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***Mapping of practices in the EU Member  
States on promoting access to culture via  
digital means***

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EENC Report, March 2015

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## **Executive summary**

The Council Workplan for Culture 2015-2018 focuses on four key priorities where action at EU level can deliver an added value:

1. accessible and inclusive culture;
2. cultural heritage;
3. cultural and creative sectors: creative economy and innovation;
4. promotion of cultural diversity, culture in EU external relations and mobility.

As regards the priority "Accessible and inclusive culture" a Working Group, within the Open Method of Coordination (OMC), has recently been set up. The OMC Working Group is expected to carry out its work between March 2015 and December 2016. The OMC Working Group will aim at promoting access to culture via digital means, by identifying, in a context where "digital technologies have changed the way people access, produce and use cultural content, what the impact of the digital shift is on audience development policies and the practices of cultural institutions". To do so, experts participating in this OMC Working Group will "map existing policies and programmes and identify good practices". The final output of this OMC Working Group will be a manual of good practice.

### **Objectives and methodology of the report**

The present EENC "Mapping of practices in the EU Member States on promoting access to culture via digital means" complements the "policy paper" on the same issue prepared by the EENC<sup>1</sup> in December 2014 to support the work of the above OMC Working Group.

The main objectives of the report are:

- ✓ To provide a solid basis for discussion and reflection for the OMC Working group on "Promoting access to culture via digital means" in mapping policies and practices in the 28 EU Member States, aiming in particular at audience development.
- ✓ To identify and present the challenges and future possibilities for European cultural organisations in the current environment of fast technological change, global competition, and tight budgets.
- ✓ To identify examples of practices that appear to be the most efficient or mostly used to support audience development via digital means in as many EU Member States as possible, in a broad spectrum of sectors.

The EENC report has relied mainly on desk research and is deeply based on the concept of "audience development", which underpins the whole document.

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<sup>1</sup> The "policy paper" was prepared by Mr. Niels Righolt and presented at the first meeting of the OMC Working Group held on 23 March in Brussels.

## **Background**

In a time of fast-growing, multilayered, highly interactive, real-time connections among people, it is necessary to understand how the digital shift and the emergence of new IT tools empower and enable distribution and sharing capacity not only of goods and products but also of services. Such a process needs to rely, necessarily, on a set of values that includes trust, transparency, economic empowerment, creative expression, authenticity, community resilience and human connection.

In a context where digital technologies have changed the way people access, produce and use cultural content, it is interesting not only to map what the impact of the digital shift is on audience development policies and the current practices of cultural institutions but also to understand how cultural institutions are currently dealing with this shift.

Traditionally, cultural institutions have used the inspiration and the tools of an advertising inspired marketing form, where advertising or promoting happened through the media that the intended audience was assumed to use. Communication departments communicated to relatively stable segments and designed their strategies accordingly. As TV became a household item, it also became the preferred medium of communication to the masses. But, with the Internet as an increasingly important communication platform, communication changed character from “push” to “pull”. Where communication previously was entirely controlled by the institutions, who decided what and how to convey, the Internet turned the balance upside down, pounded around the traditional forms of communication and opened up a farther-reaching revolution as to how media are used and news consumed but also as to who owns what stories. Despite this constant development, communication structures, in terms of who communicates and to whom, are still fundamentally unchanged in the sense that institutions still tend to push their information out to well defined segments of potential users.

However, advanced and sophisticated search engines have taken over the navigating function and allowed algorithms to be the refined tool through which users are provided with “a notion of being seen”. This has implied a profound change in the overall landscape: the Wiki-generation Googles and searches for deeper insight previous to a theatre visit and has thus “articulated” the first signs of the digital challenge that most cultural operators still find difficult to meet. Indeed, they have dealt the first heavy punch to the authority of cultural institutions and to the legacy they upheld. At the same time, new media actors have also seen the light of day in the form of bloggers creating a digital cacophony of opinions, stories, and perspectives – and today, for example with YouTube, everybody can partake of a global and shared entertainment channel. Indeed, social media has entered the stage and changed the narrative completely.

Facebook, LinkedIn and the like has created a new way of interaction, not only between individuals, but also between users and cultural institutions. And with the introduction of smartphones the development has reached yet another level: since then, cultural communication to and with the

audience has never been the same. Today, over 20% of the world population has a smartphone! In countries such as the Nordic countries the figure is a staggering 90%. Users now spend far more time on the Internet through tablets and smartphones than through computers.

Consequently, the traditional didactic set up in which the institution is the narrator and the audience listens and learns belongs to the world of yesterday. One-way communication is no longer enough and a deluge of new platforms, interactive elements and targeted individual messages has replaced classic communication channels. New concepts such as co-creation and participation have become central to the ability of institutions to attract and engage with new audiences.

### **Desk research**

Literature on the topic has been produced profusely, providing not only a sense of the speed at which such development is taking place but also knowledge on projects, including innovative aspects, that are implemented throughout both Europe and the rest of the world. However, publications are indeed very diverse and are, moreover, written in many different languages; this, ultimately, makes them less accessible from a comparative research point of view. Against this background, there is a need for an updated, adequate and timely overview at European level in order to have a clearer picture of the trends and possibilities offered by a wider adaptation of digital solutions by the field of practice.

The existing surveys show surprisingly disparate results in terms of when the surveys were conducted, who carried them out, the amount of respondents, the methodology used to analyse data, etc. But although diverse the results reveal aspects of a one same story. Digitisation has entered the cultural field with a large effect all over Europe and the surveys available reveal a growing use of digital platforms as a main source for the citizens to navigate between cultural offers.

Every year the cultural sector in Europe produces a great number of project reports; many of them touch on digitisation and new media. There seems to be a movement towards a still more nuanced, precise and clear picture of the diverse and creative ways in which digitisation has taken towards a still more user-friendly and, through algorithms, user-adapted reality, with different kinds of digital means; from digital pre-visit gaming, through digital participation on the spot at the venue, to post-visit reflections and dialogue. The most recent reports touch on the creative potential of digital means in terms of interactive and/or participatory elements<sup>2</sup>. Many of these reports derive from ongoing projects or conferences.

From a European perspective, a number of useful reports have been issued by the Open Method of Coordination Working Groups of EU Member States' experts on cultural collaboration under the Work

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<sup>2</sup> The report "*How the Lion Learned to Moonwalk*", by R. Topgaard (ed.), Malmö University 2015, is a clear example of how digitization as a tool have influenced both the audiences way of engaging with classical music as well as the design of the experience itself through a deliberate interaction strategy: <https://mah.box.com/shared/static/a4vemmwxf1qdaau76kkl.pdf>

Plan for Culture 2011-2014. These reports offer substantial and relevant overviews of existing policies and data, as well as best practice examples.

Overall, digitisation is perceived as a transversal phenomenon which cross-cuts not only specific cultural policies addressed to support ICT development in the cultural sector but also policies addressed to support cultural access and participation in a broader sense, as well as policies aiming at fostering cultural consumption by young people.

Data on the use of new technologies in European countries show a quite heterogeneous picture, mainly due to national policies related to investments in the sector. In 2014, according to Eurostat data, the average percentage of Europeans who had never used the Internet was around 20%; analysing national data, differences emerge between the North of Europe – where this percentage is below 5% in almost all the countries – and the Mediterranean area, where over 30% of the Italians have never used the Internet, with quite similar figures in both Portugal and Greece. In terms of broadband connections, Eurostat data shows that in 2014 the European average rate was 78% and also in this case there are great differences between the North of Europe, where the average is close to 90%, and the South, where only 73% of Spanish households were connected to broadband, 65% in Greece, 63% in Portugal and 71% in Italy.

Obviously, the role and extent of digitisation in the cultural field depends on the general framework of ICT development and access in each country. In a European perspective the number of persons using the Internet reached an average of 75,2% in 2013 starting from 40% in 2003.

In a recent EENC report on the resilience of employment in the cultural and creative sectors the rate of penetration of the Internet<sup>3</sup> was one of the many different indicators used to highlight the main differences existing between European countries. Of the 28 Member States analysed in the report<sup>4</sup>, Sweden was the one where the Internet had the highest rate of penetration (87,8%) whereas the one with the least was Romania (24,7%). 6 Countries showed a penetration rate of above 70% (most of the Central and Northern European Member States belonged to this group), 9 between 50% and 70% (Spain, the UK and many Eastern European Member States), the others showed a penetration rate under 50% (Italy, France, Greece and Portugal were among them).

The widespread use of new technologies also differs according to the users' age: data show that in 2011 two thirds of Europeans aged 65-74 and half those aged 55-64 had never used the Internet, in stark contrast to younger people who used it almost daily.

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<sup>3</sup> Penetration is the percentage of a country's population that are Internet users (see [http://en.wikipedia.org/wiki/List\\_of\\_countries\\_by\\_number\\_of\\_Internet\\_users](http://en.wikipedia.org/wiki/List_of_countries_by_number_of_Internet_users)).

<sup>4</sup> Data provided here is extracted from Stumpo, G. & Manchin, R., *The resilience of employment in the Culture and Creative Sectors (CCSs) during the crisis*, EENC Report, February 2015 (<http://www.eenc.info/wp-content/themes/kingsize/images/upload/EENC-resilienceemploymentCCSs-final20022015.pdf>).

With regard to specific cultural policies addressed to support ICT development the cultural domain, the *Compendium of Cultural Policies and Trends in Europe* has recently added to the national profiles a section dedicated to the issue "Digitisation and Culture" and from the analysis of the national profiles these differences emerge quite clearly.

The digitisation of cultural content has seen a remarkable progress in the last years, thanks to the support of European, national and regional or local public funds, especially in the domain of heritage (e.g. digital libraries, museums collections, the restoration of films, etc.). Notwithstanding this, digitisation of Europe's cultural collections is still at an early stage, due to funding, organisational and/or legal hurdles. Poor metadata, lack of interoperability, persistent digital identifiers, agreed standards (e.g. for 3D objects) or the absence of online rights' clearance platforms are other existing challenges. According to the national reports available in the *Compendium*, the main goals as regards the digitisation of cultural content are, on the one hand, to protect Europe's heritage and, on the other, to guarantee access to wider parts of the population.

According to what is emphasized in the national reports, "digital culture" encompasses the socio-cultural dimensions of the technologies, content and interactive processes of the Internet and mobile, wireless and converged media. Some new forms of art and entertainment based on digital technologies have emerged, which are now part of the mainstream (a computer game museum opened in Berlin in 2011).

There is a lively debate in most countries about the prospects of new forms of broad civic participation in multi-stakeholder cultural governance prompted by new technologies. These concerns have been explicitly mentioned in public occasions.

Another interesting case is the one of the Nordic Culture Fund, which - under the heading DIGITAL 2015–2016, Nordic Cultural Event of the Year - has earmarked DKK 3 million for new digital art and culture in the Nordic Region emphasizing the relation between new artistic development and new ways of interaction and accessibility: although supporting digital art is a different issue than that of supporting access to culture via digital means it is also true that specific support to given artistic approaches transform the participatory patterns and customs of the audience. As regards, single EU Member States a couple of examples are singled out herewith<sup>5</sup>. In France the Ministry of Culture launched in 2007 a series of "digital work schemes" (*chantiers numériques*) as well as a specific financing system to support the development, production and transmission of innovative or experimental works in the field of the multimedia and digital artistic creation: the DICRéAM, *Dispositif*

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<sup>5</sup> Although the production of digital art could be seen as a different phenomenon from the support of access to art and culture by digital means, this example has been taking into account since our reality is being transformed into information space where material objects are becoming media objects: this implies that culture and digital culture evolve and are becoming more interlinked (A. Uzelac, 2008, "How to understand digital culture: Digital Culture – a resource for a knowledge society", pp. 7-21, in A. Uzelac, B. Cvjetičanin (eds.), *Digital Culture: the Changing Dynamics*, Zagreb, Institute for International Relations ([www.culturelink.org/publics/joint/digicult/digital\\_culture-en.pdf](http://www.culturelink.org/publics/joint/digicult/digital_culture-en.pdf)). Furthermore, as it emerged from the policy analysis (see page 38), "digital culture" encompasses the socio-cultural dimensions of the technologies, content and interactive processes of the Internet and mobile, wireless and converged media. Some new forms of art and entertainment based on digital technologies have emerged, which are now part of the mainstream.

*pour la Création Artistique Multimédia* (system for multimedia artistic creation). And, in Norway strategies to promote the implementation of new technologies in the field of art and cultural policy range from the general policies of utilising the potential of information technologies in public administration to specific support schemes for artistic work<sup>6</sup>.

Wider participation in cultural life is a major concern of many national cultural policies in different countries around the world. Indeed, cultural participation is traditionally associated with a more active lifestyle; those who are excluded from participating in cultural activities are perceived to have a lower level of social cohesion. The 2009 UNESCO Framework for Cultural Statistics defined cultural participation<sup>7</sup> and is at the core of many countries' approach to these challenges.

Besides European and national policies, regional and local cultural policy is becoming an increasingly important area of public policy-making that governs activities related to the arts and culture. Generally, this policy domain is being understood as fostering processes, legal action and institutions which promote cultural diversity and accessibility, as well as enhancing and supporting the artistic, ethnic, sociolinguistic, literary and other expressions or heritage of all people in a specific territorial area. Regional and local cultural policies can be seen as strategies or instruments that aim at empowering people to develop their creative talents and civic conscience, thus helping to turn the ideal of democratic societies into reality.

### **Examples of practices**

Throughout Europe there are concrete examples that show how virtual communities link with cultural policy related practices – as a learning environment and/or as a platform for artistic expressions of young people. Some inspiring examples are included in the present mapping. The report highlights examples of practices selected according to the different criteria, sectorial and geographical, with the purpose is to provide the reader with a short overview of relevant existing initiatives that promote digital access to culture.

### **Trends and challenges**

The report concludes with a line up of some of the trends and challenges identified:

- ✓ widening audiences through new media/tools;
- ✓ new technologies provide access to information and allow visitors/participants to shape not only their visit/participation but also cultural contents;
- ✓ from audience development to audience engagement;
- ✓ new technologies are used to disseminate cultural content and information;

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<sup>6</sup> As an interesting new path in Norway, all major cultural institutions receiving public funding shall, as of January 2015, foresee an audience development strategy, which eventually will imply a massive investment in the different ways of engaging the audiences with the arts – not least through digital means.

<sup>7</sup> Cultural participation (and consumption) includes “the activities of audiences and participants in consuming cultural products and taking part in cultural activities and experiences (e.g. book reading, dancing, participating in carnivals, listening to radio, visiting galleries).” See UNESCO, *2009 UNESCO Framework for Cultural Statistics*, 2009, p. 20 available at <http://www.uis.unesco.org/culture/Documents/framework-cultural-statistics-culture-2009-en.pdf>.

- ✓ in Europe there is a growing tendency towards creative and strategic partnerships between the cultural sector and the one of IT;
- ✓ new technologies with transnational dynamics;
- ✓ the extensive nature of children's engagement with popular culture, media and new technologies.

Digitization is shaping the 21st century: not only in terms of new technology but also in terms of our information environment's culture. It has overall a significant impact on our societies.

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## 1. Background

On 25 November 2014, the European Council adopted a new four year Work Plan for Culture (2015-2018). This Work Plan focuses on four key priorities where acting at EU level can deliver a clear added value:

1. accessible and inclusive culture;
2. cultural heritage;
3. cultural and creative sectors: creative economy and innovation;
4. promotion of cultural diversity, culture in EU external relations and mobility.

Under the priority area "Accessible and inclusive culture", the Work Plan foresees the establishment of an Open Method of Coordination (OMC) Working Group, that will run from March 2015 to the end of 2016. The OMC Working Group will aim at promoting access to culture via digital means, by identifying, in a context where "digital technologies have changed the way people access, produce and use cultural content, what the impact of the digital shift is on audience development policies and the practices of cultural institutions".

To do so, experts participating in this OMC Working Group will "map existing policies and programmes and identify good practices". The final output of this OMC working group will be a manual of good practice by the end of 2016.

The present mapping complements the "policy paper"<sup>8</sup> requested to the EENC in December 2014 to support the work of the above OMC group.

### 1.1 Objectives of the report

The main objectives of this report are:

- \* To provide a solid basis for discussion and reflection for the OMC Working Group on "Promoting access to culture via digital means" in mapping policies and practices in the 28 EU Member States, aiming, in particular, at audience development.
- \* To identify and present some of the challenges and future possibilities for European cultural organisations in the current environment of fast technological change, global competition, and tight budgets.
- \* To identify examples of practices that appear to be the most efficient or mostly used to support audience development via digital means in as many EU Member States as possible, in a broad spectrum of sectors (e.g., the live performing arts, the visual arts, literature, film, multimedia,

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<sup>8</sup> See footnote 1, above.

heritage) and audiences (e.g. young people, senior citizens, people with disabilities, minority or less-represented groups in the society).

## **1.2 Methodology**

This report has relied mainly on desk research and is based on the concept of “audience development”, which underpins the whole approach. For the purpose of this mapping, the term “audience development” is understood as a strategic and interactive process whereby the arts are made widely accessible by cultural organizations and which aims at engaging individuals and communities in fully experiencing, enjoying, participating in and valuing the arts. Its focus is on a two-way exchange and integrates cultural, economic and social dimensions. It also refers to a space in which cultural organisations can act directly<sup>9</sup>.

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<sup>9</sup> European Commission, *European Audiences: 2020 and beyond*. Available at: <http://bookshop.europa.eu/en/european-audiences-pbNC3112683/>.

## 2. Introduction<sup>10</sup>

We live in a world of fast-growing, multilayered, highly interactive, real-time connections among people, built around the sharing of human and physical assets (*shared creation, production, distribution, trade and consumption of goods and services by different people and organisations*).

**Fig. 1. The new Maslow Pyramid**



Source: <http://www.onemanandhisblog.com/archives/2013/09/02/post-25590-Maslow-pyramid-wifi-GKpx.png>

Individuals, organisations, institutions can be empowered – by means of ITs - with information and skills that enable distribution and sharing capacity not only of goods and products but also of services.

To be effective such a process is necessarily based on a set of values that include trust, transparency, economic empowerment, creative expression, authenticity, community resilience and human connection.

In a context where digital technologies have changed the way people access, produce and use cultural content, what is the impact of the digital shift on audience development policies and the practices of cultural institutions? How are cultural institutions dealing with this shift?

Traditionally, the cultural institutions of the post-war period have used the inspiration and the tools of an advertising inspired marketing form, where advertisement or promotion happened through the media that the intended audience was assumed to use. Business people were thus reached through

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<sup>10</sup> The introduction to the report is an extract of the first section of the EENC "policy paper" on the same subject prepared by Niels Righolt (See N. Righolt, *Promotion of access to culture via digital means*, EENC Policy Paper, March 2015).

professional media such as *The Financial Times*; young people through TV and radio; the culturally educated users through the major newspapers' cultural sections, etc. Communication departments communicated to relatively stable segments and designed their strategies accordingly. As TV became a household item it also became the preferred medium of communication to the masses. Pop artists "known from TV" could almost instantly read the effect of increasing sales figures. Exhibitions, which were mentioned in prime-time television, could often multiply their number of visitors in the following days.

With the emergence of the Internet as an increasingly important communication platform, communication changed character from "push" to "pull". Where communication was previously entirely controlled by the institutions, who decided what and how to convey, it now became possible for users to navigate in the communication world and to design their information from the websites according to their own needs: what is on the program, price and discounts, opening hours, special offers, etc. Above all, the Internet opened up a whole new world for the users to examine.

The Internet not only pounded around the traditional forms of communication, it also opened a much farther-reaching revolution as to how media is used, news consumed and, ultimately, as to who owns what stories. Even though we saw a constant development of the Web in the beginning of the new millennium, the communication structures - in terms of who communicated and to whom - were still intact in the sense that the institutions still pushed their information out to well defined segments of potential users – only now using a website as a staging post on the road, from which the users could pool relevant information as suggested by the institutions themselves. However, with the major search engines taking over the navigating function and allowing algorithms to be the refined tool providing users with the notion of being seen, a new transformation took place. The Wiki-generation, who Googles and searches for in-depth knowledge prior to attending a theatre performance or going to an exhibition: it has framed and "articulated" the first signs of the digital challenge that most cultural operators still find very difficult to meet. The powerful search engines and collaborative encyclopedias have thrown the first heavy punch to the authority of the cultural institutions and the legacy they uphold. Wikipedia has challenged the well-established and often very expensive national encyclopedias, the very symbol of national cultural legacy and civilization. Google and other engines have allowed searching for the original sources of information, if available on the web, and has given a notion of freedom in the sense that the users themselves frame the search criteria. New media actors have seen the light of day in the form of bloggers creating a digital cacophony of opinions, stories, perspectives - and with YouTube we can all be part of a global shared entertainment channel. Social media has indeed entered the stage and changed the narrative completely.

Phenomena like Facebook and LinkedIn have created a new way of interaction, not only between individuals but also between users and cultural institutions. And when Apple launched its iPhone in 2007 the development rocketed away and cultural communication to and with the audience have

never been the same since. The *Digital Magorium*<sup>11</sup> had landed. Today - only seven years later - more than 20% of the world population has a smartphone! In countries such as the Nordic countries the figure is a staggering 90%. We now spend far more time on the Internet with our tablets and smartphones than through our computers.

An interesting figure in this sense is that YouTube has more than 1 billion unique users per month - and some videos and commercials become viral mass successes with huge audiences because users forward links, upload them onto YouTube or share them simultaneously via other platforms such as Facebook, LinkedIn, Twitter and the like. Reports indicate that 69% of consumer Internet traffic in 2017 will be video (*The Guardian*).

The traditional didactic set up in which the institution is the narrator and the audience listens and learns belongs to the world of yesterday. One-way communication is no longer enough and a deluge of new platforms, interactive elements and targeted individual messages has replaced the classical communication channels. New concepts such as co-creation and participation have become central to the ability of institutions to attract new audiences.

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<sup>11</sup> Here “*magorium*” is used to refer to the digital equivalent of the classical “*fantasmagorium*”, a magic place full of fantastic items or pleasurable activities, the modern gadget as a fun and magic universe in its own kind.

### 3. Desk research

There is but little doubt that the vast amount of literature on the topic produced over the last five to ten years both in the EU and in the rest of the world conveys a profound knowledge about the latest developments, projects and innovations at European level. In such a sea of information the main challenge, however, is to identify the most relevant and actual publications and articles produced. The majority of the research and reports produced on a national level is available in one language only – and a substantial amount of publications has been released in smaller languages and often without English summaries. The topics, and therefore also the titles, are as diverse as the digital development is fast. Consequently, the present report has a weakness in terms of navigating all the European publications; it has primarily relied on those with an English summary or those written in English or in a language understood by the authors<sup>12</sup>.

Most of the literature and articles available relate directly either to ongoing or recently terminated projects, but also to conferences, debates or seminars in the field or to regional, national and international surveys on the topic. Most of the research released between 2013 and 2015 is accessible online for a restricted audience or through commercial channels.

#### 3.1 Surveys

The surveys analysed show surprisingly diverse results. Even in surveys carried out by the EU and based on data from e.g. Eurostat, it is remarkable how different the results are in terms of when the surveys were conducted, by whom, the number of respondents, the methodology used to analyse data, etc. In terms of digital participation, for example, it is not clear if the questions asked have been the same in all countries involved<sup>13</sup>.

In surveys like the recently presented Culture24<sup>14</sup> in the UK and the one carried out by the Arts Council of England in 2014<sup>15</sup>, a number of institutions answered that digital technologies are delivering positive outcomes in terms of audience development, creative output and operational efficiency – but lower impacts on revenues. The main argument presented is that the use of digital technologies helps organizations not only in reaching out to new and larger audiences but also in engaging more extensively with the existing ones. More than half of the responders say that digital technologies help

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<sup>12</sup> Languages used have been English, French, Italian and Scandinavian.

<sup>13</sup> As an example from Denmark the national user survey on museums in Denmark is highly branch specific. The survey's questions are designed to measure participation and access from quite specific approaches to the issue, e.g. how museums create access and disseminate their programs through specific channels like webpages, fb profiles etc. But the survey is not designed to go one step further and ask for info on the museum public's general use of digital information, when they make their choices, the drivers behind etc. (<http://www.kulturstyrelsen.dk/institutioner/museer/fakta-om-museerne/statistik-om-museer/brugerundersogelse/>) There are no equivalent annual conducted survey to monitor the behaviour of other users in Denmark. However, the different branches do produce user monitoring through surveys on a regular basis. But again is the picture the same. The surveys are designed to answer very specific questions related to the branch's understanding of its relation to the potential audience. At the annual conference given by the Danish Agency for Arts in 2013 (<http://www.kulturstyrelsen.dk/om-kulturstyrelsen/moeder-og-konferencer/kulturstyrelsens-aarsmoede-2013/fagsessioner-eftermiddag/6-billedkunst-kunstmuseer-og-kunsthalle/>) this was a theme – and there was a wish for some general cross sectorial tools, which reflect digitization as such and not just how it relates to and impacts specific arts sectors.

<sup>14</sup> <http://southeastmuseums.org/news-and-opportunities?item=1077#.VUmxFY7tk8k>.

<sup>15</sup> "Taking Part Survey", <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/taking-part-survey/>.

them boost attendance at their events and to reach new audiences. One of three says that digital technologies have a major impact in helping them understand their existing audiences better. A majority of 60% reports that digital technology has had a major impact on their ability to fulfill their mission effectively. The survey also states that while music venues, festivals and theatres are at the forefront of the development whereas museums are less likely than the rest of the sector to report positive impacts from digital technologies. Most of the success stories point back to a process in which cultural organisations started by exploring how their organisational missions could connect with the needs of their target audiences, new audiences and new demands from the surrounding society.

Diving just one level deeper it appears that, indeed, the Danish Agency for Culture conducts surveys annually within a number of artistic and cultural fields<sup>16</sup>: data on digital accessibility is collected but, apparently, not always released for publication. The most extensive and profound user survey the agency produces is the annual survey on the museums in Denmark, a survey of over 120 museums all over the country provides both the Agency and the participating organizations with profound knowledge as to the motivations of and drivers for their visitors. However, up to today the surveys do not pay special attention to the issues of digital means as a way to access the museums or their collections. There might be a need for the survey to be revised in order to design a more specific approach to the question of digitization. Whereas the existing surveys reveal a growing use of digital platforms as a main source for citizens to navigate the available cultural offers, the information retrieved needs to be related more directly to the communication strategies and outreach practices of the organizations as well as to how media is used in the different segments addressed. There also is a need for a broader overlook of the statistics behind the data. For example, the last publication that is referred to in Eurostat with data from Denmark dates back to 2007 – and in some European websites it is stated that it is the last available data. However, in 2012 the Danish Ministry of Culture, with the collaboration of a private research bureau, released the last major 384 page report on cultural consumption in the country<sup>17</sup>. The survey provide a first-time ever overview of the time used through digital means for cultural consumption through computers and gadgets<sup>18</sup>. This very specific example gives an idea of why the statistics available online appear to be disperse and fragmented.

As in the case for Denmark, both Norway and Sweden carry out several annual surveys. In Sweden e.g. the SOM Institute<sup>19</sup> at the University of Gothenburg has conducted a series of surveys since 1986, where thousands of Swedes have responded to surveys on issues ranging from politics and media to lifestyle, health and leisure habits. The main purpose of the surveys is to establish time series that enable researchers to analyze how various changes in society affect people's attitudes and behavior. As in the case of the Danish museum surveys, the core survey questions in the SOM surveys are formulated similarly year after year. By systematically following how people's opinions and behavior change over time, the SOM Institute can complement the results with questions aimed at identifying

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<sup>16</sup> <http://www.kulturstyrelsen.dk/english/institutions/museums/museum-surveys/>.

<sup>17</sup> Bak, L., 2012, *Danskernes Kulturvaner* (The Danes' Cultural Habits), Pluss Leadership ogEpinion, Kulturministeriet, ISBN: 978-87-7960-140-6, [http://kum.dk/uploads/tx\\_templavoila/Bogen%20danskernes\\_kulturvaner\\_pdfa.pdf](http://kum.dk/uploads/tx_templavoila/Bogen%20danskernes_kulturvaner_pdfa.pdf).

<sup>18</sup> Ibid, Table 13.2. in thereportfocuseson how the danesusessparetimeactivity on webbased platforms for cultural purposes. Page 187.

<sup>19</sup> The SOM Institutes webpage tells most of the story behindtheirsurveypractice: <http://som.gu.se/undersokningar>.

the reasons behind the trends observed. The most significant survey is the National SOM<sup>20</sup>, a nationwide and quite extensive survey. The two most interesting SOMs in terms of providing extended information on cultural behavior are the Western and Southern SOMs monitoring the regional cultural patterns of Western Sweden (the entire VästraGötaland County) and the Skåne County in Southern Sweden. Due to the regionalization of e.g. cultural politics, these two annual surveys do not have equivalents in other parts of the country.

In Norway the Statistisksentralbyrå (SSB)<sup>21</sup> has been the public office responsible for the major nationwide surveys and investigations on the citizens' relationship to cultural offer and their behavior in terms of what they value. Every year it produces key numbers on how Norwegians use the different sectors<sup>22</sup>. Many of SSB's reports are commissioned by the Norwegian Arts Council and the Ministry of Culture. The aspects related to digital participation and the use of digital means are now starting to be considered in the reports, but there is yet a bit to go in order to have coherent and comparable survey material.

However diverse the surveys and figures from the three Scandinavian countries all tell aspects of a same story: digitisation has entered the cultural sphere with a large effect and the current consumer and participation patterns seem to reflect the development seen throughout Europe. In the Council of Europe's *Compendium on Cultural Policies and Trends in Europe*<sup>23</sup> the statistics underpin this tendency, to a higher or lesser degree. Indeed, more and more communication happens via digital media and more services are developed with the intention to attract and maintain the audiences – in the best cases even to increase their numbers.

### 3.2 Reports

The cultural sector in Europe produces a maelstrom of project reports every year and it would be fair to assume that an increasing amount of these touch on digitisation and new media. From the reports analysed, there seems to be a movement towards a still more nuanced, precise and clear picture of the diverse and creative ways in which digitisation has taken towards a still more user-friendly and, through the use of algorithms, a more user-adapted reality. The publications touch on how to attract new audiences through different kinds of digital means; from digital pre-visit gaming through digital participation on the spot at the venue to post-visit reflections and dialogue. Partnerships and the role of culture in society are two other themes, which are addressed in many books and articles.

Lately, the creative potential of digital means in terms of interactive and / or participatory elements is highlighted, for example, in the following:

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<sup>20</sup> [http://som.gu.se/som\\_institute/-surveys/national-som](http://som.gu.se/som_institute/-surveys/national-som), All publications are made available (in Swedish) via the SOM Institute's website.

<sup>21</sup> Statistisk Sentralbyrå is the national statisticoffice in Norway; <http://www.ssb.no>.

<sup>22</sup> The most recent keynumberreportcanbefoundhere (in Norwegianonly): <http://www.ssb.no/kultur-og-fritid/nokkeltall/kultur-og-fritid>.

<sup>23</sup> See <http://www.culturalpolicies.net/web/index.php>.

• ***How the Lion Learned to Moonwalk and Other Stories on How to Design for Classical Music Experiences***<sup>24</sup>

The report frames a transnational collaborative music project across institutional borders and knowledge domains in Denmark and Sweden. The *Designing Classical Music Experiences* project had the ambition to develop new spatial and mediated audience experiences, and to reach new audiences in the Øresund Region. The aim was nothing less than to democratise classical music. One of the premises of the project was to involve musicians, designers, researchers, students, audience members – and many others – in the design and development processes. Another premise was to enhance and extend the concert experience through visualizations and other types of visual arts. The challenge given was how philharmonic orchestras, organizations that are heavily rooted in the past, can become more democratic and better connected to the societies they are situated in.

A number of conclusions related to “organizational challenges”, “audience engagement”, and “media and technologies” are presented and further developed in the report. The first section accounts for two perspectives on how to work with live classical music and audiences from a designer’s point of view. The second gives detailed accounts of the most high-profiled case studies the project has worked with.

The complexity of the project, the quality of the different partners involved in terms of artistic outputs and capacity to run major transformative processes are also reflected– especially in the case presentations, where it becomes obvious that digitisation holds a wide potential as a creative gamechanger even for a relatively conservative art form such as classical music. There seems to be an increase in the amount of projects that involve digital solutions and opportunities in the creative and artistic process.

Referring to the overall output from this project and connecting it to similar projects in Denmark and Sweden it is interesting to see how the lessons learned<sup>25</sup> seem to point towards a balance between digital access and participation and the actual “analogue” visits. The report<sup>26</sup> states as suggestions to how one may think and act when designing for a more advanced and digital approach in the audience capacity building process in classical music that when it comes to:

*Audience engagement*

- ✓ Not all audience involvement is about co-creating an artistic experience. The level of audience involvement ranges from mere listening to enabling the audience members to substantially take control of the artistic experience. What lies in between are more moderate ways of involving the audience, and it is important to know when it is appropriate to use a particular level of involvement,

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<sup>24</sup>Topgaard, R. (ed.), 2015, *How the Lion Learned to Moonwalk*, Malmö University, <http://cmec.mah.se/how-the-lion-learned-to-moonwalk/>.

<sup>25</sup>The learnings from the project can be found here: <http://cmec.mah.se/results/>.

<sup>26</sup>Topgaard, R. (ed.), 2015, *How the Lion Learned to Moonwalk*, Malmö University, <http://cmec.mah.se/how-the-lion-learned-to-moonwalk/>.

when to use another, and when and how to mix them.

- ✓ Audiences do not necessarily want simplified or more comfortable experiences. They respect and appreciate the competence of cultural institutions and they want the music to be taken seriously.
- ✓ Audiences appreciate open-ended concerts and media formats. The music should be at the center of attention, and the formats should be open enough so as not to force a preferred way of listening through, for example, a one-directional learning format.
- ✓ Audiences appreciate the opportunity to experience the music 'differently' by recomposing, embodying, and animating the music.
- ✓ Everyone in an audience has ideas of what one is "allowed" to do in a concert hall. In particular, this seems to apply to concert goers who rarely visit the concert hall; more frequent visitors seem to have a greater tolerance for artistic expressions and aesthetics that are "outside the box". When testing new concepts and formats, it may be wise to choose arenas that are more open for experimentation, such as the foyer, a town square, or online.

#### *Media and technologies*

- ✓ When developing new concepts and formats, do not start with a particular technology. The types of devices or media platforms used should rather be a means not an end in themselves. The decision as to whether to use digital technologies or, for example, physical cut-and-paste workshops, can be made when one knows who one's audience is and what one is aiming towards is.
- ✓ Communication does not need to be pitch-perfect. Mediated communication is a great tool for building and maintaining relationships with the members of an audience. But, the traditional ways of reaching the audience – through press releases and other types of planned communication – need to be complemented with communication that is more frequent, less "planned" and more tailored to particular target groups. Timing, types of content and editorship are central issues to consider. It is also important to think about when to use a particular kind of communication: for example, when to use online media and when to meet face to face.
- ✓ Classical music experiences can be extended in time by running activities that take place before, during, and after a concert or event. This builds momentum and anticipation, and it is a vehicle for maintaining relationships with audiences over longer time periods.
- ✓ After-the-event activities and actions should have high priority. Engaging audience members in the development process should be seen as an investment in a relationship. Quite often, unfortunately, this relationship ends when the concert ends. It is important to have follow-up strategies, such as evaluations or meetings to discuss what the next step is.

In the article "Weaving Audience Engagement: Classical Music, Design, and Democracy"<sup>27</sup> professor Erling Björkvinsson reveals some of the most reflective outcomes of the three year project. Many of

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<sup>27</sup> Topgaard, R. (ed.), 2015, *How the Lion Learned to Moonwalk*, Malmö University, <http://cmec.mah.se/how-the-lion-learned-to-moonwalk/>, <http://cmec.mah.se/weaving-audience-engagement/>

these recommendations reflect similar experiences from other initiatives like the theatre project “In Copenhagen I Belong”<sup>28</sup>.

### 3.3 Conferences:

In the last few years a great number of conferences are conducted with digitisation and culture as a main topic. In October 2014 the Nordic Conference “Arts and Audiences”<sup>29</sup> took place in Reykjavik, Iceland, under the headline “Digital at the Arts”. The conference presented a handful of European keynotes on the topic from a variety of aesthetic fields. The talks given confirmed the notion that digital solutions now enter all areas of the cultural DNA, from how arts institutions produce, communicate and interact, with whom they do it and, not least, how new artistic expressions occur. A similar trend ran through the previous two annual conferences at Creative and Cultural Skills in the UK<sup>30</sup>.

On the basis of the conferences and the process development in between, Creative and Cultural Skills has launched the online report:

- ***Building a Creative Nation***<sup>31</sup>

The publication touches on digital skills needs for the creative industries in the UK. In 2014 the Creative Industries Council set out an industry-led strategy in an attempt to future-proof the creative sector through a number of education initiatives. In particular, the report noted that there was a growing consensus on the need for individuals to have “a fusion of creative, digital, STEAM (Science, Technology, Engineering, Arts, and Mathematics) and business skills”. The report states that in the UK employment in the digital and science-related areas is currently growing at a higher rate than in other parts of the creative industries, thus meaning that in the future this cross-over will be important across occupational areas in those industries. A survey of Creative & Cultural Skills’ stakeholders identified how important these digital changes would be in the future: 69% of businesses surveyed felt that they were either fairly or very concerned with the need to adapt to new technology and incorporate new ways of working in the next 2 to 5 years. The report also stated that these digital skills challenges affect all of the sectors.

Prospects of new forms of broad civic participation in multi-stakeholder cultural governance prompted by new technologies have been debated in the Baku Conference – First Platform Exchange on Culture and Digitisation “Creating an enabling environment for digital culture and for empowering citizens” on the 4th-5<sup>th</sup> of July 2014 in Baku, Azerbaijan, organized by the Council of Europe<sup>32</sup>.

The Platform identified five main areas of concern for future work by the Council of Europe:

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<sup>28</sup> A project where digital solutions were adapted into content distribution and participation for unusual user groups: <http://hjemmeikbh.dk/om-projektet> (Info only in Danish)

<sup>29</sup> See [www.artsandaudiences.org](http://www.artsandaudiences.org) and the Arts and Audiences playlist at Youtube: [https://www.youtube.com/playlist?list=PLXyJyah9MOr9BnVflZHWdGhHoFOVzp4\\_Em](https://www.youtube.com/playlist?list=PLXyJyah9MOr9BnVflZHWdGhHoFOVzp4_Em).

<sup>30</sup> <http://ccskreatiills.org.uk>.

<sup>31</sup> [http://ccskills.org.uk/downloads/CCS\\_BUILDINGACREATIVENATION\\_WEB\\_SINGLES.pdf](http://ccskills.org.uk/downloads/CCS_BUILDINGACREATIVENATION_WEB_SINGLES.pdf).

<sup>32</sup> [http://www.coe.int/t/dg4/cultureheritage/culture/digitisation/baku\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/culture/digitisation/baku_en.asp).

1. Create awareness of the impact of digitisation on society and culture and the need to overcome the digital/pre-digital divide, underlining the role of culture in achieving this;
2. Scale-up and implement media and information literacy (MIL) inside and outside schools and in life-long learning;
3. Adapt the mission, mandate, mind-set and governance of cultural institutions to be able to exploit the offline and online dynamics;
4. Protect and promote the rights to access, create and distribute cultural content across multiple platforms;
5. Enhance information and monitoring of cultural policies and their implementation related to digitisation.

### **3.4 Contributions by the OMC**

From an overall European perspective the reports issued by the OMC (Open Method of Coordination) Working Group of EU Member States experts offer timely and useful overviews of policies at the national/regional level as well as best practice examples and recommendations that are relevant to the topic:

- ***Policy Handbook on Promotion of Creative Partnerships***<sup>33</sup>

This handbook focuses on the role and nature of creative partnerships, defined as “*partnerships between cultural institutions and other sectors (education, training, business, management, research, social sector, etc.)*”. Partnerships are strategic in terms of developing alliances between the traditional cultural domain and the ICT sector. In fact, the cultural sector offers a great and unexplored potential for partnerships as, for instance, in the area of culture where they can bridge the funding gap of public entities and provide interesting investment opportunities for the private sector but require environmentally and socially sound approaches that respect and benefit local communities. Of course, such partnerships require the development of national legal, institutional, policy and administrative enabling environments, and offer opportunities to develop capacities, transfer of knowledge and excellence, and foster entrepreneurship<sup>34</sup>.

- ***Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue***<sup>35</sup>

IT can promote access to culture, i.e. it plays a role also in the field of intercultural dialogue (diverse audiences). The report underlines the importance of virtual spaces as spaces for encounters: these spaces “*could facilitate and foster intercultural dialogue, as they offer open platforms for dialogue and create links between professional and the audience/communities, as well as among citizens and between citizens and communities. They also serve as useful educational tools for schools. Moreover, virtual spaces provide conditions for ‘self-made culture’ that can be efficiently displayed there*”.

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<sup>33</sup> OMC Working Group of EU Member States’ experts on Promotion of Creative Partnerships, *Policy Handbook on Promotion of Creative Partnerships*, March 2014, [http://ec.europa.eu/culture/library/reports/creative-partnerships\\_en.pdf](http://ec.europa.eu/culture/library/reports/creative-partnerships_en.pdf).

<sup>34</sup> UNESCO: <http://www.unesco.org/new/en/culture/themes/culture-and-development/hangzhou-congress/public-private-partnerships-in-culture-sector/>.

<sup>35</sup> OMC, *A report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue* (2014), [http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue\\_en.pdf](http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf).

The use of new technologies is considered a tool that may facilitate “a variety of programmes and help to open institutions to wider and more varied audiences”. Furthermore, in the recommendations it is clearly stated that “efforts to reach out to new audiences should primarily focus on children and the young. ...The use of new technologies ...may help to address and engage them”.

- ***Report on better access and wider participation in culture***<sup>36</sup>

The report underlines very strongly the role that ICT, new media and on-line services have in terms of widening access and participation in cultural activities since they offer key opportunities to boost participation at all levels. In fact, through the use of digitisation, access to information is dramatically boosted; the consumption of culture is easier and widespread; digital technologies and social media allow people to be creators of culture, to hybridise genres and to foster a new popular culture. Also, networked information can eliminate the boundaries between producers and consumers of culture.

Furthermore, the report underlines the fact that new technology can contribute not only to create new content but also facilitate wider dissemination of art news and products. Indeed, many cultural organisations make extensive use of a range of virtual and traditional media to communicate to new audiences: they see the potential of IT to provide a relatively low-cost method of communication and to reach a range of audiences.

Moreover, the networked economy propels the emergence of a new popular culture that is inhabited actively, particularly by young people. In this context, the networked information economy is a major new factor, in terms of the political economy of culture and its transformative impacts on the very notions of “access” and “participation”. The Internet has provided a plethora of knowledge and digital learning that can be used by both formal and informal educational institutions. Yet, participation and integration of web 2.0 technologies has yet to be adopted extensively by many cultural institutions to enable greater collaboration with an outside audience.

The present development in the field seems to be the next area that needs to be thoroughly examined: how digitisation influences not only the possibilities to attract new audiences but, rather, how these new audiences influence the institutions, their programming, staff composition etc. The report underlines that since in some countries, namely Norway, Denmark and the Netherlands, there is ongoing research on e.g. how digitisation influences the performing arts fields of theatre and dance, it shall be interesting to see where this research stands in relation to the strategies and innovation driven agendas of the cultural entrepreneurs and front-running institutions.

### **3.5 Analysis of relevant data**

#### *3.5.1 ICTs in Europe*

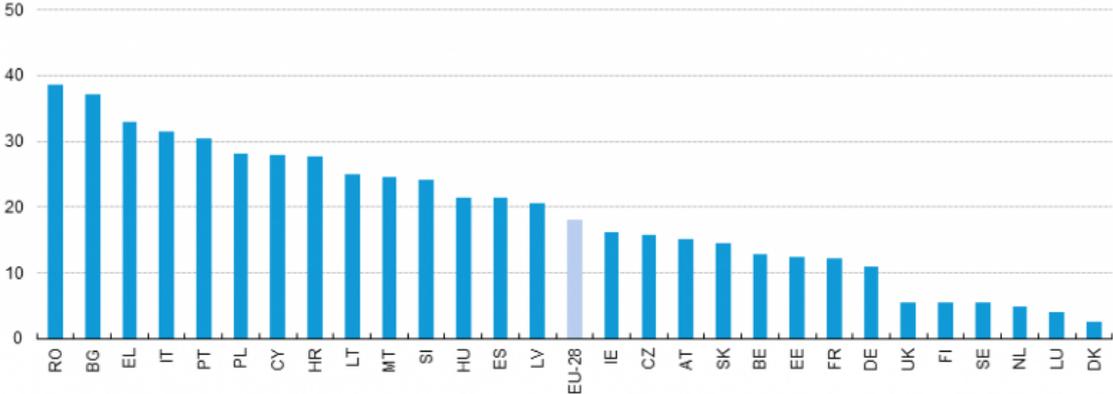
Since the role and extent of digitisation in the cultural field, and therefore of digital access to culture, largely depends on the general ICT development framework for each country it appears useful here to recall some of the basic figures regarding the use of ICT in Europe. In fact, data about the use of new

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<sup>36</sup> OMC, *A report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture* (2012), [http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture\\_en.pdf](http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf). This OMC group, convened under the Work Plan for Culture 2011-2014, did not specifically focus on the impact of the digital shift because this was not part of its remit.

technologies in European countries show quite a heterogeneous picture, mainly due to national policies related to investments in the sector (and mainly in ICT training and infrastructures).

**Fig. 2. Individuals who have never used the Internet (2014)**



Note: Romania, break in series in 2014 due to 2011 population census results.

Source: Eurostat  
 ([http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Individuals\\_who\\_have\\_never\\_used\\_the\\_internet,\\_2014\\_\(%25\\_of\\_individuals\).png](http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Individuals_who_have_never_used_the_internet,_2014_(%25_of_individuals).png))

In 2014, according to Eurostat data, the average percentage of Europeans who have never used the Internet was almost 20%; analysing national data, enormous differences emerge from the North of Europe – where this percentage is below 5% in almost all the countries analysed – and the Mediterranean area: more than 30% of the Italians have never used the Internet and the figure is quite similar in Portugal and Greece (fig. 2). In terms of broadband connections, Eurostat data shows that in 2014 the European average rate was 78% and also in this case there are differences between the North of Europe, where the average is close to 90%, and the South, where only 73% of Spanish households were connected to broadband, 65% in Greece, 63% in Portugal and 71% in Italy (table 1).

**Table 1. Households with access to the Internet by type of connection (% of all households)**  
**Household Internet connection type: broadband (2003-2014)**

	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
EU (28 countries)	:	:	:	:	42	48	57	61	67	72	76	78
EU (27 countries)	:	15	23	30	42	48	57	61	67	72	76	78
Euro area (changing composition)	:	:	23	30	43	49	57	64	67	72	76	79
Euro area (18 countries)	:	:	:	:	:	:	:	:	:	:	:	:
Euro area (17 countries)	:	:	:	:	:	:	:	:	:	:	:	:
Belgium	:	:	41	48	56	60	63	70	74	75	79	81
Bulgaria	:	4	:	10	15	21	26	26	40	51	54	56
Czech Republic	1	4	5	17	28	36	49	54	63	63	69	76
Denmark	25	36	51	63	70	74	76	80	84	85	87	85
Germany	9	18	23	34	50	55	65	75	78	82	85	87
Estonia	:	20	30	37	48	54	61	64	65	73	78	81
Ireland	1	3	7	13	31	43	54	58	65	65	67	80
Greece	1	0	1	4	7	22	33	41	45	51	55	65
Spain	:	15	21	28	38	44	50	56	61	65	69	73
France	:	:	:	30	49	57	63	66	70	77	78	77
Croatia	:	:	:	:	23	27	39	49	56	60	64	68
Italy	:	:	13	16	25	31	39	49	52	55	68	71
Cyprus	:	2	4	12	20	33	47	51	56	62	64	69
Latvia	:	5	14	23	32	40	50	53	59	67	70	73
Lithuania	2	4	12	19	34	43	50	54	56	60	64	65
Luxembourg	7	16	33	44	58	61	71	70	68	68	70	93
Hungary	:	6	11	22	33	42	51	52	61	68	71	74
Malta	:	:	23	41	44	55	63	69	75	77	79	80
Netherlands	20	31	54	66	74	74	77	80	83	84	87	95

Austria	10	16	23	33	46	54	58	64	72	77	80	79
Poland	:	8	16	22	30	38	51	57	61	67	69	71
Portugal	8	12	20	24	30	39	46	50	57	60	62	63
Romania	:	:	:	5	8	13	24	23	31	50	56	58
Slovenia	:	10	19	34	44	50	56	62	67	73	74	75
Slovakia	:	4	7	11	27	35	42	49	55	72	70	76
Finland	12	21	36	53	63	66	74	76	81	85	88	89
Sweden	:	:	40	51	67	71	79	83	86	87	:	87
United Kingdom	11	16	32	44	57	62	69	:	80	86	87	88
Iceland	:	45	63	72	76	83	87	87	92	93	95	93
Liechtenstein	:	:	:	:	:	:	:	:	:	:	:	:
Norway	23	30	41	57	67	73	78	83	80	86	88	88
Switzerland	11	:	:	:	:	:	:	:	:	:	:	86
Montenegro	:	:	:	:	:	:	:	:	:	:	:	:
Former Yugoslav Republic of Macedonia	:	:	:	1	:	23	34	37	:	58	:	:
Serbia	:	:	:	:	7	:	23	:	:	:	:	:
Turkey	:	0	2	:	17	22	26	34	:	43	46	:

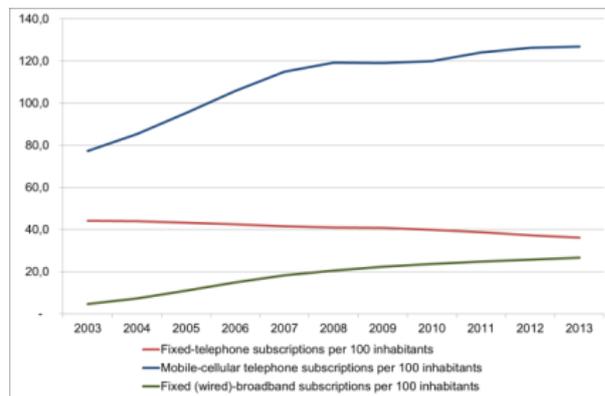
Source: Eurostat ([http://ec.europa.eu/eurostat/tgm/web/\\_download/Eurostat\\_Table\\_tin00073PDFDesc\\_10014d5f-34e2-4608-903b-e44b293cbd12.pdf](http://ec.europa.eu/eurostat/tgm/web/_download/Eurostat_Table_tin00073PDFDesc_10014d5f-34e2-4608-903b-e44b293cbd12.pdf))

Other interesting and relevant indicators with regard to the development of ICTs in Europe are the following<sup>37</sup>:

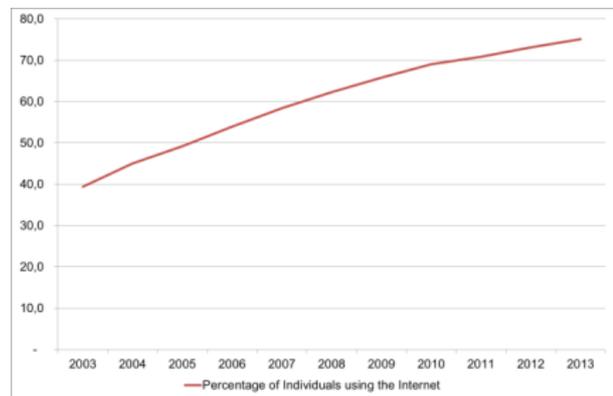
- ✓ the number of fixed telephone subscriptions per 100 inhabitants;
- ✓ the number of mobile subscriptions per 100 inhabitants;
- ✓ the number of fixed and wired subscriptions per 100 inhabitants and the percentage of individuals that use the Internet.

From 2003 to 2013 fixed telephone subscriptions decreased, in average, of an 8% while mobile subscriptions increased quite dramatically (49,4%). The broadband penetration reached a percentage of 26,8% in 2013, whereas it was 4,6% in 2003. The number of persons using the Internet reached an average of 75,2% in 2013, starting from 40% in 2003<sup>38</sup>.

**Figure 3. Fixed telephone, mobile and broadband subscriptions per 100 inhabitants (European average 2003-2013)**



**Figure 4. Percentage of Individuals using the Internet (European average 2003-2013)**



Source: Eurostat

Also, the rate of penetration of the Internet can be served as one of the indicators to set the main differences existing between European countries. To illustrate the situation, the following tables show the main indicators for each country (table 2) and the countries' position as regards the main indicators (table 3)<sup>39</sup>.

<sup>37</sup>Stumpo, G. & Manchin, R., The resilience of employment in the Culture and Creative Sectors (CCSs) during the crisis, EENC Report, February 2015, p. 19. Among the other indicators included in the report are: public expenditure in culture as related to general public expenditure; participation in cultural life; employment in the CCSs versus general employment; contribution of ICTs to GDP and employment in the ICTs versus general employment. The report is available at <http://www.eenc.info/wp-content/themes/kingsize/images/upload/EENC-resilienceemploymentCCSs-final20022015.pdf>.

<sup>38</sup> Ibid., p. 18.

<sup>39</sup> Ibid., p. 20.

**Table 2. Main indicators per country**

	Employment in CCSs	Employment in ICT	% of Public expenditure in Culture	Visits to cultural sites	% individuals using the Internet	GDP in ICT on total
Austria	1,57	2,00	3,1	39,2	63,6	2,31
Belgium	1,48	2,39	2,4	41,6	59,7	2,96
Bulgaria	1,30	1,78	3,9	12,2	27,1	4,21
Croatia	1,50	1,75	5,1	n/a	38,0	n/a
Cyprus	1,29	1,62	3,7	25,6	35,8	3,11
Czech Republic	1,70	2,10	7,8	44,0	47,9	3,70
Denmark	2,43	2,91	4,1	54,3	86,7	2,83
Estonia	2,77	1,96	7,8	34,4	63,5	3,58
Finland	2,36	2,99	3,2	59,8	79,7	3,15
France	1,73	1,83	4,1	44,3	46,9	3,23
Germany	2,01	1,63	2,8	59,1	72,2	2,49
Greece	1,19	1,52	1,9	14,8	32,3	3,13
Hungary	1,71	2,03	6,3	41,1	47,1	3,21
Ireland	1,54	3,62	3,4	35,5	54,8	4,29
Italy	1,20	1,89	2,2	24,5	38,0	2,99
Latvia	n/a	2,07	7,6	n/a	53,6	n/a
Lithuania	n/a	1,26	4,1	30,1	43,9	2,28
Luxembourg	1,21	2,85	6,8	51,4	72,5	-
Malta	1,20	2,96	3,8	14,4	40,4	4,44
Netherlands	1,80	2,35	5,5	49,7	83,7	3,26
Poland	1,30	1,62	4,3	31,3	44,6	2,32
Portugal	1,04	1,40	3,2	30,6	38,0	2,71
Romania	0,70	1,15	2,8		24,7	3,13
Slovakia	0,87	1,86	2,6	44,4	56,1	3,46
Slovenia	2,26	2,19	6,6	39,4	54,0	2,87
Spain	1,27	2,30	2,7	43,2	50,4	2,91
Sweden	2,30	2,97	3,2	58,3	87,8	3,52
United Kingdom	2,12	2,67	3,4	52,4	68,8	4,20

Source: *The resilience of employment in the Culture and Creative Sectors (CCSs) during the crisis*, EENC Report, February 2015

**Table 3. Country position for the main indicators**

Country	Employment in CCIs /Employment	Employment in ICT /Employment	Public Expenditure in Culture /General government expenditure	Participation	% of Individuals using the Internet	GDP in ICT on total	Average
Denmark	2	5	10	4	2	6	4,8
Finland	3	2	19	1	4	14	7,2
Sweden	4	3	18	3	1	19	8,0
Luxembourg	20	6	4	6	5	n/a	8,2
Netherlands	8	9	7	7	3	17	8,5
Slovenia	5	11	5	14	13	7	9,2
Latvia	n/a	13	3	n/a	14	n/a	10,0
Germany	7	22	23	2	6	4	10,7
United Kingdom	6	7	17	5	7	22	10,7
Estonia	1	16	2	17	9	20	10,8
Czech Republic	11	12	1	10	16	21	11,8
Austria	12	15	21	15	8	2	12,2
Hungary	10	14	6	13	17	15	12,5
Belgium	15	8	26	12	10	9	13,3
France	9	19	11	9	18	16	13,7
Ireland	13	1	16	16	12	24	13,7
Spain	19	10	24	11	15	8	14,5
Poland	16	23	9	18	19	3	14,7
Lithuania	n/a	27	12	20	20	1	16,0
Croatia	14	21	8	n/a	24	n/a	16,8
Slovakia	25	18	25	8	11	18	17,5
Malta	22	4	14	24	21	25	18,3
Cyprus	18	24	15	21	25	11	19,0
Portugal	24	26	20	19	22	5	19,3
Italy	21	17	27	22	23	10	20,0
Bulgaria	17	20	13	25	27	23	20,8
Greece	23	25	28	23	26	12	22,8
Romania	26	28	22	n/a	28	13	23,4

Source: *The resilience of employment in the Culture and Creative Sectors (CCSs) during the crisis*, EENC Report, February 2015

Of the 28 Member States analysed, the country where the Internet had the highest rate of penetration is Sweden (87,8%) and the one with the lowest was Romania (24,7%); 6 showed a penetration rate above 70% (most of the Central and Northern European Member States belonged to this group); 9 between 50% and 70% (Spain, UK and many Eastern European Member States belonged to this group); the others showed a penetration rate below 50% (Italy, France, Greece and Portugal, among them).

The following table (table 4) shows the Internet user growth in EU Member States in the decade 2000-2010 and, although it is based on data from 2011, it is very interesting in terms of emerging trends.

**Table 4. Internet user growth in Europe (2000 – 2010)**

Country	User Growth (2000-2010)
Albania	51 900.0%
Armenia	594.0%
Austria	192.6%
Azerbaijan	30 641.7%
Belgium	305.7%
Bulgaria	689.5%
Croatia	1 022.2%
Czech Republic	568.1%
Denmark	143.6%
Estonia	164.5%
Finland	132.5%
France	425.0%
Georgia	6 400.0%
Germany	171.3%
Greece	397.1%
Holy See	0.0%
Hungary	763.8%
Ireland	288.1%
Italy	127.5%
Latvia	902.3%
Liechtenstein	155.6%
Lithuania	834.9%
FYR of Macedonia	3 424.0%
Malta	501.5%
Moldova	5 080.0%
Monaco	228.6%
Netherlands	281.3%

Norway	101.4%
Poland	701.8%
Portugal	106.8%
Romania	873.3%
Russia	1 825.8%
San Marino	580.0%
Serbia	926.8%
Slovakia	525.2%
Slovenia	332.8%
Spain	440.0%
Sweden	107.5%
Switzerland	168.9%
Ukraine	7 550.0%
United Kingdom	234.0%

Source: own elaboration based on Internet World Stats 2010  
(<http://www.internetworldstats.com/europa2.htm#al>)

The table shows that in the last ten years Internet user growth has increased dramatically, especially in Eastern Europe. In some cases, there is a clear relationship between a dramatic increase in users' growth rate and public support in terms of development and support of ICT use (in Poland, for example, the State supports the development of widespread access to the Internet through very concrete measures, such as a reduced 7% VAT - instead of 22% - for Internet connections<sup>40</sup>; in other cases, the investments in the sector and the presence of excellent infrastructures determine this result<sup>41</sup>.

Although there is a clear increase in the use of ICT Europe-wide, it is important to underline that the widespread use of new technologies differs very much also according to the users' age: data show that in 2011 two thirds of Europeans aged 65-74 and half those aged 55-64 had never used the Internet, in stark contrast to younger people, who used it almost daily. The most common reasons seniors give for not using the Internet are lack of computer skills and access, the high cost of equipment and connection, and lack of interest<sup>42</sup>. This obviously has an impact also in terms of policies addressing the issue of youth cultural participation and consumption, as emerges from section 3.3.3 below.

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<sup>40</sup> *Compendium of Cultural Policies and Trends in Europe*, National Profile: Poland. Available at: <http://www.culturalpolicies.net/web/dac-policies.php>.

<sup>41</sup> Although the investigation of the reasons behind this phenomenon is beyond the scope of this report, it is important to underline that Eastern Europe has some of the fastest internet speeds in the world with the many areas around Ukraine, Romania and Russia consistently scoring among the top 10, 20 or 30 countries in terms of download speeds following real time speed tests by Net Index. Fast Internet speeds coupled with increasing internet penetration – due to public and private investments - has made Eastern Europe the target of Internet marketers eager to find out how to penetrate those countries previously hidden behind the Iron Curtain (<http://www.mvfglobal.com/eastern-europe>).

<sup>42</sup> [https://ec.europa.eu/digital-agenda/sites/digital-agenda/files/scoreboard\\_life\\_online.pdf](https://ec.europa.eu/digital-agenda/sites/digital-agenda/files/scoreboard_life_online.pdf).

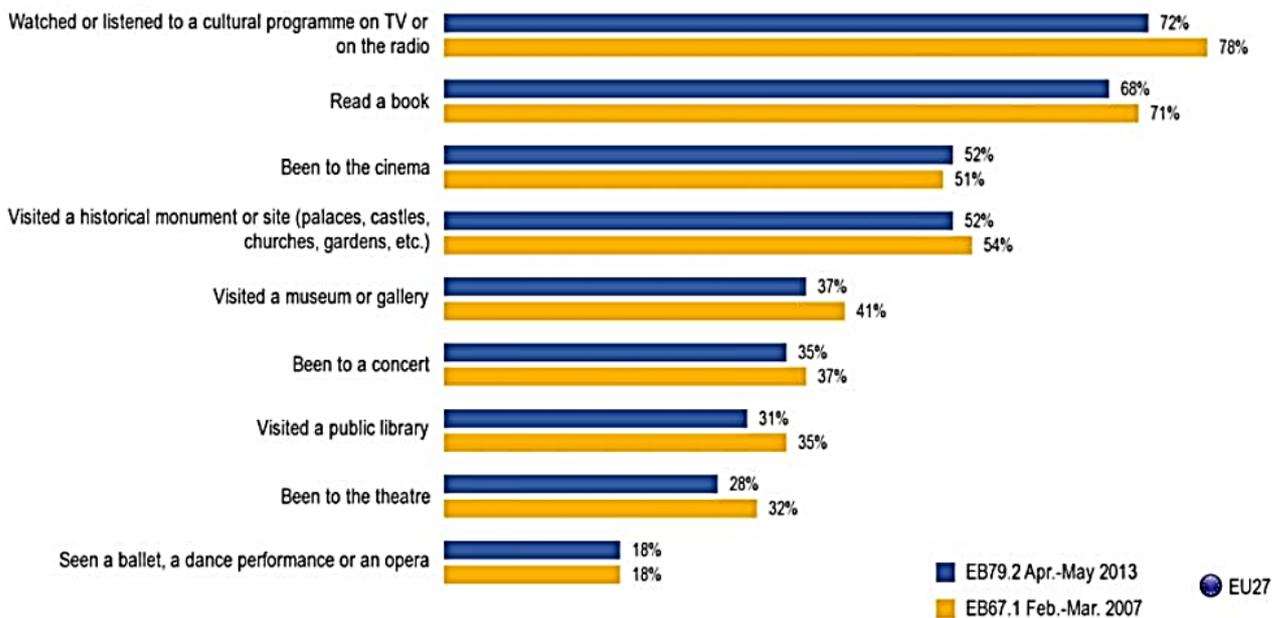
### 3.5.2 Access to and participation in culture in Europe

Before addressing specific cultural policies aiming at fostering cultural access and participation, it is important to present some data. In general terms, and on the basis of the latest Eurobarometer data on cultural access and participation (released Nov. 2013)<sup>43</sup>, it can be affirmed that cultural consumption rates diminished quite significantly from 2007 to 2013, with the only exception of cinema (see figure 5 below). This phenomenon is likely to be linked to the economic crisis although, overall, the percentages show that a major part of the EU population does not attend cultural events at all and/or visits cultural sites due to lack of interest and time (see figure 6).

**Figure 5. Participation of Europeans in cultural activities**

QB1. How many times in the last twelve months have you...?

Total 'At least once'

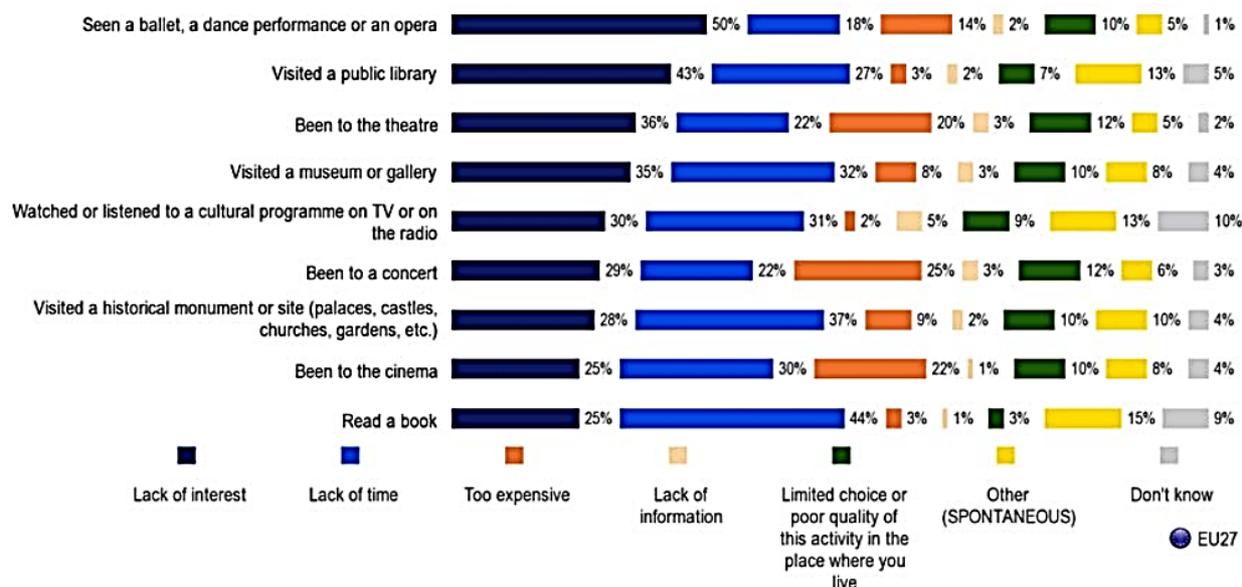


Source: Eurobarometer 2013

<sup>43</sup>[http://ec.europa.eu/public\\_opinion/archives/ebs/ebs\\_399\\_en.pdf](http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf).

**Figure 6. Barriers to accessing culture (2013)**

QB2. And for each of the following activities, please tell me why you haven't done it or haven't done it more often in the last 12 months?



Source: Eurobarometer 2013

An interesting perspective is the one offered by a gender analysis (see table 5 below). Indeed, in Europe cultural participation by women is, in general, lower than that of men and a few distinctive traits can be highlighted when the issue is considered in some detail. In fact, the rate of women that declare having practiced a cultural activity at least once in the last year is higher than that of men with regards to book reading and attendance to performances (theatre, ballet, dance and opera). However, the rate is lower when it comes to going to the cinema, visiting historical monuments and sites, museums and galleries and attending concerts. Amateurial practice, instead, is more frequent among women than men, especially as regards dancing, singing, painting, drawing, sculpting, modeling, etc.

**Table 5. Male and female involvement (2013)**

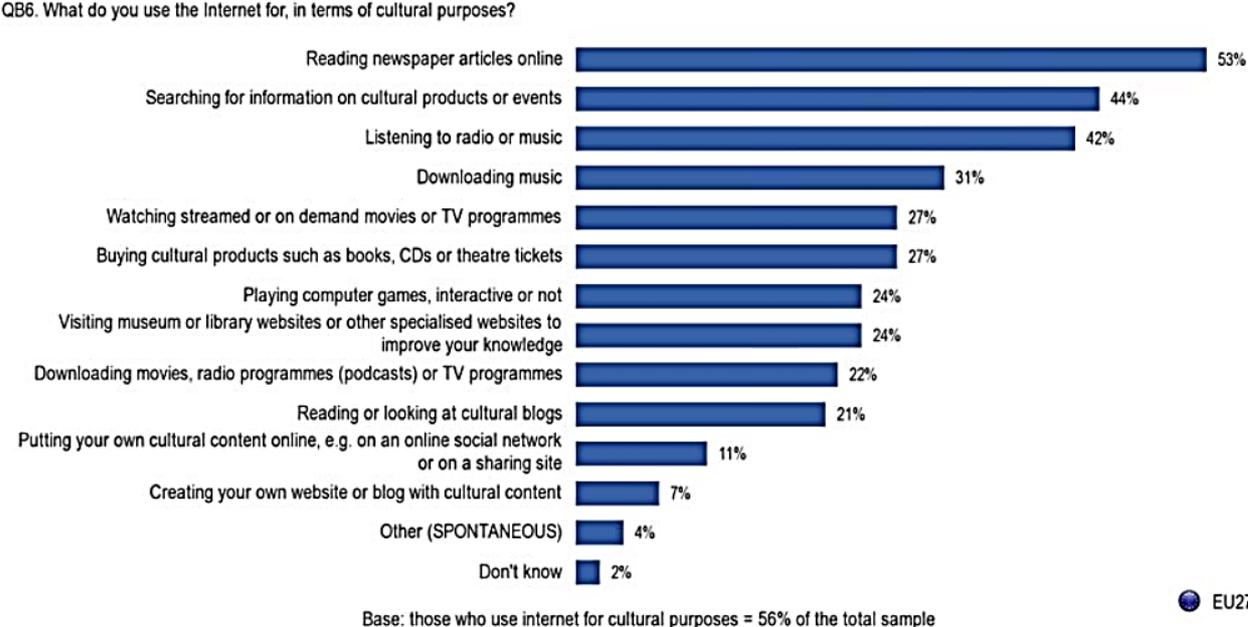
QB4 I am going to read out a list of cultural activities. Please tell me if, in the last 12 months, you have either on your own or as part of an organised group or classes... (ROTATION – MULTIPLE ANSWERS POSSIBLE)

	Danced	Made a film, done some photography	Sung	Done any other artistic activities like sculpture, painting, handicrafts or drawing	Played a musical instrument	Done creative computing such as designing websites or blogs, etc.	Written a poem, an essay, a novel, etc.	Acted on the stage or in a film	Other (SPONTANEOUS)	None (SPONTANEOUS)	Don't Know
EU27	13%	12%	11%	10%	8%	8%	5%	3%	2%	62%	1%
<b>Sex</b>											
Male	10%	12%	9%	7%	10%	9%	4%	2%	2%	64%	1%
Female	16%	12%	13%	13%	7%	6%	5%	3%	2%	61%	1%

Source: Eurobarometer

If, on the one hand, cultural participation is falling across the continent, on the other, more than half of the Europeans use the Internet for cultural purposes, with a third doing so at least once a week (see figure 7).

**Figure 7. Direct and indirect use of Internet (2013)**



In this case also (see tables 6 and 7)) the gender perspective is quite interesting: women use the Internet for cultural purposes a little less and in a slightly different way than men. They show less interest for reading the news or listening to music online and more for specialized websites, searching information on cultural events, purchasing cultural products (books, videos, tickets, etc.).

**Table 6. The use of Internet for cultural purposes (2013)**

QB5 How often do you use the Internet for cultural purposes like, for instance, searching for cultural information, buying cultural products or reading articles related to culture?

	Total 'At least once a week'	1 to 3 times a month	Less often	Never	No access to the Internet (SPONTANEOUS)	Total 'At least once a week'	Don't Know
EU27	30%	10%	16%	29%	14%	30%	1%
<b>Sex</b>							
Male	32%	10%	16%	28%	12%	32%	1%
Female	28%	10%	16%	29%	16%	28%	1%

Source: Eurobarometer 2013

**Table 7. Purposes in the use of Internet (2013)**

**QB6 What do you use the Internet for, in terms of cultural purposes?**

	Reading newspaper articles online	Searching for information on cultural products or events	Listening to radio or music	Downloading music	Watching streamed or on demand movies or TV programmes	Buying cultural products such as books, CDs or theatre tickets	Playing computer games, interactive or not
<b>EU27</b>	53%	44%	42%	31%	27%	27%	24%
 <b>Sex</b>							
<b>Male</b>	56%	42%	46%	35%	29%	25%	26%
<b>Female</b>	51%	46%	38%	27%	24%	28%	21%

Source: Eurobarometer 2013

A socio-demographic analysis of the results helps explain some of the behavioural patterns relating to participation in cultural activities: watching or listening to cultural programmes on TV or radio is the most widespread activity overall and most common among those aged 40 and over, with 42% of 40-54 year-olds and 44% of those aged 55 and over doing so more than 5 times in the last year, compared to 35% of 15- 24 year-olds. Education appears to be the strongest predictor of cultural participation: respondents who have studied beyond the age of 19 or who are still studying are also more likely to watch or listen to cultural programmes: 54% of those studying past the age of 19 did so more than 5 times in the last year (table 8).

**Table 8. Percentage of people watching or listening to a cultural programme on TV or on the radio (2013)**

QB1.8 How many times in the last 12 months have you...?

Watched or listened to a cultural programme on TV or on the radio						
	Not in the last 12 months	1-2 times	3-5 times	More than 5 times	Don't Know	Total 'At least once'
EU27	27%	16%	15%	41%	1%	72%
<b>Sex</b>						
Male	27%	16%	14%	42%	1%	72%
Female	28%	16%	15%	40%	1%	71%
<b>Age</b>						
15-24	27%	21%	16%	35%	1%	72%
25-39	28%	19%	13%	39%	1%	71%
40-54	26%	15%	16%	42%	1%	73%
55 +	28%	13%	14%	44%	1%	71%
<b>Education (End of)</b>						
15-	41%	15%	12%	31%	1%	58%
16-19	28%	17%	15%	39%	1%	71%
20+	16%	14%	15%	54%	1%	83%
Still studying	23%	22%	16%	38%	1%	76%
<b>Respondent occupation scale</b>						
Self-employed	24%	16%	16%	43%	1%	75%
Managers	13%	15%	18%	53%	1%	86%
Other white collars	26%	19%	15%	39%	1%	73%
Manual workers	30%	17%	13%	38%	2%	68%
House persons	41%	17%	12%	28%	2%	57%
Unemployed	31%	16%	13%	39%	1%	68%
Retired	28%	12%	14%	45%	1%	71%
Students	23%	22%	16%	38%	1%	76%

Source: Eurobarometer 2013

A similar pattern is revealed for those reading books, with 51% of respondents who had studied beyond the age of 19 and 48% of those still studying reading 5 or more books per year. Similarly, respondents who had stayed in education longer also visited museums and galleries more often: 12% of those who had studied beyond the age of 19 and 9% of those still studying had visited a museum or a gallery at least 5 times in the last year, compared with just 2% of those who left school aged 15 or younger and 4% of those who left aged 16-19 (table 9).

**Table 9. Percentage of people reading books (2013)**

QB1.9 How many times in the last 12 months have you...?

	Read a book					Total 'At least once'
	Not in the last 12 months	1-2 times	3-5 times	More than 5 times	Don't Know	
EU27	32%	19%	12%	37%	-	68%
<b>Sex</b>						
Male	36%	20%	13%	31%	-	64%
Female	28%	18%	12%	42%	-	72%
<b>Education (End of)</b>						
15-	55%	15%	6%	23%	1%	44%
16-19	35%	21%	13%	31%	-	65%
20+	17%	17%	15%	51%	-	83%
Still studying	13%	21%	18%	48%	-	87%
<b>Respondent occupation scale</b>						
Self-employed	28%	20%	14%	37%	1%	71%
Managers	10%	16%	15%	59%	-	90%
Other white collars	25%	24%	17%	34%	-	75%
Manual workers	38%	22%	12%	28%	-	62%
House persons	46%	18%	9%	26%	1%	53%
Unemployed	41%	21%	11%	26%	1%	58%
Retired	39%	14%	9%	38%	-	61%
Students	13%	21%	18%	48%	-	87%

Source: Eurobarometer 2013

The youngest respondents were also most likely to have been to a concert at least once in the last year (51%), while those aged 55 and over were least likely to have done so (24%). Indeed, the youngest respondents will have gone to a range of concerts including classical, folk, pop and rock. Respondents who had studied beyond the age of 19 and those still studying were the most likely to have been to a concert at least once in the last year, with 57% of those still studying and 49% of those who had studied beyond 19 having done so (table 10).

**Table 10. Percentage of people attending concerts (2013)**

QB1.4 How many times in the last 12 months have you...?

	Been to a concert					Total 'At least once'
	Not in the last 12 months	1-2 times	3-5 times	More than 5 times	Don't know	
EU27	65%	24%	7%	4%	-	35%
<b>Sex</b>						
Male	63%	24%	8%	5%	-	37%
Female	66%	23%	7%	3%	1%	33%
<b>Age</b>						
15-24	49%	33%	12%	6%	-	51%
25-39	60%	28%	8%	4%	-	40%
40-54	65%	25%	6%	4%	-	35%
55 +	75%	16%	5%	3%	1%	24%
<b>Education (End of)</b>						
15-	85%	11%	2%	1%	1%	14%
16-19	69%	22%	6%	3%	-	31%
20+	51%	31%	11%	7%	-	49%
Still studying	43%	35%	14%	8%	-	57%
<b>Difficulties paying bills</b>						
Most of the time	77%	15%	4%	3%	1%	22%
From time to time	70%	21%	6%	3%	-	30%
Almost never	60%	27%	8%	5%	-	40%
<b>Self-positioning on the social staircase</b>						
Low (1-4)	75%	17%	5%	2%	1%	24%
Medium (5-6)	65%	24%	7%	4%	-	35%
High (7-10)	52%	31%	11%	6%	-	48%

Source: Eurobarometer 2013

Similarly, respondents who had stayed in education longer also visited museums and galleries more often: 12% of those who had remained in education beyond the age of 19 and 9% of those still studying had visited a museum or a gallery at least 5 times in the last year, compared with just 2% of those who left school aged 15 or younger and 4% of those who left aged 16-19 (table 11).

**Table 11. Percentage of people visiting museums and galleries (2013)**

QB1.7 How many times in the last 12 months have you...?

	Visited a museum or gallery					Total 'At least once'
	Not in the last 12 months	1-2 times	3-5 times	More than 5 times	Don't Know	
EU27	62%	23%	8%	6%	1%	37%
 Sex						
Male	61%	23%	8%	7%	1%	38%
Female	63%	24%	7%	6%	-	37%
 Education (End of)						
15-	83%	12%	2%	2%	1%	16%
16-19	68%	22%	6%	4%	-	32%
20+	43%	31%	14%	12%	-	57%
Still studying	45%	35%	11%	9%	-	55%

Source: Eurobarometer 2013

### 3.6 National and regional policies

In order to fully embrace and highlight the complexity of the issue addressed by the present mapping, it is important to acknowledge that digitisation is a transversal phenomenon which cross-cuts not only specific cultural policies addressed to support ICT development in the cultural domain but also policies addressed to support cultural access and participation in a broader sense, as well as policies aiming at fostering cultural consumption by young people.

Therefore, policies related to these three issues have been taken into consideration and are analysed herewith.

#### 3.6.1 Specific cultural policies supporting ICT development in the cultural domain

With regard to specific cultural policies addressed to support ICT development in the cultural domain, the *Compendium of Cultural Policies and Trends in Europe*<sup>44</sup> has recently added to the national profiles a section dedicated to the issue "Digitisation and Culture"<sup>45</sup> and from the analysis of the national profiles differences emerge quite clearly. Nevertheless, it is also possible to identify some transversal issues related to the use of new technologies within the cultural domain:

1. The digitisation of cultural content has seen remarkable progress in the last years, thanks to the support of European, national and regional or local public funds, especially in the domain of heritage (e.g. digital libraries, museums collections, the restoration of films, etc.). Notwithstanding this, digitisation of Europe's cultural collections is still at an early stage, due to funding, organisational and/or legal hurdles. According to the national profiles in the *Compendium*, the main

<sup>44</sup><http://ec.europa.eu/eurostat/tgm/table.do?tab=table&language=en&pcode=tin00073>.

<sup>45</sup><http://www.culturalpolicies.net/web/digitisation-and-culture.php>.

goals of the digitisation of cultural content are, on the one hand, to protect heritage and, on the other, to guarantee access to wider parts of the population. In some cases, national reports highlight a limited view on the potential of digital media platforms, as a clear distinction is made between the “authentic here-and-now experience” and “the cultural institutions’ potential of using digital media to establish contacts with its users”<sup>46</sup>. In the arts and literature, the creation, reproduction and distribution of new works by digital means and the re-mastering of older ones has also turned into a reality, however prompted more by private market forces.

2. According to what is emphasized in the national reports, “digital culture” encompasses the socio-cultural dimensions of the technologies, content and interactive processes of the Internet and mobile, wireless and converged media. Some new forms of art and entertainment based on digital technologies have emerged, which are now part of the mainstream (a computer game museum opened in Berlin in 2011).
3. There is a lively debate in many EU Member States regarding the prospects of new forms of broad civic participation in multi-stakeholder cultural governance prompted by new technologies. These concerns have been explicitly mentioned in public occasions: the conclusions drawn are that while such concerns remain on different agendas, the above-mentioned developments suggest a cautious approach, focusing on individual preferences and voluntary contributions as well as on – often generation-specific – socio-cultural movements and artistic initiatives<sup>47</sup>.
4. Finally, a number of policy-related issues have come into the picture, including, but not limited to:
  - “net neutrality” regulations with their implications for democracy, freedom of expression and equity of access;
  - educational policies fostering new media and information literacy;
  - protection of intellectual property/copyright.

To illustrate the above, a few examples are highlighted herewith:

- ✓ A very interesting case in terms of policies involving not a single country but a region is the Nordic Culture Fund, which - under the heading DIGITAL 2015–2016, Nordic Cultural Event of the Year - has earmarked DKK 3 million for new digital art and culture in the Nordic Region<sup>48</sup>, emphasizing both digital creativity and interaction with users / audiences<sup>49</sup>.

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<sup>46</sup> *Compendium of Cultural Policies and Trends in Europe*, National Profile: Denmark. Available at: <http://www.culturalpolicies.net/web/dac-policies.php>.

<sup>47</sup> For example, in the final statement of the Ministerial Conference in Moscow (2013) and in the Baku Conference – First Platform Exchange on Culture and Digitisation “Creating an enabling environment for digital culture and for empowering citizens” 4-5 July 2014, Baku, Azerbaijan.

<sup>48</sup> Twenty-one projects were considered. The one chosen will be selected for the way in which it develops art, culture and technology in a Nordic context (<http://www.nordiskkulturfond.org/en/millions-digital-art>).

<sup>49</sup> See footnote 4, above.

- ✓ In some Member States funding schemes to support the development, production and transmission of innovative and experimental works in the field of multimedia and digital artistic creation have been implemented:

In France the Ministry of Culture launched in 2007 a series of "digital work schemes" (*chantiers numériques*):

- revision of the Internet portal Culture.fr;
- cinema and broadcasting: developing new tools of distribution and transmission;
- 3D and digital technology for heritage;
- online visits of the museums;
- books and digital technology;
- history and archives;
- digital promotion of musical heritage;
- digital promotion of linguistic heritage;
- recognise a new cultural industry: the video game;
- creating footbridges between the diverse forms of art; and
- study of cultural digital practices and participation.

At the operational level, since 2002 there is a specific financing system to support the development, production and transmission of innovative or experimental works in the field of the multimedia and digital artistic creation: the DICRéAM, *Dispositif pour la Création Artistique Multimédia* (system for multimedia artistic creation). This fund is co-managed by the Centre National du Cinéma - CNC, departments of the Ministry and the National Centre of Books and Literature. Since 2007 the CNC also has a special fund for new media projects, which supports innovative broadcasting and audiovisual works that integrate the specificities of the Internet and/or the mobile screens in their artistic approach and their transmission<sup>50</sup>.

In Norway strategies to promote the implementation of new technologies in the field of art and cultural policy range from the general policies of utilising the potential of information technologies in public administration to specific support schemes for artistic work. From 1998-2000, Arts Council Norway had an experimental scheme giving support to artistic projects implementing new technologies. Since 2001, funding for the same purpose is allocated through the ordinary support schemes for theatre/dance and visual arts of the Arts Council<sup>51</sup>.

### 3.6.2 Policies aiming at fostering cultural access and participation

*"Access to culture remains a highly topical issue across Europe. Available data on cultural participation shows that a significant part of the population still does not participate in mainstream*

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<sup>50</sup> *Compendium of Cultural Policies and Trends in Europe*, National Profile: France. Available at: <http://www.culturalpolicies.net/web/dac-policies.php>.

<sup>51</sup> *Compendium of Cultural Policies and Trends in Europe*, National Profile: Norway. Available at: <http://www.culturalpolicies.net/web/dac-policies.php>.

*cultural activities, with people in more deprived circumstances (with regards to their income and education level) participating much less than people with higher education profiles and higher incomes. Cultural participation is recognized as a human right and an important building block for personal development, creativity and well-being. However, the cultural provision offered by institutions receiving public funding often benefits only a reduced segment of the population. This may require the identification of strategies to increase participation, in order to guarantee equity and efficiency in the use of resources*<sup>52</sup>.

Efforts on the part of public authorities and cultural institutions to promote access to culture originate from philosophical perspectives which are different and complementary at the same time: on the one hand, public agencies should be committed to the redistribution of public resources with a view to catering for as wide a segment of the population as possible; on the other, cultural institutions should reach out to new audiences in order to prove themselves socially responsible as well as to secure sustainability.

There is also another issue, closely connected with the notion of culture as an agent of social transformation, which demands careful consideration, i.e. the right of all individuals to take part in the cultural life of the community as a question of equal opportunities; in other words, the idea of culture as a facilitator of social inclusion and the notion of cultural participation as a means to remove barriers and divides and as a key competence for creativity.

Wider participation in cultural life is, indeed, a major concern of national cultural policies in different countries around the world. Cultural participation is associated with a more active lifestyle and countries with lower rates of cultural participation have also lower levels of social cohesion. It has been said that without access to culture and participation in cultural life people do not have the same possibilities to develop the social and cultural connections that are important to maintain a satisfactory coexistence in conditions of equality: participation in cultural life equals full enjoyment of what it means to be a human being and exclusion means dropping out of the community and from the full sense of being human. When people do not have access to cultural life they might not be able to have the same sense of citizenship and may not have such a strong sense of commitment towards the community / society<sup>53</sup>.

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<sup>52</sup> OMC report *Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture* (<http://ec.europa.eu/culture/our-policy-development/documents/omc-access-to-culture.pdf>).

<sup>53</sup> Interarts, *Access of young people to culture*, Final Report EACEA/2008/01 (OJ 2008/S 91-122802), p. 50. On the issue of cultural access and participation as means of social inclusion and as a tool to foster social cohesion see Morrone A., De Mauro T., (2008), "Livelli di partecipazione alla vita della cultura in Italia." Mondo Digitale, Roma; European Commission, Community Action Programme on Social Exclusion, *The role of culture in preventing and reducing poverty and social exclusion*, 2005, [http://ec.europa.eu/employment\\_social/social\\_inclusion/docs/studyculture\\_leaflet\\_en.pdf](http://ec.europa.eu/employment_social/social_inclusion/docs/studyculture_leaflet_en.pdf); DCMS-Department of Culture, Media and Sport, 2002, *Count me In, The Dimensions of Social Inclusion through Culture & Sport*, [http://repository-intralibrary.leedsmet.ac.uk/open\\_virtual\\_file\\_path/i1955n172746t%20Count%20Me%20In\\_The%20Dimensions%20of%20Social%20Inclusion%20through%20Culture,%20Media%20and%20Sport.pdf](http://repository-intralibrary.leedsmet.ac.uk/open_virtual_file_path/i1955n172746t%20Count%20Me%20In_The%20Dimensions%20of%20Social%20Inclusion%20through%20Culture,%20Media%20and%20Sport.pdf); F. Matarasso, 2010, *Full, free and equal: The social impact of participation in the arts*, London, Comedia <http://www.demandingconversations.org.uk/wp-content/uploads/2010/08/Full-free-and-equal-Matarasso.pdf>.

The 2009 UNESCO Framework for Cultural Statistics (FCS) defines cultural participation as including “*cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal and for-fee events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book. Moreover, cultural participation covers both active and passive behaviour. It includes the person who is listening to a concert and the person who practices music. The purpose of cultural participation surveys should be to assess overall participation levels, even though it may be difficult to distinguish active from passive behaviour. For example, in some festivals, individuals may be performers at one point (active, creating and inspiring others) and be the audience at other times (passive or seeking inspiration). Cultural participation does not concern activities carried out for employment purposes; for example, cultural participation would include visitors to a museum but not the paid guide*”<sup>54</sup>.

The definition of cultural practices is based on the recognition of three categories of practices<sup>55</sup>:

1. “Home-based” refers to the amount of time spent watching TV, listening to the radio, watching and listening to recorded sound and images, reading and using the computer and the Internet.
2. “Going out” includes visits to cultural venues such as cinema, theatre, concerts, museums, monuments and heritage sites.
3. “Identity building” covers amateur cultural practices, membership of cultural associations, popular culture, ethnic culture, and community practices and youth culture.

Regional and local cultural policy is also becoming an increasingly important area of public policy-making that governs activities related to the arts and culture. Generally, this policy domain is being understood as fostering processes, legal action and institutions which promote cultural diversity and accessibility, as well as enhancing and supporting artistic, ethnic, sociolinguistic, literary and other expressions or heritage in a specific territory. More recently, issues of “cultural autonomy” and “cultural branding” or relating to the promotion of socio-economic development of a city or region via highlighting cultural institutions or traditions and artistic events have gained attention among experts and policy makers.

Regional and local cultural policies can also be seen as strategies or instruments that aim at empowering people to develop their creative talents and civic conscience, thus helping to turn the ideal of democratic societies into reality. Emerged from historical experience and political reforms over the last centuries, this concept implies “open” systems of local or regional governance in which there are realistic chances for the people, whether as a majority or a minority, to access decision-making processes and to improve their wellbeing, both as individuals and as members of a community.

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<sup>54</sup> UNESCO 2009, *Towards a UNESCO culture and development indicators suite Working document Dimension n° 6: Social dimensions of culture for development*, [http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/creativity/pdf/culture\\_and\\_development\\_indicators/Dimension%206%20Social.pdf](http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/creativity/pdf/culture_and_development_indicators/Dimension%206%20Social.pdf).

<sup>55</sup> Interarts, *op. cit.*

The Nordic Culture Fund represents a best practice in terms of national/regional policies addressed to support cultural access and participation in a broad sense. The Culture and Art Programme has been granting support since 2007 and has contributed to high quality cultural and artistic projects. Indeed, the results of these projects are positive for the grant recipients as well as for the public. At the end of 2014, the programme administration at Nordic Culture Point sent a questionnaire to grant recipients. As regards the Culture and Art Programme, the questionnaire was sent to the 461 recipients (all those that had reported for their support in 2009-2014). The questionnaire was answered by 135 grant recipients (29 %) <sup>56</sup>.

The questions were formed on the basis of the goals formulated for the Nordic Cultural Co-operation and the Culture and Art Programme as well as the Nordic-Baltic Mobility Programme. 95 % of all respondents answered that the project that received the grant had contributed to development and new ways of thinking within the working group's field of operation. The results also show that the programme has been efficient in creating collaboration with new partners for the grant recipients. The programme is very successful in creating artistic (85 %), cooperative and communicative synergy effects (79 %). New collaboration has emerged on both Nordic (86%) and international level (55 %) as well as on national and local levels.

### 3.6.3 Policies to support young people's cultural consumption <sup>57</sup>

Digital culture has grown in accessibility at a rapid rate in the last years: the now widespread availability of broadband technology, and reduced participation costs, means that accessibility is currently frequently home-located. Numerous cultural products and activities have their origin in digital technologies and cyber-culture, offered mainly by the private sector (communication companies), but adopted and adapted by young people themselves through social networks. These activities and products include <sup>58</sup>:

- *Chat Culture*: includes Internet access, email, chatting rooms, downloading, Internet countercultures, etc. In short, alternative speedy near-real time channels of communication, enabling young people to converse one-to-one or one-to-many, replace the need for face-to-face communication or slow surface mail.
- *Blog Culture*: includes writing, reading and communicating through web-blogs, which are analogous to on-line diaries and have implications for the presentation of self and public/ private divides.
- *Mobile Culture*: mobile phone usage has become widespread over the past decade. Its near-

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<sup>56</sup> <http://www.kulturkontaktnord.org/lang-en/nordic-culture-point/news/20-nyheter-om-programmene/1872-stottemodtagere-giver-kultur-og-kunstprogrammet-hoje-karakterer>.

<sup>57</sup> Consumption is defined as part of the broader concept of cultural participation (See the UNESCO Framework for Cultural Statistics (FCS) definition of cultural participation at p. 43.

<sup>58</sup> Interarts, *op. cit.*, p.147.

universal penetration throughout Europe's adult population means that it has evolved from a luxury item to an essential everyday tool and mobile phone functions are now very diverse are not limited to making and receiving telephone calls. "Mobile culture" thus includes a diverse range of activities conducted via cell-phones, photolog activities, SMS (text) messages, ring-tone preferences, etc. In many countries, such as in the case of the Nordic countries, smartphones completely dominate the market and it has become practically impossible to buy a "traditional" mobile phone. Smartphone apps are used for diverse activities such as buying train tickets, mobile pay systems, wifi based phone communication alternatives, etc.

- *E-culture*: includes the active participation in net-art and e-learning.
- *Gaming Culture*: includes the use of videogames, consoles, digital games clubs, etc. Again it raises some interesting questions relating to youth culture(s) played out in real versus virtual spaces.
- *Social Networking*: includes interactive web-based communications platforms such as Facebook, Youtube, Twitter, etc.

As already mentioned in previous sections of this report, the digital culture is usually dominated by young people (teenagers or young adults) to the extent that some worry there is now something of a technological generation gap.

But how is young people's cultural consumption supported by European and national or local policies? Obviously, the development of the ICT sector is in itself a means to foster and support youth cultural consumption, considering the massive use of ICT among the youngsters also for cultural purposes.

Allthroughout Europe there are concrete examples of virtual communities linking with cultural policy related practices – as a learning environment and/or as a platform for artistic expressions of young people. Some inspiring examples include<sup>59</sup>:

- *Netari*<sup>60</sup> in Finland highlights that a unique entry point to work done with and by young people should be placed in the spheres where the young spend their time. The aim of the *Netari* project is to develop youth work done over the Internet and to create a coherent work model and working culture for an Internet-based youth work. As the target is to find out suitable interactive methods to contact young people on the Internet, the online youth workers search young people in the environments which are popular for them. *Netari* online youth work is performed in two network highly frequented environments, Habbo and IRC-Galleria. The *Netari* online facility works in both environments, making it possible for young people to have real-time conversations with other

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<sup>59</sup> Interarts, *op. cit.*, p. 159. In Finland as in the rest of the Nordic countries the creative and cultural sector is among the top three sectors. In Denmark it is number two. By adapting and feeding into the very DNA of young behaviour the *Netari* project creates possible ways into the sector for young Finns.

<sup>60</sup> <http://www.pelastakalaset.fi/nuorisotoiminta/tekemista-ja-tukea-verkossa/netari/>.

youngsters and with trained youth work professionals. These youth work facilities are open seven days a week from 17/18 to 21 hours. *Netari* does not mean only online interaction between a professional youth worker and young people. In addition to virtual contacts, *Netari* organizes real world get-togethers for the youths who use the facility and a national *Netari* camp once a year. *Netari* applies diverse forms of education and learning – both non-formal peer learning and more formal cross-generational learning, where both young people and online youth workers continuously learn new ways of working, communicating, acting and expressing themselves in the electronic environment. *Netari* is an example of the fact that new technologies with their transnational dynamics are multiplying both young people's cultural communication spaces and possibilities for youth cultural creation, demanding us to update our skills and blur traditional generational roles of socialization and learning. In fact, the growth in new technologies has created a world market for cultural products and services that operates independently of national political boundaries: the shift from a production-based economy to a service - and information-based economy needs people with much more holistic skills than the formal learning environments are currently preparing: technological changes encourage us to update the very definitions of the arts and cultural engagement, not least through interaction with media and popular culture<sup>61</sup>.

- *Ungeslaboratorier for kunst*<sup>62</sup> – young people art labs – in Denmark invites young people to visit museums through an interactive art portal where young people can experience and enjoy art on their own terms. This experience enables young people to take an active role in creating contents and being in contact with specialists. It is an inspiring example of allowing art to be attractive for young people as it is an online tool, which is in constant transformation.
- The multimedia tool *Treasure Quest*, consisting of an interactive CD and website, was produced within the framework of the two-year project “Encouraging the Use of the New Methodology in the Teaching, Preservation and Promotion of Cultural and Environmental Heritage”, funded by British Council Bulgaria through the British Council Cultural and Environmental Heritage Fund for South East Europe. The project's target audience is mostly children and young people who live in South East Europe. The multimedia content, available in Bulgarian and in English, is attractive and user-friendly and invites young learners to be active participants in an informative game-play. Its objective is to raise their awareness of, and sensitivity to, cultural heritage in general, with particular emphasis on the South East Region's unique cultural heritage and thereby foster a sense of regional identity and shared responsibility and respect for the values of other nations, ethnic communities and religions. *Treasure Quest* reflects great significance of new technologies, in particular virtual arenas, for young people's daily life and their cultural engagement<sup>63</sup>.

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<sup>61</sup> Interarts, *op. cit.*, p. 159-160.

<sup>62</sup> <http://www.ulk.dk/>.

<sup>63</sup> <http://otkrivam.com/?p=2&l=2>.

- *StrangerFestival*<sup>64</sup> – an art and media initiative in the Netherlands with the explicit aim to create a proactive space where the roles of young audience, producer and consumer are intertwined – in collaboration with both friends and strangers. The festival is a transnational media and art initiative, which combines a variety of activities, from artist-led video workshops accomplished with disadvantaged young people to an open competition for youngsters. The festival is an initiative of the European Cultural Foundation, an independent NGO-based cultural institution in the Netherlands. StrangerFestival implies a dynamic structure of networking with media, project and website partners – in collaboration with young individuals and diverse youth groups, media houses, art centres, research communities, civic actors, municipal authorities, artists... Through this open-minded approach to partnership – where partnership regards content, exposure and funding – the festival has succeeded in broadening the bridges between artistic and social work, or between online and IRL-creativity.
- *EUROCITIES*: is a network of major European cities whose members are their elected local and municipal governments. It was founded in 1986 by the mayors of six large cities: Barcelona, Birmingham, Frankfurt, Lyon, Milan and Rotterdam. Today, it brings together the local governments of over 130 of Europe's largest cities and 40 partner cities, with responsibility over 130 million citizens across 35 countries. Through six thematic forums, a wide range of working groups, projects, activities and events, it offers its members a platform for sharing knowledge and exchanging ideas, reinforcing the important role that local government should play in a multilevel governance structure. EUROCITIES presents itself as a network of inclusive, diverse and creative cities, drivers of sustainable growth, addressing particularly the needs of young population. Its Annual Report states that: "*Culture has the power to improve social cohesion and tolerance in our cities.*"<sup>65</sup>. Furthermore, the Report states that "*finding innovative solutions for major urban challenges requires new approaches, using smart ICT, energy and traffic management*". EUROCITIES just published the report "*Closing the digital gap*", based on the Bordeaux meeting<sup>66</sup>. Over 15 representatives of large European cities attended the meeting exploring city initiatives to close the digital gap. Linking ICT with social issues stems from the fact that vulnerable people may find themselves even more excluded if they are unable to use ICT tools to apply for benefits, housing, training and jobs. Programmes to combat poverty and social exclusion will increasingly need to take into account the digital divide. Addressing digital exclusion requires a holistic approach. Those who are at risk are already vulnerable and a range of issues has to be taken into consideration. The report concludes that city administrations are strategically well-placed to develop e-inclusion projects that address specific needs, especially since combating digital exclusion often requires tackling a range of different, interconnected challenges. Furthermore, combating digital exclusion is complex and requires innovative approaches: the specific strength of local administration lies in its ability to build and promote broad and innovative

<sup>64</sup> <http://en.wikipedia.org/wiki/Strangerfestival>.

<sup>65</sup> [http://nws.eurocities.eu/MediaShell/media/EUROCITIES%20annual%20report2014-2015\\_final.pdf](http://nws.eurocities.eu/MediaShell/media/EUROCITIES%20annual%20report2014-2015_final.pdf), p.12.

<sup>66</sup> <http://www.eurocities.eu/eurocities/publications/Closing-the-digital-gap-study-visit-on-e-inclusion-WSPO-9UACZL>

partnerships to match the expertise of various stakeholders with the different issues that need to be addressed. Finally, the Report states that a range of different elements are needed to combat digital exclusion, including know-how, infrastructure, hardware, software, staff and financial means, strategy and political will. City administrations cannot combat digital exclusion alone. The EU and national governments can help when setting strategies and allocating funding, by recognising the urban dimension of the challenge and the pivotal role of the city administration in tackling digital exclusion<sup>67</sup>.

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<sup>67</sup> <http://www.eurocities.eu/eurocities/publications/Closing-the-digital-gap-study-visit-on-e-inclusion-WSPO-9UACZL>

#### 4. Examples of practices

The examples of practices presented in this mapping have been selected according to the following criteria:

1. Sectoral distribution: examples presented belong to the domain of heritage (museums and libraries), performing arts (theatres, festivals), platforms, music, fine arts, media and cross-sectorial initiatives.
2. Geographical distribution: the examples presented come from a wide range of EU countries.
3. Overall quality

For each example information about the following is provided:

- sector;
- title of the project/activity;
- date(s)<sup>68</sup>;
- country/ies of implementation;
- institution/s involved;
- funding sources;
- overall cost;
- objectives;
- outcomes;
- types of audiences
- documentation/references;
- key-words.

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<sup>68</sup> Some of the examples have been already completed; others are underway. The choice to include both typologies responds to the fact that the examples have been chosen to illustrate the situation, notwithstanding the period of implementation.

SECTOR	HERITAGE/MUSEUMS
TITLE	DIAMOND-Dialoguing Museums for a New Cultural Democracy
DATE	2012-2014
COUNTRY/IES	Italy, Spain, Romania
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Civic Museum of Zoology of Rome (IT)</li> <li>✓ Natural Sciences Museum of Valencia (ES)</li> <li>✓ National Museum of Natural History “Grigore Antipa” of Bucharest (RO)</li> <li>✓ Museum Complex of Natural History “Ion Borcea” of Bacau (RO)</li> <li>✓ Ecom-European Centre for Cultural Organisation and Management (IT)</li> <li>✓ Melting Pro (IT)</li> </ul>
FUNDING	<ul style="list-style-type: none"> <li>✓ EU Lifelong Learning Programme 2007-2013 (75%)</li> <li>✓ Partners’ co-funding (25%)</li> </ul>
COST	338.000,00 Euros
OBJECTIVE/S	<ol style="list-style-type: none"> <li>1. To implement museum activities addressed to marginalized groups (elderly people, offenders, immigrants, political refugees, and hearing impaired people) by exploiting the potential of museums as tools of empowerment and social inclusion and that of Digital Storytelling (DS).</li> <li>2. To use DS not only in the implementation but also in the evaluation.</li> </ol>
OUTCOMES	<ol style="list-style-type: none"> <li>1. The project provided training in Digital Storytelling for museum staff.</li> <li>2. Digital Storytelling proved to be a suitable tool suitable to engage marginalized groups in museum activities, since it enabled them to express emotions, knowledge, skills, etc.</li> <li>3. Digital Storytelling proved to be a suitable tool suitable to overcome inter-cultural barriers.</li> <li>4. Digital Storytelling has also proved to be a reliable evaluation tool in itself.</li> <li>5. Digital Storytelling revealed its potentiality as a “museum experience enhancer”.</li> <li>6. The use of digital tools fostered a process of inter-generational learning, (young people helping the elderly with new technologies).</li> <li>7. The project was based on a private-public partnership and on an inter-sectoral partnership (cultural and ICT sectors).</li> </ol>
TYPES OF AUDIENCES	Offenders, immigrants, political refuges, elderly groups, Alzheimer patients.
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://www.diamondmuseums.eu">www.diamondmuseums.eu</a></li> <li>✓ C. Da Milano, E. Falchetti (a cura di), 2014, Stories for Museums, Museums for Stories. Digital Storytelling and inclusive scientific Museums: a European Project, Vetrani Editore, Nepi (VT), <a href="http://www.diamondmuseums.eu/downloads/Handbook-English.pdf">http://www.diamondmuseums.eu/downloads/Handbook-English.pdf</a></li> </ul>
KEY-WORDS	Access, participation, creativity, intercultural and intergenerational dialogue, sharing, informal learning, partnership.

SECTOR	HERITAGE/MUSEUMS
TITLE	The Rijksstudio
DATE	2012
COUNTRY/IES	Netherlands
INSTITUTION/S	Rijksmuseum, Amsterdam
FUNDING	<ul style="list-style-type: none"> <li>✓ National Government</li> <li>✓ Rijksmuseum</li> </ul>
COST	470.000.000 Euros (this was the cost of the whole Museum restoration)
OBJECTIVE/S	<ol style="list-style-type: none"> <li>1. To make accessible through the platform the high quality scans of the most famous works of art of the Museum.</li> <li>2. To promote the collection of the museum to a wider audience.</li> <li>3. To encourage visitors to take and reuse the images in any way possible.</li> <li>4. To encourage visitors to share the results with the Rijksmuseum.</li> </ol>
OUTCOMES	<ol style="list-style-type: none"> <li>1. The collection is accessible to see and reflect on but also available for interaction, co-creation, and use in other settings outside the museum's control. 111.000 digital images of artworks that are in the public domain and offered without copyright restrictions. The overall idea is that the collection belongs to the people of the Netherlands, for them to enjoy, learn from, and engage with.</li> <li>2. Creation of a notion of ownership and sharing to reach out to the usual audiences as well as new audiences.</li> <li>3. Creation of a creative online community, which co-owns the museum, interacts with it, connects to it, providing it with contacts to an audience they probably would not have otherwise reached.</li> <li>4. While the high quality images of about 2 mb are freely available, the museum charges a small fee for the huge tiff files of about 150 mb.</li> </ol>
TYPES OF AUDIENCES	General public.
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="https://www.rijksmuseum.nl/en/rijksstudio">https://www.rijksmuseum.nl/en/rijksstudio</a></li> <li>✓ J. Peckel, <i>Democratising the Rijksmuseum Why did the Rijksmuseum make available their highest quality material without restrictions and what are the results?</i> <a href="http://blog.iliou-melathron.de/wp-content/uploads/2014/08/Democratising-the-Rijksmuseum.pdf">http://blog.iliou-melathron.de/wp-content/uploads/2014/08/Democratising-the-Rijksmuseum.pdf</a></li> </ul>
KEY-WORDS	Access, participation, creativity, sharing, informal learning.

SECTOR	HERITAGE/MUSEUMS
TITLE	SMART-ART(start-up)
DATE	2013 - ongoing
COUNTRY/IES	Italy
INSTITUTION/S	ICL Image & Communication Laboratory, MICC – Media Integration and Communication Center, University of Florence
FUNDING	University of Florence/ Italian Ministry of Education, University and Research
COST	n/a
OBJECTIVE/S	<ol style="list-style-type: none"> <li>1. To bring - through a smartphone application - interactive information about artworks to museum or gallery visitors just by taking a picture.</li> <li>2. To promote culture, emotional involvement and informal learning in museums using marked icons to retrieve additional information directly from an image with the advantage not to use any type of QRCode.</li> <li>3. To make museum information usable and capable of stimulating user interaction and involvement in the learning process, starting from a well-known, “queryable”, emotionally exciting image.</li> </ol>
OUTCOMES	<ol style="list-style-type: none"> <li>1. Information can be linked to new kinda of icons that are a direct copy of the original artwork and not to QR codes. This makes an integration of such an augmented information system more attractive for museums and galleries and the user knows exactly to which artwork the information is linked.</li> <li>2. Users can enjoy the images during and after their visit and easily share them via social networks creating a personal storytelling, increasing user engagement and inspiring curiosity for an informal learning.</li> <li>3. SMartART can become a multiplier tool for museums and galleries to reach broader target groups and spread information about exhibitions and events to new potential visitors</li> <li>4. MuseumsthroughSMartART Systemcan improvea management and valorization of the museum’s heritages, keep track of user interactions inside the museum and reach a greater visibility for their collections.</li> <li>5. SMartARTis the 2013 winner of “Make Culture” category@diversity European Competition. It is a start-up, see above.</li> </ol>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://www.smart-art.it/">http://www.smart-art.it/</a></li> <li>✓ <a href="http://lci.micc.unifi.it/labd/2013/11/smartart/">http://lci.micc.unifi.it/labd/2013/11/smartart/</a></li> <li>✓ Città di Firenze, 2014, <i>A Report for Investors: Technologies for Cultural Heritage Culture meets Business in Florence</i>, <a href="http://www.investintuscany.com/uploads/ckMedia/dossier%20tecnologie%20beni%20culturali%20ENG%20low.pdf">http://www.investintuscany.com/uploads/ckMedia/dossier%20tecnologie%20beni%20culturali%20ENG%20low.pdf</a></li> </ul>
KEY-WORDS	Access, participation, sharing, informal learning.

SECTOR	HERITAGE/MUSEUMS
TITLE	Væggen (the Wall)
DATE	Different periods throughout the year
COUNTRY/IES	Denmark
INSTITUTION/S	Museum of Copenhagen
FUNDING	n/a
COST	n/a
OBJECTIVE/S	<p>The WALL places the story of the city right in the town center. On a 12 meter long interactive multitouch screen citizens and visitors can “fly away” in a gigantic picture universe, and evoke the Copenhagen of the past and present. They can even tell their own story by uploading their private photos to the WALL.</p> <p>Through an interface comprising a mixture of material from the museum's collections and contemporary photographs of the city, the WALL provides access to a voyage of discovery of the past, present and future of Copenhagen. When standing in front of the WALL one is able to navigate the cityscape and access additional material located in the vast database underlying the project.</p>
OUTCOMES	<p>Easy and entertaining access to the city's history and past to:</p> <ol style="list-style-type: none"> <li>1. kindle curiosity about the capital;</li> <li>2. present Copenhagen as a modern metropolis with a living, dynamic, relationship to its cultural heritage;</li> <li>3. create a street level meeting place, where citizens and/or guests to the city can exchange ideas on whatever facets of the city they find interesting;</li> <li>4. recreate an exchange platform along the lines of that facilitated by the market-square of former times;</li> <li>5. provide a platform for the exchange of opinions and story-telling.</li> </ol>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<a href="http://vaeggen.copenhagen.dk/dk/">http://vaeggen.copenhagen.dk/dk/</a>
KEY-WORDS	Story-telling, interaction, heritage, co-creation, easy access, social media.

SECTOR	FINE ARTS AND MEDIA
TITLE	Digitising Contemporary Art
DATE	1/1 2015 – 30/6 2017
COUNTRY/IES	Belgium Collaborating countries: Greece, Iceland, Croatia, Slovenia, Portugal, the Netherlands, Spain, Austria, Germany, Poland, Latvia
INSTITUTION/S	PACKED vzw - Platform for the Archiving and Preservation of Audiovisual Arts (PACKED), Belgium. Partners: iMinds, Belgium; National Technical University of Athens (NTUA), Greece; National Gallery of Iceland (Listasafn), Iceland; UBITECH, Greece); Reykjavik Art Museum (RAM), Iceland; Museum of Modern and Contemporary Art (MMSU) Croatia; Museum of Modern Art (MG), Slovenia; National Gallery - Alexandros Soutzos Museum (EPMAS), Greece; argos – Centre for Art and Media, Belgium; Fundação Serralves, Portugal; Netherlands Media Art Institute (NIMk), the Netherlands; Fundació Antoni Tàpies, Spain; Ars Electronica Linz, Austria; Royal Museums of Fine Arts of Belgium (MRBAB), Belgium; Staatliche Hochschule für Gestaltung (HfG), Germany; WRO Media Art Center Foundation, Poland; European Media Art Festival (EMAF), Germany; Museum Boijmans Van Beuningen, the Netherlands; Museum of Contemporary Art Grand-Hornu (MAC), Belgium; Macedonian Museum of Contemporary Art (MMCA), Greece; Frissiras Museum, Greece; Latvian Centre for Contemporary Art (LCCA), Latvia; MuZEE - Art Museum at the Coast, Belgium; Transmediale, Germany.
FUNDING	CIP-ICT PSP (Competitiveness and Innovation Framework Programme - Information and Communication Technologies Policy Support Programme) call by the European Commission.
COST	n/a
OBJECTIVE/S	Digitising Contemporary Art is a 30-month digitisation project for contemporary art, i.e. art made after 1945 - a type of cultural heritage still largely missing in Europeana. It comprises paintings, photographs, sculptures, installations, videos. The main issues of the project are the choice of specifications for digitisation and metadata, in order to make them interoperable, and finding the appropriate aggregation solution for each institution.
OUTCOMES	Digitising Contemporary Art will create a digital corpus of high-quality reproductions of 26.921 artworks and 1.857 contextual documents, and make it accessible and retrievable through Europeana; not only metadata and thumbnails, but also direct links to large-sized reproductions of each item. The exchange with Europeana will be the major result of the project. DCA's digitisation action will also contribute to the preservation of the artworks.

	Although DCA will create a dedicated project website, it will NOT build a website nor any other online portal to present the digitised collections.
TYPES OF AUDIENCES	General public
DOCUMENTATION	<p>✓ The DCA project website is available at <a href="http://www.digitisingcontemporaryart.eu/">http://www.digitisingcontemporaryart.eu/</a></p> <p>✓ <a href="http://www.packed.be/en/adapt/readmore/digitising_contemporary_art">http://www.packed.be/en/adapt/readmore/digitising_contemporary_art</a></p>
KEY-WORDS	Digitisation of contemporary art, access, learning, heritage.

SECTOR	HERITAGE/LIBRARIES
TITLE	Internet ABC for Seniors
DATE	2011
COUNTRY/IES	Poland
INSTITUTION/S	Twardogóra Public Library
FUNDING	n/a
COST	n/a
OBJECTIVE/S	To tackle the issue of poor IT literacy within the senior population through training that focuses on practical daily needs, including online banking and shopping, communication tools like email and Skype, and recreational interests like web-surfing, digital photography and travel <sup>69</sup> .
OUTCOMES	<p>Young volunteers teach seniors to use computers in the library, helping to break down barriers between the generations.</p> <p>In 2011, the number of seniors using Twardogóra Public Library's eight computers increased from 10 a month before the training to 80 a month after the training. Librarians say seniors comprise 40% of all the library's computer users – and the number is growing.</p> <p>Seniors have launched a Seniors' Club and post events on the library's Facebook page.</p> <p>After several requests, the library launched an English language course to help seniors feel more integrated into modern Poland.</p> <p>"Internet ABC for Seniors" is also offered to residents of the nearby villages of Goszcz and GrabownoWielkie.</p>
TYPES OF AUDIENCES	Senior local population
DOCUMENTATION	<a href="http://www.eifl.net/eifl-in-action/social-inclusion-innovation-award">http://www.eifl.net/eifl-in-action/social-inclusion-innovation-award</a>
KEY-WORDS	Non formal learning, intergenerational dialogue, participation.

<sup>69</sup> In this case the cultural value is strictly linked to the social role of cultural institutions (see footnote 52) – and particularly libraries - in providing not only cultural experiences *strictu sensu* but also educational experience (OCLC, 2014, *At a Tipping Point: Education, Learning and Libraries*, <https://www.oclc.org/content/dam/oclc/reports/tipping-point/215133-tipping-point.pdf>; UNESCO, 1997, *Museums, libraries and cultural heritage: democratising culture, creating knowledge and building bridges*, <http://www.unesco.org/education/uie/confintea/pdf/7b.pdf>).

SECTOR	HERITAGE/LIBRARIES
TITLE	Jump in the train for a better world - ICT support for Roma people
DATE	2011
COUNTRY/IES	Croatia
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Public Library Fran Galović, Koprivnica</li> <li>✓ Roma association Step-by-Step</li> <li>✓ The Open University</li> </ul>
FUNDING	Information not available
COST	Information not available
OBJECTIVE/S	<ol style="list-style-type: none"> <li>1. To overcome the gap between the school and society requirements to Roma children coming from deprived families on one side and partial and insufficient knowledge of teachers and librarians about their needs on the other side;</li> <li>2. To provide basic computer and information literacy training for all library users, including groups of Roma elementary school pupils and Roma young adults<sup>70</sup></li> </ol>
OUTCOMES	<ol style="list-style-type: none"> <li>1. Creation of a network of professionals from various sectors in local community.</li> <li>2. Through the “Jump in the Train for a Better World” service, the Library is developing valuable technology skills in the Roma community and building trust and respect between Roma and Croatian.</li> <li>3. About 75 Roma children and teenagers now have library cards.</li> <li>4. School teachers use the library to deepen their understanding of Roma communities and report that they now have stronger connections with Roma children.</li> <li>5. The Library has won the international EIFL-PLIP award.</li> <li>6. The Library was invited to showcase their award-winning service as an example of good practice in community support for social inclusion of Roma communities at an international conference on Roma education policy.</li> </ol>
TYPES OF AUDIENCES	Roma community
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://www.knjiznica-koprivnica.hr/">http://www.knjiznica-koprivnica.hr/</a></li> <li>✓ D. Sabolović-Krajina, <i>In-house library training program supporting Roma people—the power of networking in local community</i>, <a href="http://library.ifla.org/96/1/125-krajina-en.pdf">http://library.ifla.org/96/1/125-krajina-en.pdf</a></li> </ul>
KEY-WORDS	Non formal learning, intercultural dialogue, participation, partnership.

<sup>70</sup>See footnote 67.

SECTOR	PLATFORM/PORTAL
TITLE	Imagine Identity and Culture
DATE	1999 - ongoing
COUNTRY/IES	The Netherlands
INSTITUTION/S	Imagine Identity and Culture
FUNDING	n/a
COST	n/a
OBJECTIVE/S	<ol style="list-style-type: none"> <li>1. To present the identity and culture of migrants and their descendents in the Netherlands through the collection of stories in an innovative way, both on the street and online, and develop them into digital, visual productions.</li> <li>2. To make this information available to a broadly based public.</li> </ol>
OUTCOMES	<ol style="list-style-type: none"> <li>1. To allow general public access to archive materials about Dutch migration history.</li> <li>2. To encourage the production of new visual stories.</li> </ol>
TYPES OF AUDIENCES	Local communities
DOCUMENTATION	<a href="http://www.imagineic.nl/">http://www.imagineic.nl/</a>
KEY-WORDS	Access, creativity, intercultural dialogue.

SECTOR	MUSIC
TITLE	Music Experience Design
DATE	August 2012 to December 2014
COUNTRY/IES	Denmark and Sweden
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Copenhagen Philharmonic Orchestra</li> <li>✓ Royal Danish Theatre/Royal Chapel</li> <li>✓ Malmö Symphony Orchestra</li> <li>✓ Malmö University/MEDEA</li> <li>✓ Danish School of Design</li> </ul>
FUNDING	Co-funded by the European Union Interreg IVA ÖKS, Region Skåne, the Danish Arts Foundation and project partners.
COST	Total budget: 1.548.000 Euros EU support: 774.000 Euros
OBJECTIVE/S	Through collaboration across institutional borders and knowledge domains, the Designing Classical Music Experiences project developed new spatial and mediated audience experiences. The project involved musicians, designers, researchers, students, audience members – and many others – in the design- and development processes.
OUTCOMES	<ol style="list-style-type: none"> <li>1. More than 24.000 people were part of the experiences and tests over the three years.</li> <li>2. A massive documentation in the form of a book, reports, articles in other publications, keynotes, debates, seminars, student programs etc. All accessible via the website: <a href="http://cmec.mah.se">http://cmec.mah.se</a>.</li> <li>3. New test formats for audience engaging processes, prototyping new concert formats.</li> <li>4. Among others the App 'Nalle I Rymden' was developed for co-creating concerts with kids.</li> <li>5. The projects lives on in initiatives such as World Online Orchestra (DK), Joystick Concerts (SE), Shadow Play (DK) and more (see: <a href="http://cmec.mah.se/projects/">http://cmec.mah.se/projects/</a>).</li> </ol>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://cmec.mah.se">http://cmec.mah.se</a></li> <li>✓ EU project site: <a href="http://projektbanken.interreg-oks.eu/se/Menu/Projektbank/Projektlista+Öresund/Musikalsk+Oplevelsesdesign/layout/2013">http://projektbanken.interreg-oks.eu/se/Menu/Projektbank/Projektlista+Öresund/Musikalsk+Oplevelsesdesign/layout/2013</a></li> <li>✓ Introvideo <a href="https://www.youtube.com/watch?v=UIQeESda2CY#t=50">https://www.youtube.com/watch?v=UIQeESda2CY#t=50</a></li> <li>✓ Video example:</li> </ul>

	<p><a href="https://www.youtube.com/watch?feature=player_detailpage&amp;v=MUFkgCcyk4U">https://www.youtube.com/watch?feature=player_detailpage&amp;v=MUFkgCcyk4U</a></p> <p>✓ Publication/report can be downloaded from:</p> <p><a href="http://cmec.mah.se/how-the-lion-learned-to-moonwalk/">http://cmec.mah.se/how-the-lion-learned-to-moonwalk/</a></p>
KEY-WORDS	Music, Identity, Access, participation and co-creation, creativity, experience design, prototyping.

SECTOR	PERFORMING ARTS / THEATRE
TITLE	Early Days (of a better nation)
DATE	2014 - 15
COUNTRY/IES	UK
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Coney Ltd.</li> <li>✓ BAC – Battersea Arts Centre, National Theatre Wales, Warwick Arts Centre, King’s College London, PlayPublik (Berlin) and Chapter</li> </ul>
FUNDING	<ul style="list-style-type: none"> <li>✓ Arts Council England</li> <li>✓ The Garfield Weston Foundation and Unity Theatre Trust</li> <li>✓ Supported by Ovalhouse</li> </ul>
COST	n/a
OBJECTIVE/S	<p>A piece of interactive theatre for a playing audience, Early Days (of a better nation) explores the possibilities of nationhood and democracy, drawing inspiration from the 2011 England riots, Arab Spring, Iceland’s crowd-sourced constitution and the rise (and fall) of Occupation.</p> <p>To test and develop an interactive performative practice, where the audience play a significant role before, under and after the show.</p>
OUTCOMES	<ol style="list-style-type: none"> <li>1. A new performative practice, which enables the artists to adapt into the audiences reality</li> <li>2. A collaborative practice between arts institutions, research, interactive designers and more</li> <li>3. Reaching out for new audiences through new media/performance forms, reflecting the surrounding society</li> <li>4. Coney’s expertise and unique position in the digital development process and on organisations as end users offers an important external perspective to the sector as such.</li> </ol>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ Web <a href="http://coneyhq.org">http://coneyhq.org</a></li> <li>✓ Project <a href="http://coneyhq.org/2014/09/12/early-days-of-a-better-nation-2/">http://coneyhq.org/2014/09/12/early-days-of-a-better-nation-2/</a></li> </ul>
KEY-WORDS	Stories, creativity, participation, access, digitisation, cross-media.

SECTOR	PERFORMING ARTS / THEATRE
TITLE	CLICK Festival
DATE	May 14 - 17 2015. Annual festival
COUNTRY/IES	Denmark
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Kulturvæftet (The Culture Yard), Helsingør (Elsinore)</li> <li>✓ Furtherfield Gallery (UK)</li> <li>✓ Ars Electronica (AT)</li> <li>✓ Recoil Performance Group (US)</li> <li>✓ Hamlet Scenen (DK)</li> <li>✓ w00t Playground (DK)</li> <li>✓ andothers</li> </ul>
FUNDING	<ul style="list-style-type: none"> <li>✓ Danish Agency for Culture</li> <li>✓ City of Elsinore</li> <li>✓ Capital Region of Denmark</li> <li>✓ EU Erasmus+</li> <li>✓ WoCo - Wonderful Copenhagen</li> <li>✓ Private Funds and partners</li> </ul>
COST	Final budget is not released yet.
OBJECTIVE/S	CLICK aims at reinforcing cultural innovation. The vision takes part in Elsinore's interregional strategy where actors from the cultural, scientific, business and educational sectors strive to create new cultural improvements in the area. The scene of new media and contemporary art is not fully integrated as a well-known phenomenon in Denmark. The purpose of the festival is to build an open platform that attracts a curious audience and give it the opportunity to become familiar with the current and innovative trends in art and new digital and interactive technology. CLICK embraces the future by exploring the field between art, science and technology.
OUTCOMES	<ul style="list-style-type: none"> <li>✓ New partners and new ways of working.</li> <li>✓ Introducing the absolute frontrunners in the field to a new audience.</li> <li>✓ Engaging and extending the audience through a cross-point of interactions between arts, digital and analogue technology and science.</li> <li>✓ Introducing the opportunities to the young generations through playful interactive markets.</li> </ul>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ Web <a href="http://kuto.dk/kalender/2015/maj/click-festival-2015">http://kuto.dk/kalender/2015/maj/click-festival-2015</a></li> <li>✓ Festival web: <a href="http://www.uk.clickfestival.dk">http://www.uk.clickfestival.dk</a></li> </ul>
KEY-WORDS	Arts, science, technology, participation and interaction, creativity and playfulness.

SECTOR	PERFORMING ARTS / THEATRE
TITLE	In Copenhagen I Belong
DATE	August and September 2013
COUNTRY/IES	Denmark
INSTITUTION/S	<ul style="list-style-type: none"> <li>✓ Copenhagen Music Theatre</li> <li>✓ 7 other Copenhagen theatres + one knowledge partner</li> </ul>
FUNDING	<ul style="list-style-type: none"> <li>✓ Danish Agency for Culture</li> <li>✓ City of Copenhagen</li> <li>✓ Municipality of Frederiksberg</li> <li>✓ Private Funds</li> </ul>
COST	Ca. 120.000,00 Euros (initial investment)
OBJECTIVE/S	To collect stories through an analogue method (caravans in different parts in the city) and disseminate the stories and performances thus deriving both through digital platforms (web, FB, Vimeo, Youtube etc.), More than 700 stories are on the net (web and FB) and thousands have responded to the different stories.
OUTCOMES	<ol style="list-style-type: none"> <li>1. Over 700 stories of which more than half are available on the web and on the Facebook community.</li> <li>2. Buzz on several digital media platforms where people co-create their stories through e.g. pre-fab Instagram postcards.</li> <li>3. New narratives about unusual cultural participants (the so-called non-users) and creativity, contributing to the wider scale of narratives in the city.</li> <li>4. 700 followers alone on the specific Facebook community site designed as a digital caravan.</li> <li>5. The City of Copenhagen asked and payed for the musical version of the project, which was carried out in 2014.</li> </ol>
TYPES OF AUDIENCES	Local communities
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ Web <a href="http://hjemmeikbh.dk">http://hjemmeikbh.dk</a></li> <li>✓ Facebook <a href="http://www.facebook.com/hjemmeikbh">http://www.facebook.com/hjemmeikbh</a></li> <li>✓ Publication/report can be downloaded from: <a href="http://kobenhavnsmusikteater.dk/wp-content/uploads/Kbh_har-jeg.hjemmeOnline_singleforside.pdf">http://kobenhavnsmusikteater.dk/wp-content/uploads/Kbh_har-jeg.hjemmeOnline_singleforside.pdf</a></li> </ul>
KEY-WORDS	Stories, identity, access, participation, creativity.

SECTOR	CROSS-DISCIPLINARY
TITLE	The Furtherfield Gallery
DATE	All year
COUNTRY/IES	UK
INSTITUTION/S	The Furtherfield Gallery
FUNDING	<ul style="list-style-type: none"> <li>✓ Arts Council England</li> <li>✓ Private Funds and partners</li> </ul>
COST	n/a
OBJECTIVE/S	<p>Furtherfield Gallery believes that through creative and critical engagement with practices in art and technology people are inspired and enabled to become active co-creators of their cultures and societies. Art and technologies play a central role in the way we see and form our societies, why it is important that their developments and productions involve more, and more diverse, people at a fundamental level.</p> <p>Furtherfield Gallery wants to open up a black box of art, technology and social change so that more people can get involved and make the “magic” happen for themselves, their friends, families, communities and societies.</p>
OUTCOMES	<ul style="list-style-type: none"> <li>✓ New partners.</li> <li>✓ Online and physical spaces and places for different kinds of people to come together to get involved with contemporary arts and digital technologies.</li> <li>✓ Exhibitions.</li> <li>✓ Experimental residencies.</li> <li>✓ Experiences, reviews, discussions and workshops.</li> <li>✓ Work with international partners and local and global networks.</li> </ul>
TYPES OF AUDIENCES	General public
DOCUMENTATION	Web <a href="http://furtherfield.org">http://furtherfield.org</a>
KEY-WORDS	Digitization, co-creation and interaction, arts, social change, creativity and community engagement.

SECTOR	CROSS-DISCIPLINARY / CROSS-SECTORIAL
TITLE	E-Space: Europeana Space project
DATE	2014 - 2016
COUNTRY/IES	Czech Republic, Spain, Cyprus, France, Portugal, Belgium, Ireland, Lithuania, Estonia, Germany, the Netherlands, Greece, Italy and UK
INSTITUTION/S	<u>CIANT (Czech Republic)</u> , <u>CULTURELABEL (UK)</u> , <u>CUT (Cyprus)</u> , <u>EUREVA (France)</u> , <u>EVK (Estonia)</u> , <u>FCSH-UNL (Portugal)</u> , <u>FST (Italy)</u> , <u>GOLDSMITHS (UK)</u> , <u>iMINDS (Belgium)</u> , <u>IN2 (UK)</u> , <u>KU LEUVEN (Belgium)</u> , <u>LAM (Lithuania)</u> , <u>LGMA (Ireland)</u> , <u>LUCE (Italy)</u> , <u>MUSEUMSMEDIEN (Germany)</u> , <u>NISV (Netherlands)</u> , <u>NOTERIK BV (Netherlands)</u> , <u>NTUA (Greece)</u> , <u>OCC (Greece)</u> , <u>PACKED (Belgium)</u> , <u>POSTSCRIPTUM (Greece)</u> , <u>PROTON LABS (Ireland)</u> , <u>RBB (Germany)</u> , <u>SPK (Germany)</u> , <u>UNEXE (UK)</u> , <u>UNIVE (Italy)</u> , <u>WAAG SOCIETY (Netherlands)</u>
FUNDING	<ul style="list-style-type: none"> <li>✓ EU ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme</li> <li>✓ Europeana Foundation</li> <li>✓ Digital Meets Culture</li> </ul>
COST	EU Grant 3,964,676 Euros
OBJECTIVE/S	The aim of the Europeana Space project is to create new opportunities for employment and economic growth within the creative industries sector based on Europe's rich digital cultural resources. It will provide an open environment for the development of applications and services based on digital cultural content. The use of this environment will be fostered by a vigorous, wide-ranging and sustainable programme of promotion, dissemination and replication of the Best Practices developed within the project. The extensive resources and networks of the Europeana Space consortium will be drawn on to ensure the success of the project.
OUTCOMES	<ol style="list-style-type: none"> <li>1. A rich programme of specialist Workshops.</li> <li>2. Hackathons.</li> <li>3. Conferences.</li> <li>4. Publications and articles.</li> <li>5. Demonstrators, attracting stakeholders, targeted groups, and representatives from the European creative industry sector.</li> <li>6. Stimulation of the creation of new prototypes and ideas to be tested and demonstrated for possible further adoption and exploitation.</li> <li>7. Quality Plan.</li> <li>8. Pilot methodology and content sourcing.</li> <li>9. Pilot coordination – information on technical planning.</li> <li>10. Market Analysis.</li> <li>11. Communication and dissemination plan.</li> </ol>

	12. Europeana Space portal online.
TYPES OF AUDIENCES	General public
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://www.europeana-space.eu">http://www.europeana-space.eu</a></li> <li>✓ <a href="http://pro.europeana.eu/web/europeana-space">http://pro.europeana.eu/web/europeana-space</a></li> <li>✓ Info-sheet pdf: <a href="http://www.europeana-space.eu/wp-content/uploads/2014/04/E-SPACE_factsheet_16052014.pdf">http://www.europeana-space.eu/wp-content/uploads/2014/04/E-SPACE_factsheet_16052014.pdf</a></li> </ul>
KEY-WORDS	Access to culture, new technology, digitization, information, research, jobs and extending economic growth in the sector.

SECTOR	CROSS-DISCIPLINARY / CROSS-SECTORIAL
TITLE	Hacking Culture Bootcamp
DATE	2015
COUNTRY/IES	The Netherlands
INSTITUTION/S	Waag Society
FUNDING	EU Culture Fund
COST	n/a
OBJECTIVE/S	<p>Waag are challenging game developers, storytellers, interactive designers, and app developers to create new multi-screen experiences with a focus on digitized historic footage. The best concept will progress to an intensive business-modeling workshop in London.</p> <p>The idea is to bring history lessons alive, make games for the museum, or play with art in a public space. Anything multi-screen is possible! As long as it incorporated multiple devices,</p>
OUTCOMES	<ol style="list-style-type: none"> <li>1. Hackaton</li> <li>2. Workshops</li> <li>3. Prototyping</li> <li>4. New experiences</li> </ol>
TYPES OF AUDIENCES	General public
DOCUMENTATION	<a href="http://waag.org/en/event/hacking-culture-bootcamp">http://waag.org/en/event/hacking-culture-bootcamp</a>
KEY-WORDS	Design, interaction, participation, heritage, investigation.

SECTOR	NEW MEDIA AND COLLABORATIVE TECHNOLOGY
TITLE	Biennale ENTER
DATE	November 2015
COUNTRY/IES	Czech Republic
INSTITUTION/S	CIANT and NTK – National Technical Library
FUNDING	<ul style="list-style-type: none"> <li>✓ EU 7th Framework Programme</li> <li>✓ International Visegrad Fund</li> <li>✓ the Embassy of The Netherlands.</li> <li>✓ Many partners.</li> </ul>
COST	n/a
OBJECTIVE/S	<p>Biennale ENTER (6 editions) is the biggest action of its kind in central Europe on new-media events. It forms a unique opportunity for public in the Czech, Slovak, Balkan states and partly Poland to promote technologically based art at a high international level.</p> <p>ENTER presents theory and practice-based projects addressing uncertainty of the division between natural and artificial, novel approaches in interaction between body and data, audience/users and content.</p> <p>Since its beginning, CIANT has been active in producing, collecting, exhibiting, documenting, archiving and publicizing new media art.</p>
OUTCOMES	<ol style="list-style-type: none"> <li>1. Exhibition.</li> <li>2. Performances.</li> <li>3. Lectures.</li> <li>4. Debates.</li> </ol>
TYPES OF AUDIENCES	National communities
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://2013.festival-enter.cz/about/">http://2013.festival-enter.cz/about/</a></li> <li>✓ <a href="http://www.ciant.cz/index.php/en/">http://www.ciant.cz/index.php/en/</a></li> </ul>
KEY-WORDS	Digital, artificial vs. natural, bioart, bioethics, participation, mutation, nature, neolifism, next nature, perception, science, transgenic, wetware.

SECTOR	MEDIA & TELEVISION
TITLE	The Spiral
DATE	August 2012 – Nov. 2012
COUNTRY/IES	Belgium, Denmark, Sweden, Norway, Germany, Finland, France and the Netherlands
INSTITUTION/S	The television stations: Belgium (Een), Denmark (TV3), Finland (Yle), France (Arte), Germany (Arte), The Netherlands (VARA) Norway (NRK) and Sweden (SVT).
FUNDING	EU Media
COST	n/a
OBJECTIVE/S	The Spiral is both a tv-serial and a social online-game. The Spiral was launched simultaneously as a crime drama and ditto online-game in eight countries in August 2012. The game part was run in real-time and ended with the serial at a live-event in front of the European Parliament in Brussels on September 28 at 21:00 CET.
OUTCOMES	<ol style="list-style-type: none"> <li>1. European Co-production of TV crime-serial.</li> <li>2. Interactive gaming based participation.</li> <li>3. New audiences and co-creators.</li> <li>4. Live events in the eight capitals during the series.</li> <li>5. Common end-event in Brussels.</li> <li>6. Collaborative media strategy.</li> <li>7. Establishment of pre-game communities in all countries.</li> </ol>
TYPES OF AUDIENCES	National communities
DOCUMENTATION	<ul style="list-style-type: none"> <li>✓ <a href="http://www.svt.se/the-spiral/">http://www.svt.se/the-spiral/</a></li> <li>✓ <a href="http://www.thespiral.eu">www.thespiral.eu</a></li> </ul>
KEY-WORDS	Collaboration, participation, cross-media, new audiences, access, co-creation, television, online-gaming.

SECTOR	MEDIA & TELEVISION
TITLE	Images for the Future
DATE	2007 - 2014
COUNTRY/IES	The Netherlands
INSTITUTION/S	NederlandsInstituutvoorBeeld en Geluid'
FUNDING	<ul style="list-style-type: none"> <li>✓ Sound and Vision</li> <li>✓ Eye Film Institute Netherlands</li> <li>✓ the National Archive an</li> <li>✓ the Foundation Netherlands Knowledge Land</li> </ul>
COST	n/a
OBJECTIVE/S	<p>The Netherlands Institute for Sound and Vision ("NederlandsInstituutvoorBeeld en Geluid") is a cultural-historical organization of national interest. It collects, preserves and opens the audiovisual heritage for as many users as possible: media professionals, education, science and the general public.</p> <p>Sound and Vision has one of the largest audiovisual archives in Europe. The institute manages over 70 percent of the Dutch audiovisual heritage. The collection contains more than 750.000 hours of television, radio, music and film from the beginning in 1898 until today. All programs of the Dutch public broadcasters come in digitally every day. Individuals and institutions entrust their collection to Sound and Vision as well. The Institute ensures that the material is optimally preserved for reuse. Broadcasters, producers and editors use the archive for the creation of new programs. The collection is also used to develop products and services for a wide audience, such as exhibitions, iPhone applications, DVD boxes and various websites.</p> <p>Digitization is an essential part of conservation. For this purpose, "Images for the Future" started in 2007, a joint project with the object to preserve and digitize audiovisual material on a large scale.</p>
OUTCOMES	At the end of the project in 2014, 91,183 hours of video, 22,086 hours of film, 98,734 hours of audio material and over 2.5 million pictures had been digitized and made accessible to the public.
TYPESOF AUDIENCES	National community
DOCUMENTATION	<a href="http://www.beeldengeluid.nl/en">http://www.beeldengeluid.nl/en</a>
KEY-WORDS	Digitisation, audio, film, video, television, access, heritage.

## 5. Trends and challenges

Digitisation is shaping the 21st century: not only in terms of new technology but also in terms of our information environment's culture. Ultimately, it has a significant impact on our societies.

Some trends – and related challenges – have been identified in the present report.

### Trend: widening audiences through new media/tools.

Many arts and cultural institutions try to embrace the opportunities provided by the digital shift in order to widen their audiences and to reach out to segments of the population which do not normally attend cultural activities. However, it still seems as if the vast majority of these institutions find it more than difficult to break the code. Surveys on how they make use of digital solutions in everyday professional practice clearly show that the cultural sector struggles to significantly improve its digital services. Surveys in Denmark, Sweden, Norway and the UK show that it is surprisingly difficult to meaningfully integrate digital tactics into a cultural organisation's overall strategic mission<sup>71</sup>.

### Challenges: digital technologies change the nature of user behaviour and require a change of insititutional behaviour and practice (mission).

For many cultural organisations the online world and digital tools are still somewhat unfamiliar and unknown. The leaders and management are aware of the knowledge gap between themselves and the often younger individuals who navigate fluently in this new language<sup>72</sup>. But what is more important is that they seem to try to create strategies that include digital tools in the already existing *modus operandi* rather than try to change attitudes and/or structural components. Although digital technologies should be understood as tools that need to be used and shaped to a purpose, they also completely change the nature of user behaviour since digital tools offer a multitude of opportunities for sharing and participation. In fact, many cultural leaders<sup>73</sup> seem to underestimate the time, space and commitment needed in order to really benefit from the progress offered by the digital innovations and fail to understand how the integration of digital tactics into their organisation's overall strategic mission requires a significant shift in internal thinking, at all levels<sup>74</sup>. Instead, they meet and treat new online developments expecting that they will significantly improve their audience reach, provide access to new and especially younger audiences, help the institutions earn more money and immediately increase participation as well, without any need for the institution to change its behaviour and practice. Over the last five to six years attempts have been made to use new digital platforms and tools within a traditional communication/mediation framework and understanding.

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<sup>71</sup> See pages 17-19.

<sup>72</sup> At the "Digital at the Arts" in Reykjavik Oct. 20 – 21 2014 this issue was debated in several of the breakout sessions as well as mentioned in some of the plenary debates. The overall reason being the composition of the institutions and their hierarchys. Uffe Savery, Artistic Director at the Copenhagen Phil. expressed the urgency for cultural organisations to adapt to and feed into the communication practice of the younger generations and at the same time make use of the opportunity to connect through activities on e.g. webbased platforms. The World Online Orchestra is such an example.

<sup>73</sup> Cultural leaders present at both the "Musund Conference" in Malmö, Oct. 1-2 2014 and the "Digital at the Arts" in Reykjavik Oct. 20 – 21 2014 as well as at the "Outreach" Museum Conference at Ortus, London April 17, 2015 underlined the aspect of time, management and resources being an issue in dealing with audience development strategies.

<sup>74</sup> A. Uzelac, *op.cit.*, pp. 3-5. See also at p. 15 the results of the UK survey "Taking part".

Trend: new technologies provide access to information and allow visitors/participants to shape not only their visit/participation but also the cultural contents.

New technologies provide access to information on the move; people can therefore constantly prepare the visit, communicate or change their mind: furthermore, new technology allows people to be creators of culture, blurring the traditional boundaries between producers and consumers of culture.

This creates a tension between the traditional gatekeepers and those who master the new opportunities offered by the new technology.

Challenges: cultural institutions no longer have the monopoly of their own story.

Many gatekeepers (curators, directors, museum directors, programmers etc.) are still anchored in a modernistic understanding of the cultural institution and its role in society. In some artistic fields there are very visible reproductive power patterns and there is certain reluctance towards opening up for the organizational change needed in order for a given organisation to feel confident in understanding how the changes in user behaviour influence all aspects of the relationship between the institution itself and its users.

Trend: from audience development to audience engagement.

Over the last decades “audience development”, and lately the more precise term “audience engagement”, has entered the vocabulary of policies and public funding of the arts and has assumed a greater strategic priority within cultural-sector management and policy development throughout the Western world. Indeed, there has been a movement from “audience development” - understood as a process of widening access to arts and culture, deepening and enriching the experience of audiences and participants and fostering a more open, receptive attitude to what might be deemed challenging or new work - to “audience engagement” reflecting the aspect of perception and the still more articulated demand for relevance, new narratives to reach out to a broader potential audience, co-creation and participatory experiences. The digital shift clearly underlines this movement.

Challenges: democratic implications of cultural participation and co-creation through new technologies.

The digital shift has widened the field of cultural participation and co-creation dramatically<sup>75</sup>, and its democratic implications are all to be examined and decided on<sup>76</sup>.

New technologies can eliminate barriers (geographical barriers and inter-cultural ones, for example) but can also create gaps: inter-generational gaps; geographical gaps due to the uneven state of the infrastructures; technical gaps due to poor metadata, lack of interoperability, persistent digital identifiers, agreed standards; social gaps in terms of access to education fostering new media and information literacy and costs (according to recent studies<sup>77</sup>, the Internet has not changed the

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<sup>75</sup> Household surveys, whether expenditure surveys or cultural participation surveys, have a role to play in monitoring changing patterns of the consumption of culture, for example the decline of CDs and the rise of online and live music consumption and the move of popular photography to mobile phones and tablets creating new communications applications (UNESCO, *Measuring Cultural Participation*, 2012, p. 26).

<sup>76</sup> I.M. Ribeira, “Participation and cultural industries: drawing a way through collective and collaborative creation” in *TafterJournal*, febbraio 2015, <http://www.tafterjournal.it/2015/02/06/participation-and-cultural-industries-drawing-a-way-through-collective-and-collaborative-creation/>

<sup>77</sup> OMC, *A report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture* (2012), p. 48. Available at: [http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture\\_en.pdf](http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf).

composition of the audience for museums, i.e. the Internet audience has the same socio-economic background as the audience who visits museums).

Trend: new technologies are used to disseminate cultural content and information.

New technology can contribute not just to the content of the artistic works but also facilitate wider dissemination of arts, news and products. For example, “open access collections” have many advantages for cultural institutions: currently, whereas it is considered that cultural institutions should be mediators that facilitate the relationship between the community and its cultural heritage, open access and social web tools can play a major role in meeting this goal, as the Rijksstudio example has shown. Open digital collections can help maintain traditional cultural institutions relevant in the digital realm and the participatory/remix culture, rendering heritage more tangible to the user by facilitating the exploration of objects (it allows going beyond mere viewing) and the construction of different narratives and experiences. Cultural heritage collections and related metadata in the public domain have a great potential to enable creativity and economic growth: the reuse of the cultural contents in the public domain by cultural and creative industries to create new products, like innovative apps, games for tablets & smartphones and new web services & mash-up portals, has a positive impact in innovation, employment and economic growth.

Challenges: open access, reuse and management of rights in the digital cultural heritage realm are complex issues, with no “one size fits all” solution: the right approach is usually dependent on a given institution’s goals and types of material to be made available. Furthermore, there is a high cost to provide free open access to the common user: mass digitisation procedures are expensive processes that most cultural institutions cannot support on their budget alone.

Trend: in Europe there is a growing tendency towards the birth of creative and strategic partnerships between the cultural sector and the IT sector.

Challenges: although many creative partnerships have been already set up, there are still many obstacles and barriers which prevent their number to grow: it is therefore essential to create an environment facilitating the birth and the survival of these partnerships and to have access to funds in order to implement them.

Trend: new technologies, with their transnational dynamics, multiply young people’s cultural communication spaces and possibilities for young cultural creation, demanding an update of skills by the older generation and blurring, contemporarily, traditional generational roles of socialization and learning. The growth in new technologies has created a world market for cultural products and services that operates independently from national political boundaries.

Challenges: the shift from a production-based economy to a service- and information-based economy needs people with holistic skills than those provided by the formal educational environments.

Trends: studies provide evidence of the extensive nature of young people’s engagement with popular culture, media and new technologies and suggest that they are competent and confident navigators of

digital worlds<sup>78</sup>. There is no doubt that new technologies can help in making culture more accessible for them.

Challenges: to bring service to where the young people are (nor to safeguard youth from the risks which life in the Internet involves). The virtual world is a non-formal learning context with which the formal education sector has difficulties relating to.

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<sup>78</sup>Interarts, *op. cit.*

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