future efforts and lay a foundation of shared understandings.

KEYNOTE

Reflecting on Open Culture Through an Analysis of UNESCO'S Legal Instruments: Challenges and Opportunities to Consider Before Moving Forward

Overview

Véronique Guèvremont, Professor of Law, Université Laval and UNESCO Chair on the Diversity of Cultural Expressions, opened the workshop with an inspiring keynote entitled "Reflecting on Open Culture through an Analysis of UNESCO's Legal Instruments: Challenges and Opportunities to Consider Before Moving Forward."

She presented the challenges and opportunities that lie ahead in developing a new instrument on open access to cultural heritage under the aegis of UNESCO, based on an extensive literature review and 29 interviews with a diverse range of experts.

She gave an overview of UNESCO's legal instruments that contain provisions on access to culture and also covered UNESCO projects that aim to facilitate access in the digital environment. She said that although the notion of open culture is rarely used explicitly in UNESCO legal instruments, several declarations, recommendations, and conventions adopted by Member States set out objectives, principles, and commitments that aim to make culture more accessible. She showed that it was possible to chart a consistent legal path through these instruments to a Recommendation on Open Culture. She also clarified the many objectives of UNESCO's work on culture that might justify restricting access to culture.
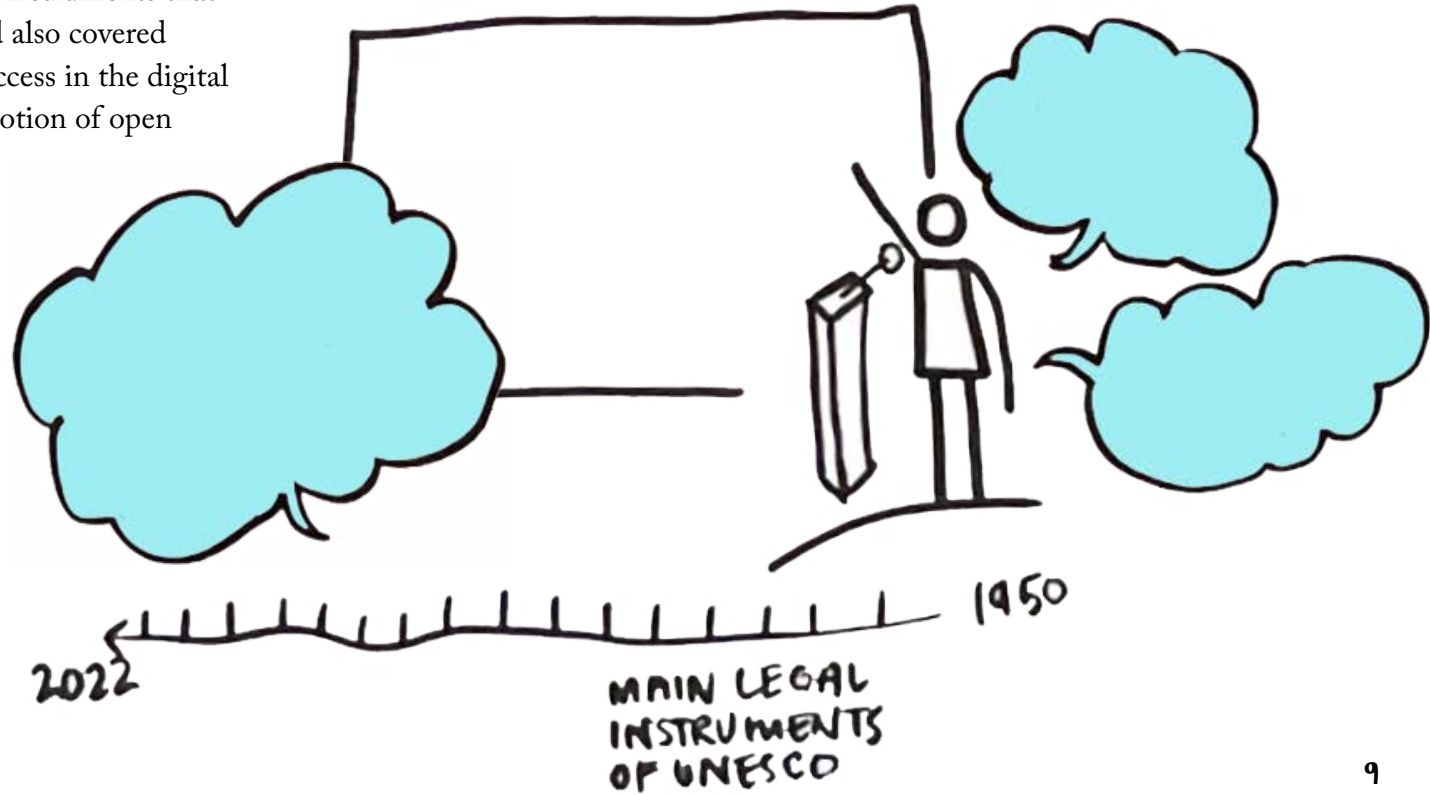
Highlights from the Presentation

» Key Concepts

- Key concepts were highlighted, such as "culture," "access," "cultural heritage," "contemporary creativity" (referred to at UNESCO as "cultural expressions") as well as national or domestic "content." She recalled that UNESCO Member States recognize that the wide diffusion of culture is indispensable to human dignity and constitutes a sacred duty for all nations, to be fulfilled in a spirit of mutual assistance and concern.

» Importance of Familiarizing with Existing Instruments

- Emphasis was placed on the importance of familiarity with existing

  instruments to understand their role in defending access rights and balancing these with other policy objectives (e.g., respect for intellectual property rights, privacy and confidentiality, as well as ethical issues, such as respect for customs and traditions, non-discrimination, imbalance in cultural exchanges, the digital divide, and the ethics of AI). She noted that no single instrument targets access to culture exclusively, but collectively, they contribute to it. She said that the two recommendations adopted in 2015 – namely the Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society and the Recommendation concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form – have explicit requirements with regard to access to cultural heritage in the digital environment. She also pointed to the UN Development Agenda and UN Pact for the Future.
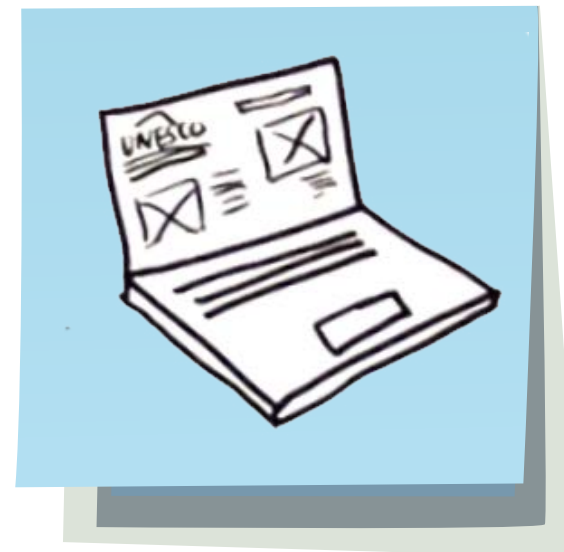
» Distinction Between Access Types and Impact of Digital Technologies

- She made a distinction between access to culture and access to a diversity of cultural

  expressions or cultural content itself, with emphasis on principles from the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage were not designed to facilitate access to culture through digital technologies, however such technologies play an important role in the implementation of these conventions as well as in furthering access in the digital environment.

» Five Opportunities

Véronique pointed to five opportunities that a future Recommendation could leverage:
- Stimulate the pursuit of UNESCO's normative action in the field of open resources, with an emphasis on defining notions such as equitable access, inclusive access, and open culture.
- Strengthen the protection of human rights, in particular the right to participate in cultural life, particularly in the framework of the Mondiacult Declaration (2022).
- Contribute to the elimination of certain barriers to digital trade, and help to define inclusive access in the field of culture.
- Boost progress in cultural data access and interoperability as well as transparency.
- Rethink the remuneration system for artists and cultural professionals, and explore the development of alternative economic models for remunerating creators.

» Five Challenges

- Ensure fair remuneration for artists and other cultural professionals, consider all players in the cultural value chain, and protect the status of the artist.
- Promote the economic viability of cultural heritage institutions involved and preserve their reputation.
- Overcome the digital divide and the North-South imbalance in cultural exchanges, and improve digital literacy.
- Avoid new forms of colonialism, prevent cultural misappropriation, and look into digital restitution.
- Implement standards that consider the rise of generative AI systems and consider respect for artists' and other cultural professionals' rights.

» Recommendations to move TAROC forward

- Define the term open culture in a manner consistent with UNESCO's objectives and history.
- Explain notions of "access", "inclusive access" and "equitable access".
- List the "cultural resources" concerned by any future Recommendation.
- If contemporary cultural expressions are concerned, explain the potential benefits for artists and other cultural professionals.
- If cultural heritage is concerned: explain the potential benefits for cultural institutions that are custodians of this heritage.

UNESCO PANEL
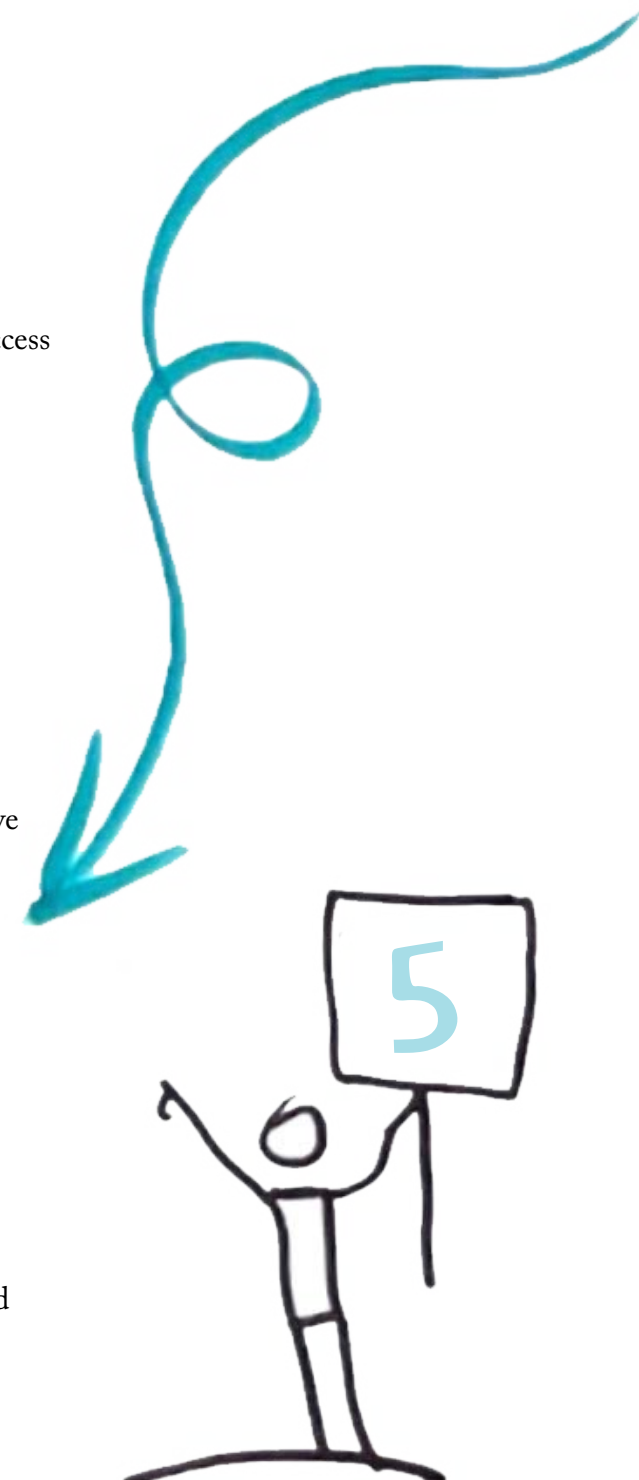
Overview

Claire McGuire led a discussion on open access at UNESCO and on UNESCO in general, from diverse perspectives, including those of the UNESCO Secretariat, and focused on some of the practical and process issues related to developing a UNESCO Recommendation. The panelists include (left to right):

» Claire McGuire, Manager of Policy and Advocacy, International Federation of Library Associations and Institutions (IFLA);
» Fackson Banda, Head of Unit, Unit for Documentary Heritage (Memory of the World), UNESCO;
» Harriet Deacon, Lecturer, AI Ethics and Treatied Spaces Researcher, University of Hull.
» Jaco Du Toit, Chief of Section, Section for Universal Access to Information and Digital Inclusion, UNESCO;
» Peter Scholing, Chair, UNESCO Memory of the World Latin America and the Caribbean; Information Scientist, Biblioteca Nacional Aruba; Digital Collections Curator, Coleccion Aruba;
» Lutz Möller, Deputy Secretary-General, German UNESCO National Commission.

The Panel discussed UNESCO and the multifaceted concept of openness within UNESCO's framework, highlighting key perspectives, significant milestones, and thematic areas that embody open access. They provided insights into the elaboration and negotiation processes essential for adopting new Recommendations, the nature of UNESCO's work once such instruments are adopted, the impact they can have, and the challenges that must be overcome to achieve broad consensus and effective implementation.

This section synthesizes the panel's discussion into key themes alongside panelists' recommendations aimed at promoting open access to cultural heritage and cultural expressions. These recommendations are instrumental in guiding future work and have been underscored within each theme to emphasize their importance.

Key Themes and Topics

Primary Perspectives on Openness

» Highlights from the Discussion:

- At UNESCO, there are two schools of thought on "openness", whether one approaches it from the perspective of:
  - UNESCO's Cultural Sector, which tackles issues like status of the artists and the creative industries (rights holders).
  - Technology opportunities and free/open source software and open access as bases for broader openness initiatives in the digital environment.

» Recommendations:

- Clearly define the scope and objectives of open access initiatives to sharpen focus and increase the likelihood of consensus.
- Specify whether the focus is on open access to cultural heritage in the public domain (out-of-copyright works) or broader cultural expressions, including contemporary creativity.

Significant UN/UNESCO Milestones on Openness

Highlights from the Discussion:

- Significant Milestones:
  - The 2015 World Summit on Information Society (WSIS) emphasized bridging the digital divide and promoting open access to scientific knowledge, educational resources, and cultural heritage. Key outcomes included support for open licensing frameworks like Creative Commons, the importance of digital preservation, enhancing digital literacy, and fostering multi-stakeholder collaboration to ensure the benefits of information and communication technologies (ICTs) are accessible to all.

- The UN's Agenda 2030 Sustainable Development Goal 16, particularly Target 16.10, emphasizes ensuring public access to information and protecting fundamental freedoms, in accordance with national legislation and international agreements.
- The UNESCO Recommendation concerning the preservation of, and access to, documentary heritage including in digital form (2015) promotes open access to documentary heritage.
- The UNESCO Recommendation on Open Educational Resources (2019) promotes open access to educational resources.
- The UNESCO Recommendation on Open science (2021) promotes open access to scientific research and data.
- The UN Global Digital Compact advocates for "open solutions" and for digital public goods to be made available under open copyright licenses.
- The UNESCO Mondiacult Declaration (2022) declares culture as a global public good and offers an unprecedented opportunity to discuss openness as a tool to achieve the Declaration's goals.
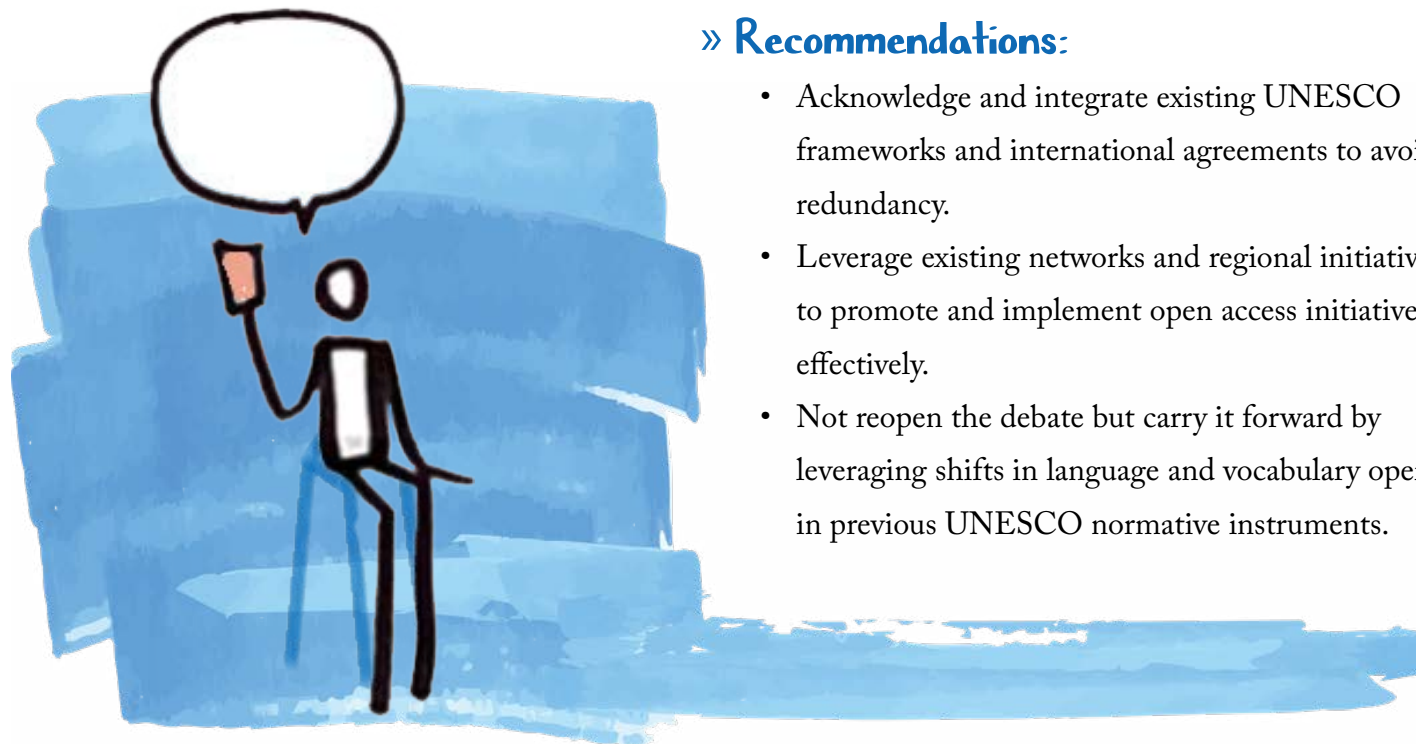
» Recommendations:

- Acknowledge and integrate existing UNESCO frameworks and international agreements to avoid redundancy.
- Leverage existing networks and regional initiatives to promote and implement open access initiatives effectively.
- Not reopen the debate but carry it forward by leveraging shifts in language and vocabulary operated in previous UNESCO normative instruments.

Elaboration and Negotiation Process

» Highlights from the Discussion:

- The process towards the adoption of a Recommendation involves intergovernmental negotiations and the need to balance diverse stakeholder interests.
- A group of experts appointed by the UNESCO Secretariat drafts a text, which becomes the basis for Member State negotiations. Adoption requires consensus from Member States.
- Financial support must be given to the UNESCO Secretariat throughout.
- A Declaration involves a lower level of commitment from Member States than a Recommendation.

» Recommendations:

- Engage a broad range of stakeholders, including national government representatives, cultural institutions, creators, community representatives, and private sector entities, to ensure diverse perspectives and buy-in.
- Promote interdisciplinary and cross-sector collaboration to share best practices and harmonize efforts in promoting openness.
- Advocate for governmental and institutional commitment to support open access initiatives.
- Provide financial and structural support for both UNESCO and its Member States.
- Consider aiming for a Declaration instead of a Recommendation to increase the chances of success.

Substantive Challenges

» Highlights from the Discussion:

- The tensions between openness and other values that imbue existing UNESCO texts, including respect for cultural practices and traditional knowledge of Indigenous Peoples, intellectual property rights, private interests, as well as other hard boundaries, must be addressed.
- Diverse regional contexts must be considered and translations into local languages must be made available.
- The uncertainties raised by generative AI with regard to openness must be dealt with.
- There is a need to explore economically viable open access models for cultural heritage institutions.

» Recommendations:

- Promote flexible definitions to adapt to diverse regional and cultural contexts.
- Acknowledge existing instruments in framing a new Recommendation or Declaration (which involves a lower level of commitment from member states).
- Understand and work to alleviate the challenges faced by the UNESCO Secretariat itself.
- Ensure respect for cultural sensitivities and community rights, cultural practices and intellectual property rights of communities, particularly Indigenous Peoples.
- Explore viable open access models for cultural heritage institutions.
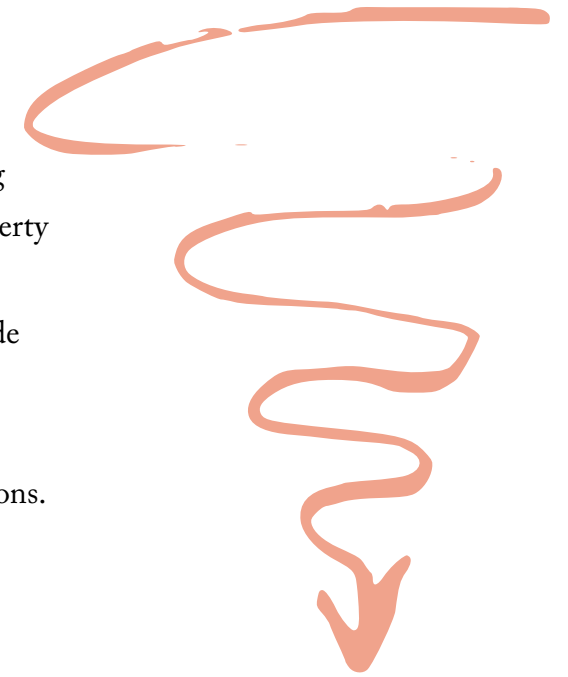
BREAKOUT DISCUSSION #1

Tensions and Intersections

Overview

Participants were divided into six groups to discuss the tensions and intersections arising from the implementation of open culture. These breakout discussions aimed to tease out some of the issues intersecting, or in tension with, open access to cultural heritage to help define the boundaries of open access. These discussions also served to surface the nuances and relativity of openness.

Lack of Common Language and Clear Definitions

» Highlights:

- There is a recognized barrier due to the lack of shared language, messaging, and vocabulary among various stakeholders. This hampers common understanding and a unified sense of purpose within the community.

» Recommendations

- Develop shared, clear, and accessible definitions of "culture," "open," and "open culture" that consider diverse perspectives and eliminate linguistic gatekeeping.
- Acknowledge that achieving consensus on definitions is challenging and that efforts to reach shared definitions might detract from real goals. Move the initiative forward despite the lack of clarity around key concepts.

Tensions with Cultural Custodianship Structures

» Highlights:

- Recurring tensions arise from the need for consent to avoid cultural appropriation, and the clash between collective custodianship and the intellectual property system's construct of property ownership. Historical injustices and trust issues raise concerns about biases in institutions implementing open culture.

» Recommendations

- Discuss relationship between open access and modes of collective custodianship/stewardship/guardianship.
- Consider remedies to systemic biases and institutional trust issues.
- Promote restitution considerations in openness frameworks.
- Normalize "closed" practices for respect and preservation purposes, and refer to FAIR and CARE principles. Balance open and closed practices to respect cultural sensitivities. Restore agency to cultural heritage holders.

Sector and Community Fragmentation and Roadblocks

» Highlights:

- There is a need for more collaborative efforts and to break silos within the cultural heritage sector and open culture community. Practitioners face a lack of confidence, competence, and capacity, alongside insufficient institutional support and dedicated resources, posing challenges to adopting open practices and policies.

» Recommendations

- Foster collaborative approaches.
- Engage diverse cultural perspectives in open culture discussions.

Ivan Martinez

Medhavi Gandhi

Peter Scholing and Fackson Banda

Robin Wright

Alwaleed Alkhaja

EXPERT CONVERSATION

Overview

Andrea Wallace (Associate Professor of Law & Technology, University of Exeter Law School (UK)) and Teresa Nobre (Legal Director, Communia Association) offered key practical and policy advice to anchor openness in the cultural heritage sector and develop a proposal with the best possible chance for success.

Open Culture is Easy Highlights

» Introduction and Background

Map visualisation of Open GLAM Survey in Wikidata, May 2024 (https://w.wiki/7CX7)
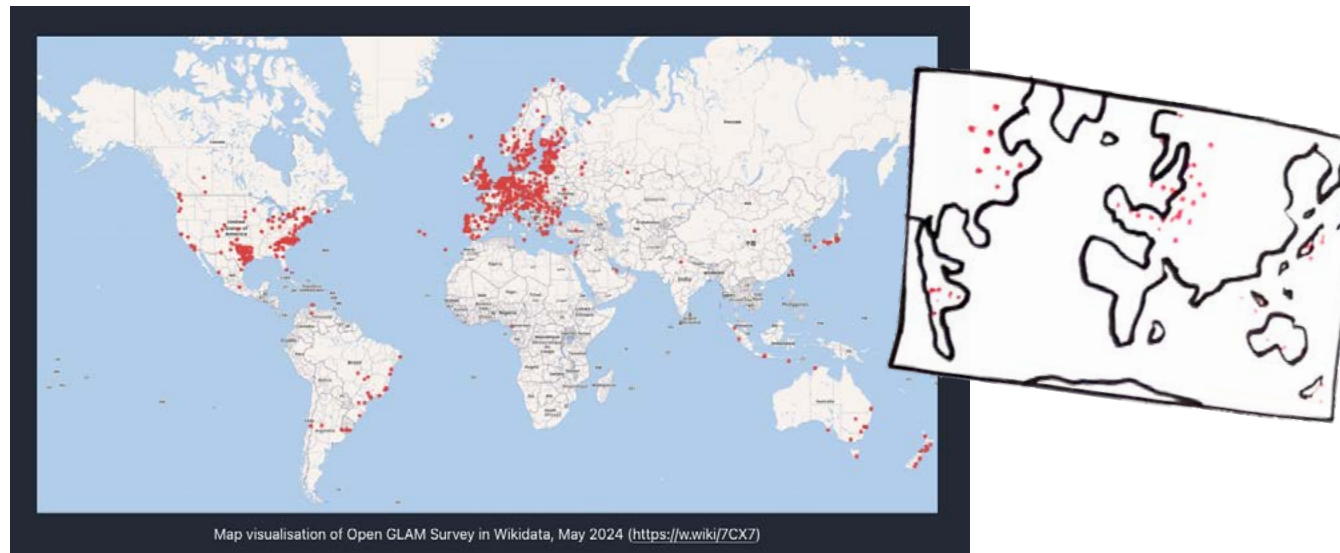
- Presentation of the OpenGLAM Survey, which tracks open access to cultural heritage collections in GLAMs (Galleries, Libraries, Archives, Museums) globally.
  - Survey aims to provide a comprehensive, global view of global open access implementation.
  - Survey aggregates data from Wikimedia Commons, institutional websites, and word of mouth.
  - To date, nearly 1,700 collection holders across 55 countries have digitized and published almost one million digital surrogates of public domain works.
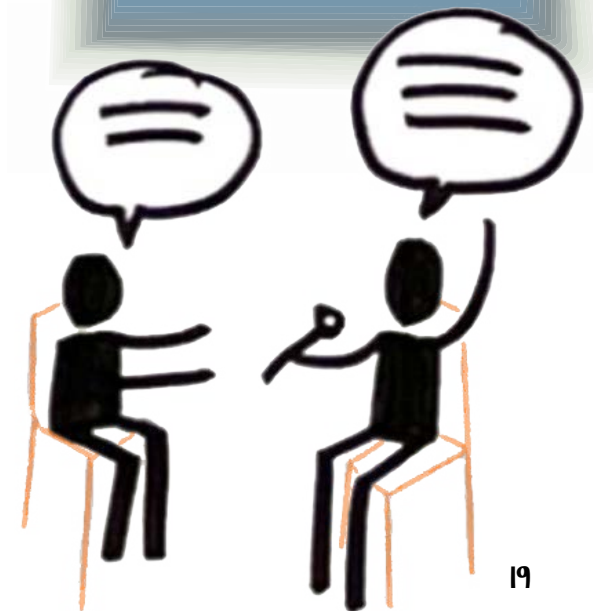
» Definition and Importance of Open Access
  » Highlights:
  - Adherence to principles from the [Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities](#), the [Bethesda Statement on Open Access Publishing](#), and the [Budapest Open Access Initiative Declaration.](#)
  - Open means that digital assets can be modified as well as used for commercial purposes.
  - Use of Creative Commons licenses and tools (CC BY, CC BY-SA, CC0) is fundamental.
  - Jurisdictions with robust copyright laws and effective exceptions facilitate public domain works' publication.
  - Majority of digital assets are concentrated in the EU, UK, and US.

  » Recommendations:
  - Need for clear definitions and strategic actions aligned with international standards.
  - Need for robust data and metadata standards.

» Main Barriers to Accessing the Public Domain
  » Highlights:
  - State claims over reproductions of public domain works: new layers of exclusive rights created by nationals cultural heritage laws and claimed by institutions (pseudo-copyright), resulting in contraction of the public domain.
  - Institutions wrongfully claiming copyright over digital reproductions of public domain works.
  - Cultural institutions' use of contract law to control access and use of collections (based on right of property of digital images).
  - Other restrictions include technological protection measures on digital images.

» Recommendations:

- Importance of addressing those constraints to maintain public domain integrity and accessibility.
- Prevent the creation of new rights over public domain works by state laws or private claims.
- Establish public repositories of public domain works and metadata to prevent false ownership claims.
- Shelter cultural institutions from exposure to copyright liability.

» Financial and Economic Considerations

» Highlights:

- Relying on copyright licenses is a bad business model as it drains resources.

» Recommendations:

- Invest in open access models with potential revenue streams for institutions.

» Cultural and Historical Contexts

» Highlights:

- Historical context, including colonial histories, influences the open access landscape. There are questions about who has decision-making authority and the broader implications of what cultural heritage is made openly accessible.
- Copyright law's influence on cultural values and who controls access.
- Importance of restitution not only of physical objects but also of digital assets and associated intellectual property to address historical imbalances.

» Recommendations:

- To ensure more equitable access to cultural heritage, cultural sensitivities and Indigenous knowledge must be respected. Defining "open culture" to balance access and respect for cultural boundaries.

» Lack of Awareness and Misunderstandings about Open Culture

» Highlights:

- Widespread erroneous belief that open access and the public domain concept are not in compliance with copyright law.

» Recommendations:

- Demystify myths and misconceptions by providing clear and evidence-based explanations.

» Strategic Issues

» Highlights:

- Differences and overlaps between the roles and responsibilities of organizations like Creative Commons, UNESCO, and WIPO in promoting open access.
- Importance of a pragmatic approach to navigate international institutions and copyright laws.
- Realistic goals for meaningful progress in open access initiatives.
- Surgical, targeted intervention based on lowest common denominator instead of overbroad, sweeping and unmanageable ambitions.
- Scope: knowledge and culture mediated by intellectual property system and out of copyright.

» Recommendations:

- Find the best chance for success by recognizing the unique role and specific opportunity presented by UNESCO while identifying and seeking to bypass potential opposition.
- Advocacy by grassroots initiatives to complement high-level international efforts.
- Small-scale, low-cost projects as entry points for open access.
- Ensure open access is legally sound and practically achievable, for example by using platforms like Wikimedia Commons.
- Build coalitions for copyright law reform at the international level for long-term success.

BREAKOUT DISCUSSION #2

Benefits of Open Culture

Overview

This breakout session highlighted the numerous benefits and forward-thinking opportunities offered by open access to cultural heritage. Discussions underscored how some of the issues identified as points of tensions in open culture during Breakout #1 could also be viewed as benefits, paving the way for growth and improvement.

Highlights From the Discussions

» Key Benefits Identified by the Participants

- Greater exposure of institutions and their collections online.
- Enhanced digital preservation through open access.
- Increased opportunities for reuse of cultural heritage materials and celebration of the freedom to share.
- Promotion of social justice. Open and equitable access to cultural heritage and knowledge leads to empowerment, dialogue, collaboration, and creativity. It also allows historically disenfranchised voices to contribute, enhancing cultural diversity and inclusion.
- Greater collaboration. Open access to cultural heritage can increase collaboration opportunities, feeding creativity and inspiring people. Noting the positive reception and support for open culture initiatives, including unexpected allies and advocates.
- Potential for cultural diplomacy. Making heritage open can serve as a tool for soft power, enhancing a country's influence and improving cooperation between Member States. Recognizing the importance of national institutions and global cooperation in advancing open culture.


HERITAGE FOCUS

- Contribution toward achieving the Sustainable Development Goals (SDGs). The discussion also explored the strategic importance of open culture and the need for tailored advocacy strategies to advance these initiatives. Open culture supports SGDs 4.7 and 16, promoting education for sustainable development, peace, and appreciation of cultural diversity. Highlighting the need for more funding and resources for institutions, especially in developing countries and under-resourced institutions. Advocacy for open culture can lead to increased funding and support institutions' public missions.

» Scope and Advocacy Strategies

The conversation prompted reflections on TAROC's scope and advocacy strategies.

- Cultural Heritage in the Public Domain: Focusing on cultural heritage that is not sensitive and ensuring that "open" recognizes ethical considerations, authors' rights and the growing impact of AI technologies on the public domain and open access collections.
- Tailored Arguments: Crafting different advocacy arguments for institutions and Member States, considering their unique perspectives and needs. Advocacy "recipes" will differ whether they are targeting institutions or governments.
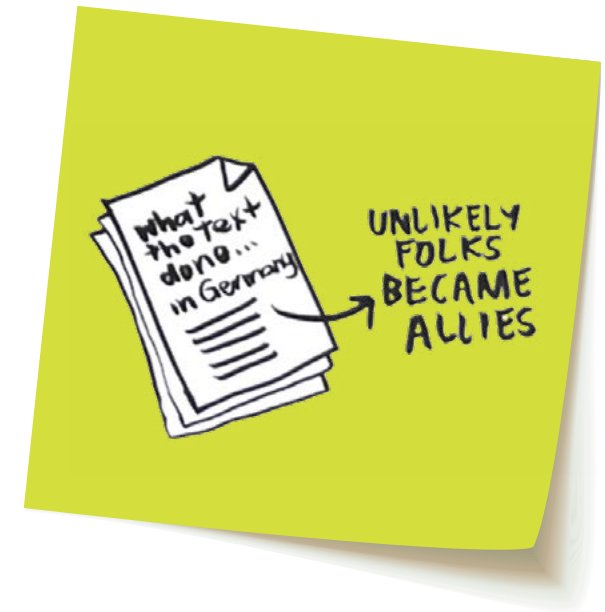
» Impact of UNESCO Recommendations

During the discussion, the impact of UNESCO Recommendations was clarified.

- Awareness and Legitimacy: Increasing awareness and understanding of open culture through UNESCO Recommendations or other official instruments provide legitimacy to grassroots advocacy efforts.
- Importance of high-level institutional backing for advocacy efforts.
- In sum, the discussion made explicit how a UNESCO Recommendation would be a game changer in providing greater awareness and giving legitimacy to open access to cultural heritage.
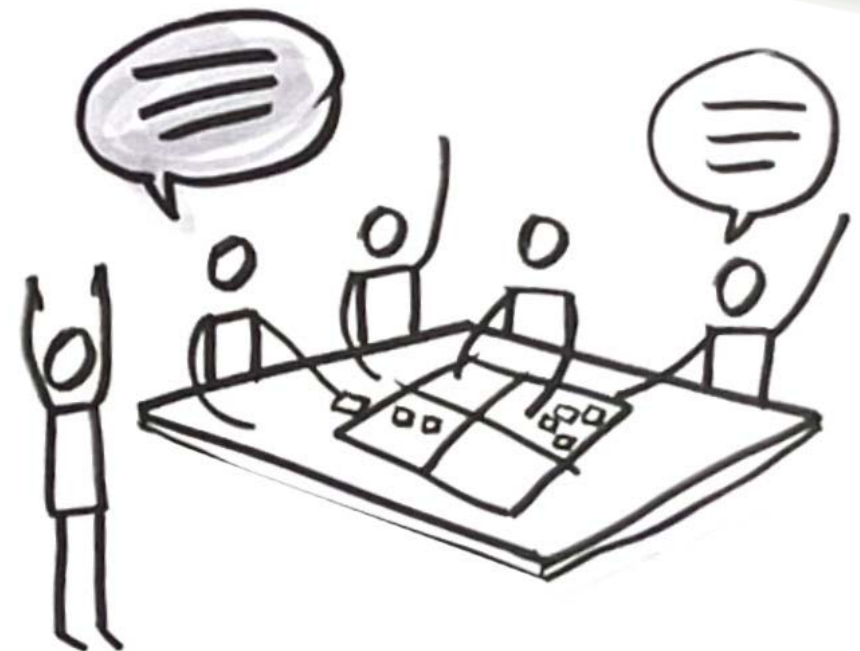
DAY #02

CHARTING A ROADMAP FOR FUTURE ACTION

Overview

After laying a broad foundation on Day 1, participants were tasked with co-creating a roadmap for future action towards the adoption of a UNESCO instrument. This part of the workshop consisted in sharing ideas about strategies and tactics to spur lasting interest and investment by UNESCO's Secretariat and Member States in launching and supporting the process for the elaboration and adoption of such an instrument.

Goal

Have a structured action plan set against a clear timeline and including effective tactics, activities, interventions and other actionable steps, held together under a coherent overarching strategy that will lead to success and avoid pitfalls. Success in achieving our goal will consist of:

- Securing commitments from a minimum of two, ideally 10, UNESCO Member States to champion the adoption of a UNESCO instrument on open access to cultural heritage.
- Ensuring the UNESCO Secretariat allocates resources to support the initiative.

Methodology

1. Collaborate in brainstorming activities in order to harvest ideas for leverage points and actions from diverse perspectives, harnessing our collective intelligence.
2. Prioritize actions and map them onto a fixed timeline.
3. Express interest to contribute and collaborate.
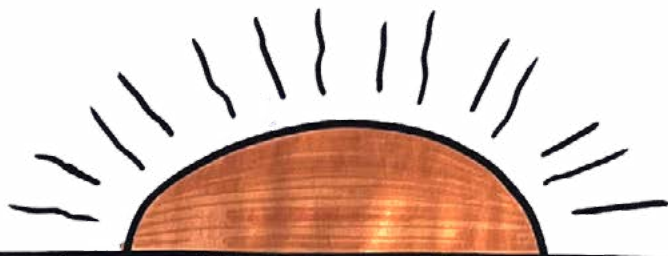
Carolina Botero, Elliott Bledsoe and Teresa Nobre

Lutz Möller and Evelin Heidel (Scann)

STEP 1: IDENTIFY LEVERAGE POINTS

Exercise Objective

Participants worked to identify leverage points to promote the elaboration and adoption of a UNESCO instrument. In this exercise, leverage points are understood as the places to intervene in the system to influence behavior and trigger a shift towards adoption of a UNESCO instrument, with the understanding that the system is very complex and dynamic and that the process to affect change might not be linear.

Guiding Questions

- **Physical Events:** What are the important events/strategies we need to focus on?
- **Social/System Structures:** What social and systemic structures and relationships need to be built or strengthened?
- **Informational Patterns of Behavior:** What are the informational patterns of behavior that influence our current system? What are the strategic elements necessary to facilitate smooth implementation of our recommendations?
- **Conscious/Mental Models:** What are the mental models that need to shift within the system to support our goals? What actions are required to activate these changes effectively?
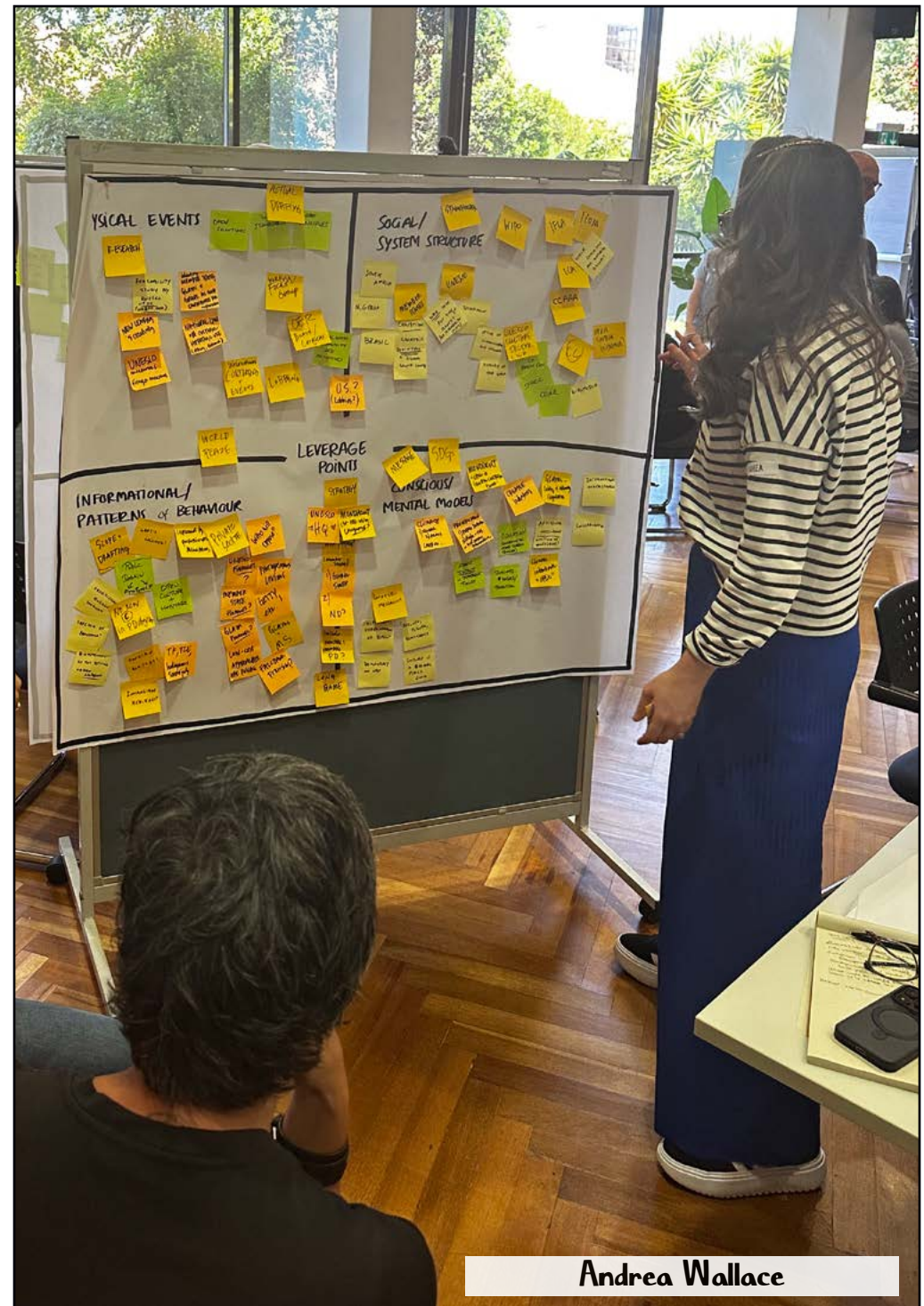
Andrea Wallace

Synthesis of Group Discussions

The activity allowed for "big picture" thinking in breakout groups about what interventions need to take place in what sequence to increase the likelihood of reaching our goal. It helped reach the realization that we do not operate in a vacuum and identify the initiatives already underway with potential for mutual support and cross-pollination.

Participants summarized their groups' key findings in plenary as follows:

- **A need for evidence gathering and case building**
    - » *Building a Solid Base*
        - ○ Structure efforts: Develop a basic "recipe" with well-evidenced proposals before any external engagement and advocacy can start.
        - ○ Define scope: focus on out-of-copyright / public domain cultural heritage, carving out elements that need to be treated with care as a "third space."
        - ○ Clarify ask: Outline core principles and concepts (value of heritage, benefits of openness, digital literacy, copyright issues, ensuring open culture is for everyone, etc.).
        - ○ Gather evidence: Collect case studies and success stories.

» *Turning Ideas into Recommendations*
  ○ Convert asks into options for normative language.

» *Reaching Out and Communicating*
  ○ Develop a strategy for multilingual communication, with multiple target audiences, including the general public.
  ○ Prepare an advocacy toolkit to support OC practitioners and supporters.
  ○ Organize in-person events by and for the coalition.

- **A need to map stakeholders and build relationships**
  » *Allies*
    ○ Map partners, focusing on GLAMs and community organizations, with an eye towards those UNESCO Member States who could become champions. Secure community support.
    ○ Broaden support within the coalition through outreach to community organizations, research institutions, academia, etc. (Wiki events, ICOM, and others).
    ○ Outreach through national bodies overseeing the cultural heritage sector, community organizations, etc.

Nkem Osuigwe

Véronique Guèvremont

Clémentine Nyirahabihirwe and Rute Correa

» *National Governments*

- Focus on Global majority world.
- Build support within and between countries to build consensus at the intergovernmental level. Work on local and regional levels before moving up.
- Secure buy-in from national governments.
- Identify and understand the roles of and engage with UNESCO delegations. Based on the strategic map of delegations, identify and engage with local champions/sponsors and stakeholders.
- Hold informal conversations.

» *UNESCO Secretariat*

- Engage with UNESCO.
- Identify and outline key dates, events, and processes of UNESCO's operational and decision-making framework.

The following step in the exercise consisted in engaging in in-depth group discussions to prioritize actions and milestones to be strung along a fixed timeline set by the UNESCO calendar. Groups of participants were invited to place their three most important ideas for intervention in chronological and strategic order along a temporal axis. This resulted in a draft roadmap.

Lutz Möller discusses key UNESCO dates and events while Abdul Dube illustrates the roadmap

STEP 2: CO-CREATE A DRAFT ROADMAP

Collectively, participants proposed a structured approach — a draft roadmap — designed to align efforts, detail necessary activities and milestones, clarify roles, and set realistic goals for advancing the agenda from the present until UNESCO's General Conference in November 2029 establishing a UNESCO normative instrument to enhance access to cultural heritage.
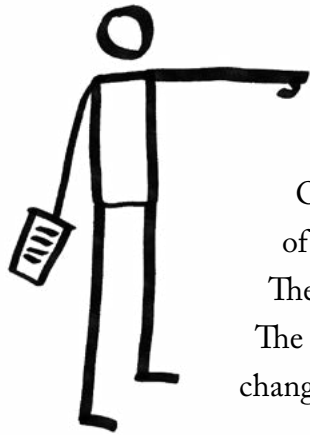
This roadmap reflects the proposals made during the workshop and may need to be adapted to ensure comprehensiveness.

On the next page, you will find a table that lists some of the key milestones mentioned during the workshop. These milestones are also reflected in the roadmap below. The table is provided for ease of reference, and subject to change as the project evolves.

Mona Ebdrup, Anna Tumadóttir, Abdul Dube and Brigitte Vézina

TIMELINE / KEY MILESTONES	2024	2025	2026	2027	2028	2029
UNESCO Recommendation Elaboration, Negotiation and Adoption Process						
UNESCO Executive Board requests the UNESCO Director General to undertake a Desirability Study (technical, financial and legal aspects of the desirability of a UNESCO recommendation) for examination by the Executive Board at its [2026] session, with a view to inscribing this item on the agenda of the [2027] session of the General Conference.		Spring or Fall				
UNESCO Secretariat undertakes Desirability Study		X	X	X		
UNESCO Executive Board examines Desirability Study and inscribes an item for the elaboration of a new standard-setting instrument on the agenda of the [2027] General Conference			Fall or	Spring		
UNESCO General Conference recognizes the need for a new standard-setting instrument and invites the Director-General to initiate the process of elaborating a preliminary text of a new non-binding standard-setting instrument, in the form of a recommendation, and to submit the text to it at its [2029] session"				Nov		
UNESCO Secretariat elaborates draft text - Member States negotiate					X	X

TIMELINE / KEY MILESTONES	2024	2025	2026	2027	2028	2029
TAROCH PROCESS						
Form and steer a coalition of strategic partners, with agreed value proposition and project architecture comprised of various committees	Fall					
Develop global stakeholder mapping and engagement and communications plan	Dec					
Notably, start identifying potential champion UNESCO Member States						
Organize and take part in strategic events (Wikimania, ICOM annual meeting, MONDIACULT 2025, etc.) and meetings including with UNESCO Secretariat, National Commissions, strategic institutional partners, allies	X	X	X	X	X	X
Prepare localizable advocacy material communicating benefits and highlighting examples and case studies in various contexts		March				
Draft and adopt a "Civil Society Declaration" to align and engage civil society and as a blueprint for a UNESCO instrument	X	X	May			
Secure funding (beyond Arcadia Fund grant)	X	X	May	X	X	X
Secure endorsement by at least two UNESCO Member State champions to initiate proposal at Executive Board meeting		Sept or earlier				
Secure commitment by UNESCO Executive Board to officially start the process for the elaboration of a UNESCO instrument		Spring or Fall				

10 KEY WORKSHOP OUTCOMES

The following section synthesizes the workshop's top 10 key outcomes.

SUBSTANTIVE ISSUES

The workshop helped articulate a vision on how to remove undue barriers to access to cultural heritage in the digital environment and help achieve UNESCO's global cultural policy goals.

1. A Rationale More Clearly Steeped in Fundamental Rights

The workshop helped to more clearly articulate TAROC's objectives in a fundamental rights lens, notably the right to participate in cultural life and enjoy the arts (Article 27(1) of the Universal Declaration of Human Rights, and Article 15 of the United Nations International Covenant on Economic, Social and Cultural Rights).

2. A Clearer Position within the UNESCO Normative Landscape

The workshop helped gain deeper understanding of the complex normative landscape in which UNESCO instruments interact, ensuring that the final instrument aligns with UNESCO's broader mission, existing instruments, and future directions.

It also made explicit how the UNESCO fundamental instruments dealing with access to cultural heritage leaves space for openness to play a key role. It also highlighted areas where intervention would not be necessary (because the problem has already been dealt with) or warranted (because it would result in an irreconcilable contradiction).

3. A Refined Substantive Scope on Open Heritage

The scope of the TAROC initiative was refined from a broad understanding of "open culture," to a narrower focus on "open heritage." Open culture is a general umbrella term that includes the subcategories of "open creativity" (for contemporary works by living artists) and "open heritage," i.e. open access to cultural heritage (in the public domain).

The workshop helped gain deeper understanding of the complex normative landscape in which UNESCO instruments interact...

Winnowing down from "open culture" to the subset of "open heritage" is a huge step forward. This more targeted approach aids to remove the tensions that might arise when dealing with works under copyright and other such matters which could fall under the competence of the World Intellectual Property Organization (WIPO). Our revised ambit also limits the scope to works governed by or mediated by copyright, and avoids a debate about cultural heritage that is not considered to fall under the scope of copyright law.

The discussions emphasized the need to arrive at agreed definitions, including for terms like "open culture," "access," and "equitable access," etc. and to consider the types of cultural heritage resources that would fall within the purview of any future instrument.
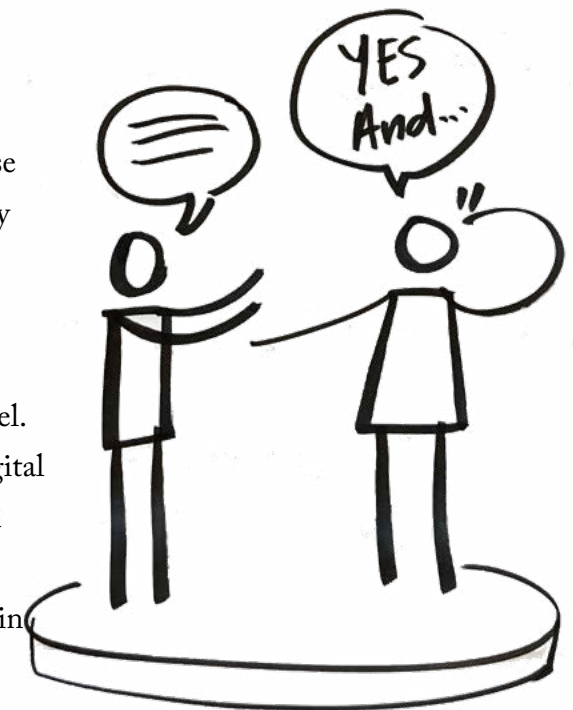
This new scope calls for a modification of the acronym for the initiative, which changes from TAROC to TAROCH, moving from Open Culture to Open [Cultural] Heritage.

4. A More Modest Ask Centered on Preserving the Public Domain

While TAROC had very ambitious goals to improve access and use of cultural heritage and contemporary culture on many fronts and impacting many normative systems, it now focuses on addressing specific restrictions to the public domain, while of course continuing to encourage the use of open licenses and tools and openly licensed material. It thus now squarely aligns with CC's Policy Recommendation 1 from the CC Policy Guide: PROTECT THE PUBLIC DOMAIN FROM EROSION.

In this sense, the public domain must be specifically and explicitly protected at the international level. A future UNESCO instrument would need to make it clear that public domain materials in the digital environment can be accessed and reused freely by anyone for any purpose, including for commercial purposes. Unjustified restrictions arising from the erroneous enforcement of copyright, other laws, contract terms, as well as financial or technological barriers should not be allowed. The public domain should remain unencumbered by such undue restrictions.

> This new scope calls for a modification of the acronym for the initiative, which changes from TAROC to TAROCH, moving from Open Culture to Open [Cultural] Heritage.

FORMAL AND PROCESS ISSUES

5. A Clearer Understanding of the Elaboration and Negotiation Process

Thanks to the information shared during the panel and in the development of the draft timeline, we now have a clear finish line by which such an instrument : UNESCO General Conference in November 2029.

6. A More Agnostic Position on the Nature of the Instrument

Initially, TAROC aimed to promote the elaboration of a UNESCO Recommendation on Open Culture, along the models set by the Recommendations on Open Educational Resources (2019) and Open Science (2021). Over the course of the workshop, participants recognized the potential benefits of considering other forms of instruments, such as a Declaration, or other types of less stringent normative tool to ensure flexibility and responsiveness to the diverse needs of UNESCO Member States. In fact there are precedents for such a gradual, step by step approach involving growing levels of Member State commitment. The 2001 Declaration on Cultural Diversity was eventually upgraded into the 2005 Convention. In the field of education, the 2012 OER Declaration led to a Recommendation in 2019.

7. A Clearer Sense of Alignment with Ongoing UNESCO and UN Work

Thanks to a preliminary mapping of programs and initiatives being undertaken by UNESCO and the UN in relation to culture and cultural heritage, we now have a better sense of the opportunities to engage with relevant stakeholders. For example, we will try to leverage MONDIACULT 2025, the UN Pact for the Future process and the Culture2030 campaign.

...we now have a better sense of the opportunities to engage with relevant stakeholders

COLLABORATION AND ORGANIZATION ISSUES

8. A Galvanized Open Community

The workshop galvanized and infused new life into the open culture community. Participants shared that they left the workshop feeling inspired, energized, empowered, optimistic, hopeful, and grateful. Many said that they had an enriching experience. The event witnessed community engagement on a scale and intensity arguably not seen at Creative Commons in years.

This brought to the fore the need to support a diverse and dynamic network of open heritage supporters. There is huge potential to empower local networks to engage in and support the campaign, ensuring that the movement is grounded in diverse cultural contexts and driven by a broad base of support. This includes fostering relationships with local governments, cultural heritage institutions, and NGOs to garner support and participation in the campaign.

> The formation of a coalition was deemed essential to sustainably drive the initiative forward.

9. An Imperative Need to Form a Coalition and Launch a Campaign

The formation of a coalition was deemed essential to sustainably drive the initiative forward. This coalition would include diverse stakeholders from cultural heritage institutions, funding organizations, academia, NGOs, and others. The coalition would aim to build and grow networks, secure commitments from supporters including UNESCO Member States, and collaborate in a structured approach to achieve the commonly agreed goals. A rallying force for like-minded civil society organizations and a relationship builder among policymakers globally, Creative Commons would be well-positioned to steer the coalition and lead the campaign.

10. A Nascent Architecture to Organize Future Action

Ideas for the coalition's structure emerged during the conversations and include: forming dedicated groups (such as task forces) to collaborate on specific aspects of the campaign, such as content drafting, fundraising, and outreach and communications.

CLOSING CEREMONY

After two days of very effective and productive work in a collegial and cooperative atmosphere, much relevant and helpful progress was achieved. The workshop ended with all the participants gathered in a circle to share their reflections. Many participants expressed gratitude, moved by the hospitality of Creative Commons and the city of Lisbon and the spirit of international cooperation that permeated the room. Participants reflected on the significant progress made since the first exploratory roundtable held in Lisbon in May 2023, noting how effectively they had been able to narrow the scope of their efforts, bringing them closer to the collective goal of promoting the adoption of a UNESCO normative instrument.

Connor Benedict, CC's Open Culture Coordinator, in a gesture that beautifully encapsulated the workshop's spirit, unveiled a tile mosaic crafted by local Lisbon artists, Elisabete Silva and Dina Nunes of Cerâmica. This mosaic consisted of 49 intricately painted pieces, each adorned with a unique design inspired by traditional Portuguese art overlaid with the Creative Commons logo, symbolizing the unity and shared vision of the participants. As a final, touching activity, each participant took a tile home, a piece of the mosaic that represented their connection to the collective effort. This mosaic, with its beautifully diverse yet interconnected pieces, serves as a powerful metaphor for TAROCH itself. Each participant, with their unique perspectives and contributions, forms an essential part of the whole. Together, they are creating something greater than the sum of its parts: a vibrant, cohesive effort to make cultural heritage accessible for present and future generations.

RECOMMENDATIONS AND NEXT STEP

1. FORM A COALITION TO COORDINATE THE WORK

CC could develop and steer a coalition of key partners.

2. FORM TEAMS AND NETWORKS TO CARRY OUT TASKS

The coalition would coordinate the work being carried out in various teams / tasks forces. We recommend starting with the following teams / task forces, in addition to a Coalition Board and project management team (whose task will be to oversee campaign activities and events, ensuring coordination and progress towards goals).

CIVIL SOCIETY DECLARATION TEAM

- **Objective:** prepare the draft text of a civil society declaration to be supported by coalition members and like-minded organizations and serve as a blueprint for a UNESCO-elaborated instrument.
- **Activities:** conduct research, perform legal analyses, write drafts of text, etc.

ADVOCACY STRATEGY AND RESOURCES TEAM

- **Objectives:** develop advocacy tactics and strategies for the coalition to implement and create resources to equip advocates (including a toolkit)
- **Activities:** collect evidence (case studies, success stories, facts and figures, etc.), develop campaign messages, create advocacy materials, etc.

NATIONAL LEADS NETWORK

- **Objective:** act as bridge between the coalition and stakeholders in respective country, including with National UNESCO Commissions
- **Activities:** conduct outreach, engage with and advocate to stakeholders, participate in meetings, events, workshops and webinars with local stakeholders.

UNESCO LIAISON TEAM

- **Objective:** maintain contact with UNESCO Secretariat and Regional Offices
- **Activities:** keep regular contact through emails, virtual and in-person meetings, offer updates and give presentations, etc.

The workshop was phenomenally successful and marked a key milestone in CC's years-long efforts to gain support for the elaboration of a UNESCO instrument enshrining openness. A momentous event, it opened a path for the numerous opportunities for broad involvement and engagement by community members and other stakeholders to contribute to this important initiative. The workshop's spirit of unity and commitment promises a bright future for TAROC(H), bringing us one step closer to ensuring that the world's cultural heritage will be available for generations to come. Based on the workshop's outcomes, here are some of the recommendations for future action.
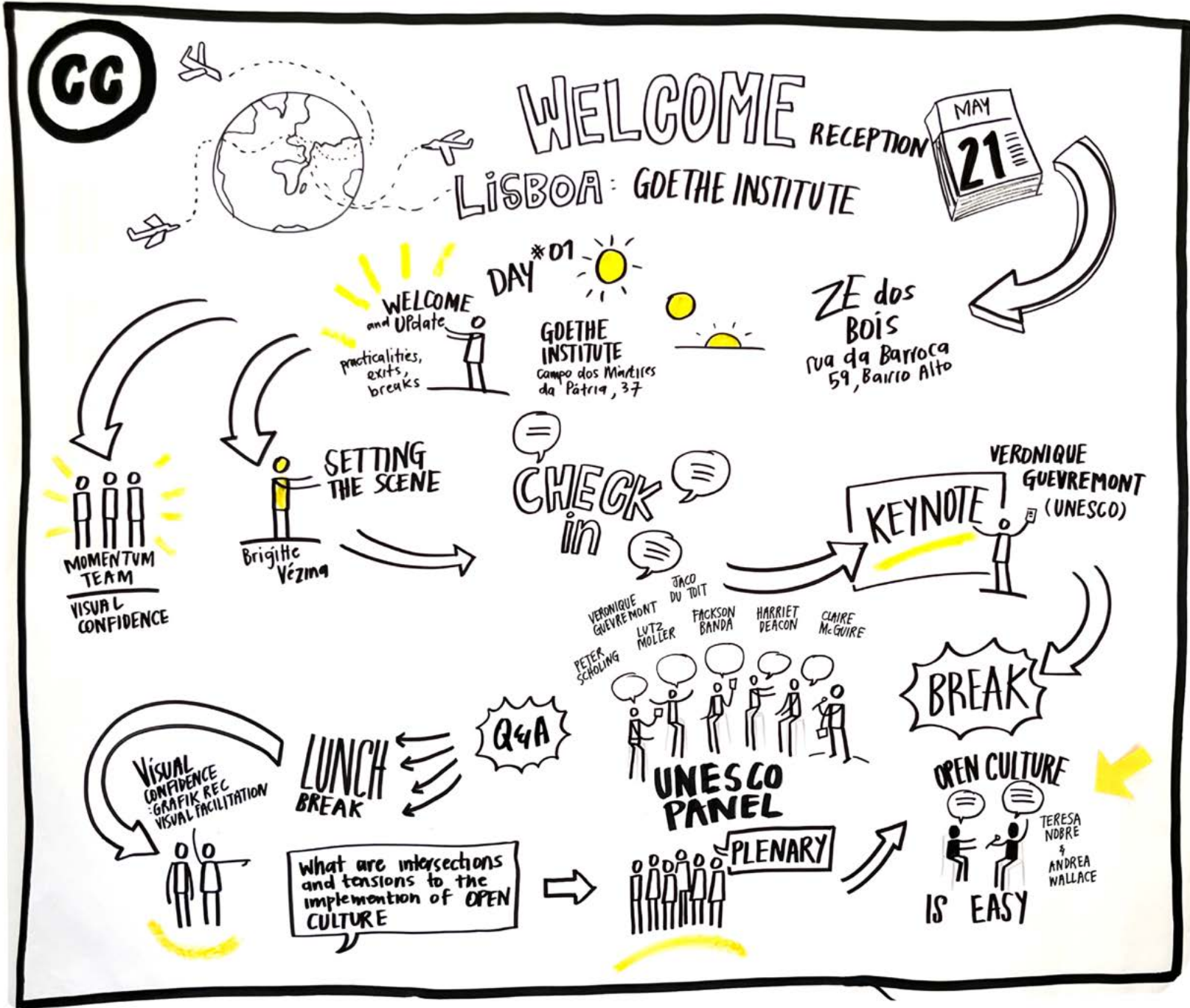
Day 2 Workshop Agenda
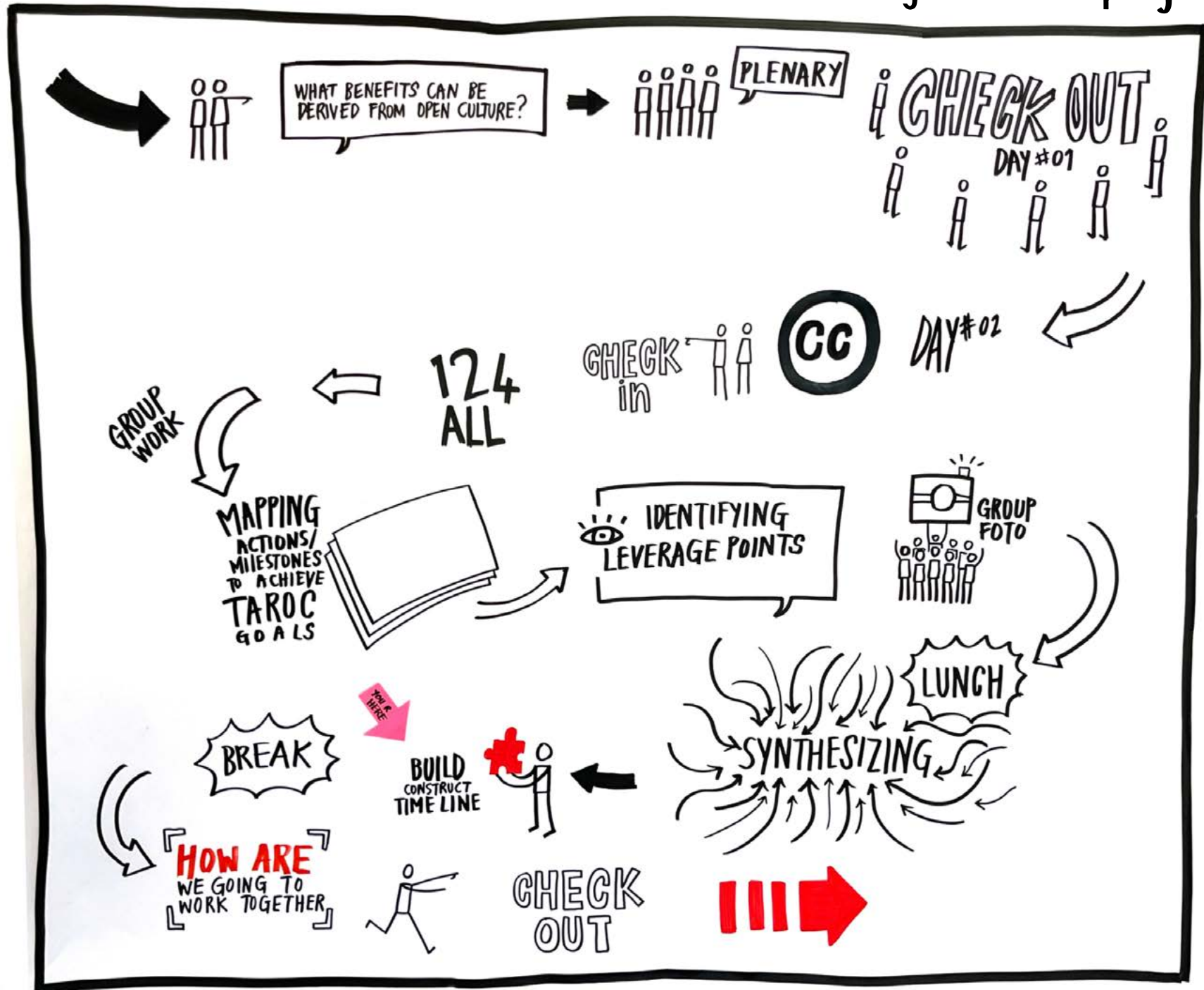
LIST OF PARTICIPANTS

In our role spearheading TAROC, we aim:

- for broad and diverse representation and participation;
- to choose locations for in-person meetings that are accessible to most, and;
- to elevate all the voices that must be part of the conversation.

To achieve those objectives, while we often need to cap the number of participants, we remain committed to ensuring all members of the open culture community may take part in shaping and propelling TAROC forward. The workshop was preceded by virtual meetings open to all. Workshop participants formed a diverse group of experts and activists from all continents, including representatives from governmental bodies, cultural institutions, funding organizations, academia, and NGOs. Here are the participants, listed in alphabetical order and with their main affiliation.

Alwaleed Alkhaja – Qatar National Library

Fackson Banda – Unit for Documentary Heritage (Memory of the World), UNESCO

Connor Benedict – Creative Commons

Elliot Bledsoe – Creative Commons Australia

Carolina Botero – Karisma Foundation

Nassima Chahboun – independent

Rute Correa – Wikimedia Portugal

Deborah De Angelis – Creative Commons Italy

Harriet Deacon – University of Hull

Patricia Diaz Rubio – Wikimedia Chile

Maja Drabczyk – Centrum Cyfrowe

Jaco Du Toit – Section for Universal Access to Information and Digital Inclusion, UNESCO

Abdul Dube – Facilitator

Mona Ebdrup – Facilitator

Josie Fraser – National Lottery Heritage Fund

Participants in the garden of the Goethe-Institut Lisboa

Medhavi Gandhi – Heritage Lab

Véronique Guèvremont – Université Laval

Dave Hansen – Authors Alliance

Hardiansyah Hardiansyah – Wikimedia Indonesia

Dee Harris – Creative Commons alum

Evelin Heidel (Scann) – Wikimedia Uruguay

Ilkay Holt – British Library and Creative Commons Turkey

Bukola James – Creative Commons Nigeria

Stephany Johnson – Local Contexts

Erna Lilje – National Museum of World Cultures

Eric Luth – Wikimedia Sweden

Ivan Martinez – R3D

Ariadna Matas – Europeana

Doug McCarthy – Delft University of Technology

Claire McGuire – International Federation of Library Associations and Institutions

Jocelyn Miyara – Creative Commons

Lutz Möller – German UNESCO National Commission

Teresa Nobre – Communia Association

Clémentine Nyirahabihirwe – Creative Commons Rwanda

Nkem Osuigwe – African Library and Information Associations and Institutions

Claudia Pozo – Whose Knowledge?

Peter Routhier – Internet Archive

Fatima Sao Simao – Creative Commons Portugal

Peter Scholing – UNESCO Memory of the World Latin America and the Caribbean and Biblioteca Nacional Aruba

Amalia Toledo – Wikimedia Foundation

Anna Tumadóttir – Creative Commons

Brigitte Vézina – Creative Commons

Matt Voigts – independent

Andrea Wallace – University of Exeter

Robin Wright – Creative Commons Australia and Digital Preservation Coalition

Additional Resources and References

- [Official Photos](#)
- CC Blog Post [A Quick Look at the CC Strategic Workshop on Open Heritage](#)

LINKEDIN POST EXCERPTS ABOUT THE WORKSHOP

A special thanks to Creative Commons for the invitation, bringing together a diverse group of global stakeholders in the GLAM sector, including Medhavi Gandhi my co-lead CC outreach working group. The workshop was unique, employing a non-technological approach without slides, smartphones, or laptops, which facilitated an engaging and collaborative environment.

We participated in dynamic group conversations and breakouts, discovering how collective efforts can generate a wealth of innovative ideas through simple tools like colorful sticky notes. Together, we developed a roadmap to articulate a vision for removing barriers to accessing cultural heritage in the digital age and advancing global cultural policy goals via a UNESCO Recommendation. Stay tuned for more details on our roadmap! and do well to read the event blog here.
- Bukola James

Very happy to take part in such interesting conversations around #openculture, #publicdomain, and the #digitalworld surrounded by colleagues that I admire and have followed since I began my #advocacy work within the digital rights environment. Thanks so much to Creative Commons for hosting and inviting me to this meeting in beautiful Lisbon. Here we go!
- Patricia Diaz Rubio

How can we improve access to cultural heritage? How can open licenses and technologies help? How could a UNESCO Recommendation help that regard? In Lisbon, Portugal, Creative Commons has assembled some 50 experts from around the globe to discuss next steps. At Goethe-Institut e.V. Lisbon.
- Lutz Moller

We gathered as a diverse team of experts and activists from around the world to strategise how open culture values might be embodied in a future UNESCO recommendation. There is much work to do, but we left energised and optimistic. Watch this space!
- Douglas McCarthy

Grateful to have taken part in the Creative Commons "Towards a Recommendation on Open Culture" workshop Lisbon, where I met over 50 highly motivated advocates for open licensing in cultural content. Thank you to the Creative Commons team for inviting me and I look forward to seeing how this develops in the next couple of years.
- Alwaleed Alkhaja

It's empowering to witness how the idea of having values behind #OpenHeritage translated into UNESCO recommendations is shaping up. A long path is still ahead of us, but with the mindset, energy and expertise this amazing group of advocates from all over the world embodies, it's so worth the effort. It's immensely enriching to be part of this endeavor.
- Maria Drabczyk

It's been such a great pleasure to support this group with our facilitation and visual harvesting. Asking more than 40 people to work together on a shared vision is no small thing, but it can actually be a both joyful and meaningful experience! - Mona Ebdrup

Together with experts from UNESCO, several cultural institutions and civil society organizations, we successfuly drafted a 5-years timeline outlining the stages of preparation, advocacy and adoption of the recommendation.
- Nassima Chahboun

Two days of discussion in Lisbon brought out the complexities, challenges, and many points of unity among people and sectors seeking to make the world's creativity more accessible. It also brought home the realities of engaging with inter-governmental processes that have their own momentum and language. But we have a plan, and I left with a lot of energy!
- Matt Voigts

La iniciativa busca apoyar a la comunidad internacional en el desarrollo de un instrumento normativo internacional positivo, afirmativo e influyente (posiblemente una recomendación para UNESCO) que consagre los valores, objetivos y mecanismos para que florezca la cultura abierta, en particular el patrimonio abierto.
- Wikimedistas de Uruguay

COLOPHON

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