PROMOTING ACCESS TO CULTURE VIA DIGITAL MEANS:
POLICIES AND STRATEGIES FOR AUDIENCE DEVELOPMENT

FINAL REPORT OF THE WORKING GROUP
OF EU MEMBER STATES' EXPERTS ON
PROMOTING ACCESS TO CULTURE VIA DIGITAL MEANS
UNDER THE OPEN METHOD OF COORDINATION

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INTRODUCTION

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INTRODUCTION

1.1 Why this report?

Technology is changing faster than ever and impacts not only on what we do but how we think about what we do. This document addresses the fact that institutions and arts organisations (public and private, see page 12), set up to carry out a public purpose, now find that through the impact of digitisation and internet tools, they are, in many cases, lagging behind. The reason for this is not always obvious – leadership, structures, resources, access to training – and the solution is not always to change leadership, to increase spending or to bring in expertise. There is a growing sense, confirmed through the research carried out for this report, that there needs to be a recalibration within organisations and institutions. Previous assumptions about knowledge, power, trust and authority within our cultural ecosystems need to be rethought; also the repository of these values may no longer be within the traditional hierarchies. In order to deliver the public purpose efficiently and effectively, things need to change.

This report looks at these assumptions and offers some ideas for reflection as well as some recommendations for change. It suggests that a wide-ranging approach is needed, going beyond the institutional and encompassing policymaking at both the national and EU levels. It sees new technologies as offering great potential for inclusion of hitherto marginalised groups, as well as greater access to current and potential audiences. It sees new technologies, too, as being able to build stronger, more sustainable communities, and that culture and cultural engagement can play a major role in facilitating this. It also acknowledges that different countries and institutions are at different points of development, particularly as regards the digital infrastructure, but that the concepts behind the recommendations, in general, hold true.

1.2 Operational framework for the OMC group

EUROPEAN AGENDA FOR CULTURE

According to Article 167 of the Treaty on the Functioning of the European Union (TFEU), individual EU Member States are responsible for their own cultural policies, while the role of the European Commission is to help address common challenges.

The 2007 European Agenda for Culture opened a new chapter of cooperation in the cultural field among the European Union's Member States, allowing for exchanges on topics of common interest and mutual learning. Such exchanges take place through the Open Method of Coordination (OMC), a voluntary cooperation among Member States, sharing their best practices and experiences.

The Council of the EU sets out the priorities for the OMC through a Multiannual Work Plan. The 2015-2018 Work Plan for Culture, adopted by EU Culture Ministers in December 2014, set out four main priorities for European cooperation in cultural policymaking. Within the framework of its Priority Area A: Accessible and inclusive culture, the OMC group entitled 'Promoting access to culture via digital means: policies and strategies for audience development' was convened to meet in the period 2015-2016 and to prepare a common report

– this document. It was prepared by experts nominated by EU Member States and Norway (see below for further information), with the Directorate-General for Education and Culture (DG EAC) of the European Commission acting as the facilitator for the process, but without interfering with the content of ideas expressed and presented by the group members.

MANDATE

The full mandate of the OMC group, set out in the Council Work Plan for Culture, is as follows:

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 what are the practices of cultural institutions? Experts will map existing policies and programmes and identify good practice.

This OMC group is linked to a series of other related OMC groups, for example the group on 'Promoting better access and wider participation in culture' from 2011-2012[1] and the OMC group focusing on 'Promoting reading in the digital environment' convened in 2015 as a sub-group to work alongside the OMC group on access to culture via digital means[2]. Despite the fact that these groups had different membership and chairs, their work has also been relevant to the subject of audience development and the digital shift.

VOICES OF CULTURE/STRUCTURED DIALOGUE

The OMC group was keen to gather the views of practitioners currently working in the field and to integrate their thinking as far as was practicable into the working group's discussion. The group was joined by representatives from Voices of Culture, i.e. the renewed structured dialogue between the European Commission and civil society. These representatives took part in the third meeting of the OMC group.

It was heartening for the OMC group to see how far they and the structured dialogue participants agreed on a number of issues and how they had focused on very similar priorities. These were, specifically, an emphasis on the need for a systemic approach to change within institutions, the importance of capacity building within organisations and the need to reconfigure the structure of institutions. These themes emerged as the key issues in both groups. The OMC group was very grateful for the time and effort put in by the structured dialogue participants.

1
The report prepared by the group can be accessed here:
http://ec.europa.eu/assets/eac/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf
2
The report prepared by the group can be accessed here:
https://publications.europa.eu/fr/publication-detail/-/publication/9052931a-2ece-11e6-b497-01aa75ed71a1

1.3 Scope of this report

Throughout this report, we have used the definition of audiences as outlined by the 'Report on policies and good practice in the public arts and cultural institutions to promote better access to and wider participation in culture', written by one of the OMC working groups of EU Member States' experts in 2012[3]. It describes the classical division of audiences into four groups: **core audiences, occasional audiences, potential audiences** and **non-users**. Although all audiences are important, we are particularly aware of the need to attract and maintain new audiences.

The OMC group looked at a range of definitions for *audience development* and found that there was a great deal of similarity between various definitions. However, the group found the definition used by the Audience Agency in the United Kingdom to be particularly useful as it encompasses an approach as well as a concept:

> … **a planned, organisation-wide approach to extending the range and nature of relationships with the public by focusing on their needs.** It helps a cultural organisation to achieve its social purpose, financial sustainability and creative ambitions[4].

Audience development in all its definitions relies on acquiring an in-depth knowledge of, and relationship with, current and potential audiences. Some definitions distinguish between **audience engagement** – the manner in which audiences relate to the event, by watching, participating, curating and commenting on – and **audience development**, which undertakes thorough research into the market as its starting point and from there looks at the range and diversity of potential audiences, and creates ways to reach those audiences through marketing and promotion, through ancillary activity or through targeted evidence-based activity.

In either case, it could be argued that audience development can easily be done with pencil and paper. So what, then, is the specific impact of digital technology? Is it a question of scale rather than a fundamental concept? Or has the digital shift also had a fundamental impact on the mind-set of people?

Audiences come in all shapes and sizes
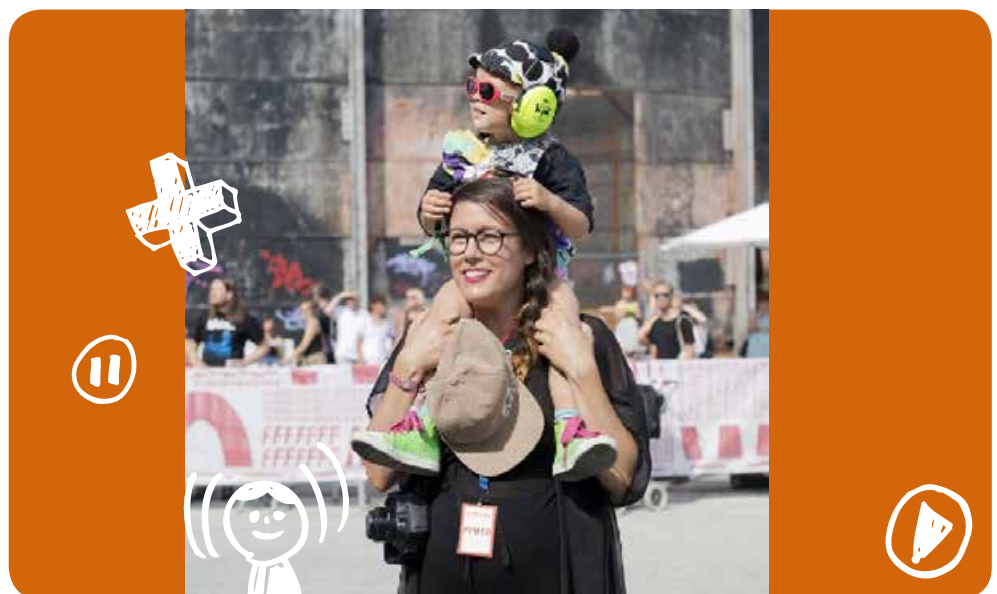
One of the greatest impacts of the digital shift has been on data – the creation, retrieval, interrogation and storage of data. It has changed the scale of datasets, the amount of data available, the speed and depth of data collection (volume, variety and velocity). It has also allowed instant interrogation of data and ease of access and retrieval by multiple agencies, as well as creating new issues of openness and security.

This, in turn has given individuals more immediate access to knowledge and information about audience trends, as well as shifts in behaviour and culture through social media. This knowledge is now distributed widely throughout organisations, and the role of curators and other experts and their relationship with their public have changed.

With regards to the knowledge itself, this informs and transforms the creators and the creative process. Having a greater understanding of people's predilections and predisposition has given creators the impetus to discover innovative ways of working and presenting work. The technology itself has also spawned new concepts and ways of working, for example the theatres without walls, 24/7 virtual museums and galleries, and the direct marketing of artists' work online to new audiences.

The institutions and organisations considered in this report are both public and private, from the cultural field, such as archives, libraries, museums, galleries, art centres etc., as well as institutions for live performance or contemporary artistic and audiovisual creation. In this report, they are all referred to as 'cultural institutions'. However, the OMC group was mindful that culture is a key ingredient in a very wide range of fields such as public health, environment protection, tourism, economic development, social cohesion, mutual understanding, peace and respect between different social groups. The document is relevant to those institutions concerned with the crossover between culture and these other areas as well.

A digital learning experience to prepare and enhance the museum

See Annex D for reference

THE IMPACT
OF THE DIGITAL SHIFT
ON AUDIENCE
DEVELOPMENT

2 THE IMPACT OF THE DIGITAL SHIFT ON AUDIENCE DEVELOPMENT

The OMC group looked at the impact of the digital shift on cultural institutions from different viewpoints:

- **People** – as creators, curators and audiences;
- **Products, production and services** – the cultural resources;
- **Promotion and distribution, payment and property** – access options, channels, business models;
- **Processes** – management of user data and collection data.

Components
of the digital shift
on cultural
institutions

People
Creators, curators
and audiences

Processes
Management
of user data and
collection data

**Cultural
institutions**
Audience
development
via digital means

**Products,
production
and services**
The cultural
resources

**Promotion &
distribution,
payment &
property**
Access, channels,
business models
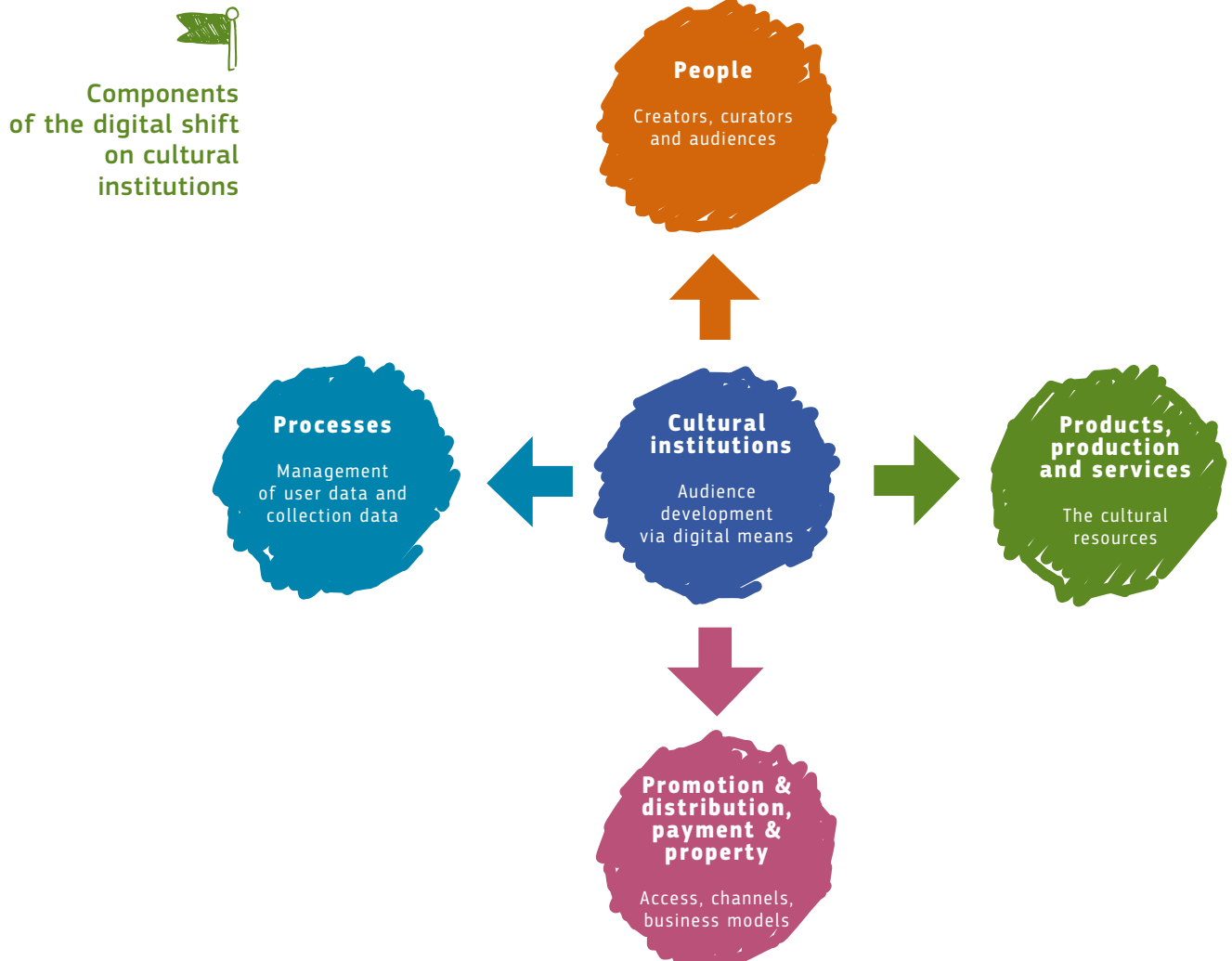
2.1 People

Technologies have changed user behaviour quickly and radically. A significant example of this is the short timeframe within which handheld devices have become the dominant interactive platform for a large majority of the population. Virtual reality, augmented reality, the Internet of Things and robotics are fast becoming ubiquitous. It is not possible to predict the next change, but it is possible to anticipate and prepare for the unexpected.

It could be claimed that the widespread use of social media and other interactive tools and platforms is related to the fundamental nature of human beings as a communicative species. With these tools, people are offered new opportunities to participate, create and re-create.

With the new internet-based, interactive environment, people now have access to a new communication landscape. Networks, based on common areas of interest, connect individuals as well as institutions.

For this report, close to a hundred case studies have been selected. They represent both established good practice and innovative approaches to audience development. All of the case studies, with further references, can be found in Annex D of this report.

As can be seen from the tag cloud below that summarises the selected case studies, online portals with digital collections from institutions have been the dominant approach. In recent years, there has been a sharp rise in the use of social media, apps and games to increase and encourage participation. The effects of the use of these new media on digital culture are being researched in projects like CHESS (www.chessexperience.eu) and meSch (www.mesch-project.eu) – see Annex D for reference.

Tag cloud characterising the case studies collected for this report

See Annex D for reference

People can access information on cultural products and institutions through a variety of means and the institutions no longer have complete control over the messages that are sent out about their organisation and their products and collections. In addition, vertical processes emerge where citizens can readily put themselves in contact with policymakers and experts, thus affecting the preconditions for audience development.

As people have access to more information, they show a greater desire to exercise more control over various parts of their lives. The evidence for this has been seen in recent political shifts as well as cultural and societal changes. We now see:

- **People as creators/curators** – from passive to active;
- **People as new audiences** – where and how to find them and engage with them;
- **People as critics and commentators** – the feedback loop.

PEOPLE AS CREATORS/CURATORS

People are no longer just passive recipients of the institutional offer. The potential user can change from passive to active through participatory processes. We see the emergence of co-creation in film, theatre and literature; or the crowd-curating of artefacts for museums and heritage projects. Fan fiction and gamification have been particularly effective in pro-grammes of art and science to engage people actively in the processes on the one hand and in the collection of data on the other.

In the Mobile Albums project, camera-phone photographs taken by asylum seekers and the stories behind the pictures were permanently deposited in the collection of The Finnish Museum of Photography. The primary goal of the project was to document how digital photography is used as a tool of communication, remembrance and social interaction. For many asylum seekers their phones, in which precious memories were saved, were the only material possessions they could take with them from their former homeland.
http://valokuvataiteenmuseo.blogspot.be/

The Irish Community Archive Network, initiated by the National Museum of Ireland, involves communities of volunteers collaboratively collecting, preserving and recording historical material including photographs, documents, material objects and oral histories, and curating this local history content in 'community archive' websites. Communities all over the world are enriching these websites with their own content, thereby creating connections between these communities in Ireland and abroad.
www.ouririshheritage.org

PEOPLE AS AUDIENCES

People have more and different ways of connecting with their culture/cultural offer and cultural institutions. How and where organisations find their audiences is changing. Traditional marketing from institution to audience is no longer the most prevalent or effective method. Audiences are dispersed throughout the internet. Organisations use a multiplicity of platforms and channels and this has an impact on how organisations and institutions communicate and, crucially, how they allocate their resources.

Digital platforms can offer new ways for cultural institutions to connect with people and reach out to more diverse audiences. The digital shift has expanded the opportunity for cultural institutions to create a more accessible and inclusive culture by offering a multitude of new ways to engage with people. Digital technologies allow a fundamental disentangling of what used to be understood as mainstream and hard-to-reach groups. The digital shift has also offered tools that can help to break down physical, emotional, mental, cultural or social barriers.

A survey found that 67 % of EU citizens use the internet daily to access information and services [5]. An important milestone in making Europe more inclusive for all is the directive on the accessibility of the public sector bodies' websites and mobile apps (2016) [6].

Providing accessible digital cultural services result in a better user experience for all, including users with disabilities. Groups of people sharing specific interests now can identify with communities established with the use of digital tools. They can consist of ethnic or linguistic minorities as well as of people who are economically or geographically disadvantaged. They can include young people (e.g. students), older people (a rapidly increasing audience, progressively more and more active), people with mobility issues, people excluded from society or put under pressure, people from an immigration background, people who are unemployed, etc. Thanks to the use of digital technology, some of those groups that are digitally literate can be reached more easily. At the same time, new groups that are hard-to-reach and at risk of exclusion are more likely to be those who are not digitally literate or who have limited access to the internet.

In Europe, greater attention is being given to the opportunities presented by digital technology in assisting people with physical disabilities to engage with culture and cultural heritage. For this report, Austria, Italy, Norway, Romania and Spain have provided case studies (see Annex D) related to projects that helped those with visual impairment to read books, touch 3D reproductions of art or to move freely within museums.

ACES urban scavenger hunt project

As part of an urban art project called 4 ACES, Ars Electronica Solutions in Linz (Austria) programmed an interactive scavenger hunt through imperial Vienna from the Albertina and the Kunsthistorisches Museum, Spanish Riding School, Imperial Treasury and the Hofburg. While solving problems using a mobile app, their attention is drawn to the history and art in their surroundings.
https://www.aec.at/press/en/2014/12/11/4-asse-eine-moderne-schnitzeljagd-in-der-wiener-hofburg/

5
European Commission Staff Working Document: Europe's Digital Progress Report 2016, https://ec.europa.eu/transparency/regdoc/rep/10102/2016/EN/10102-2016-187-EN-F1-2-ANNEX-2.PDF
6
http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:O-J.L_.2016.327.01.0001.01.ENG&toc=OJ:L:2016:327:TOC

Although the digital shift appears to be liberating and democratic in scope, there are hidden dangers associated with the widespread use of technology. The development of the semantic web together with big data, which allows organisations to predict the interests of a particular person and target marketing towards them, also creates a filter bubble. This means that information is pre-filtered by algorithms that, rather than broadening the potential outreach, limit it to a narrow group of interest defined through prior use. This is a threat in many ways and a challenge for institutions trying to develop audiences when, for example, a search via an online search engine gives different results according to the personal history of a given internet user. The issue of data (including the protection of personal data) is explored further in section 2.4 [7].

PEOPLE AS CRITICS AND COMMENTATORS

The influence of people's opinions and comments is growing as platforms carry instant and lasting feedback from audiences. This can offer useful public opinion on work and services to drive up standards and allow for more targeted and bespoke products. It can also distort and create unrepresentative views.

IMPACT ON INSTITUTIONS, THEIR INTERNAL AND EXTERNAL RELATIONSHIPS

In addition to changes and growth in content, there are also challenges to the orthodoxy of knowledge within institutions. Technologies and the growth of new media mean that information and knowledge permeate organisations at all levels of organisation and management. There can be substantial variations in digital knowledge and skill across the institution creating an imbalance and challenge to traditional hierarchies. The culture within organisations needs to change to reflect this, and institutions as a whole need to shift from being knowledge gatekeepers to being participative agents. The working model needs to be open and porous, and keep the flow of information as swift and unencumbered as possible.

Managing digital tools, systems and workflows in constant flux requires different skill sets and attitudes. New systems are needed to deal with metadata, big data, open data and the management of data along the entire digital life cycle. This means that the new systems need to be integrated into institutions and their work (for details, see section 2.4). This data not only provides evidence of recent practice, it also delivers instant and real-time feedback. This feedback loop needs to become integrated into the modus operandi throughout organisations and institutions and not remain the sole domain of the marketing or development departments. All people involved in the institutions need to be able to capture the effects and trends of digitisation and to create a two-way information flow. This validates the Audience Agency's definition (quoted earlier) of audience development when it talks of 'a planned, organisation-wide approach'. In other words, it is an approach as well as a procedure.

Onassis Cultural Centre Athens

Successful cultural institutions now integrate digitisation and digital communication into their strategies and workflows in every part of the organisation. This creates the conditions for greater information sharing, forging bridges within and across institutions, and at a cross-sectoral level (e.g. with tourism, research or social services) as well as fostering cross-border and transnational cooperation.

The Network Digital Heritage in The Netherlands is a cross-domain and collaborative effort of cultural and academic heritage institutions to jointly create digital services that put the users' needs as the point of departure. By addressing three common factors (visibility, usability and long-term availability of digital heritage) the professionals working in these institutions learn to apply both the user's perspective and the cross-domain needs in their digital activities.
http://www.den.nl/english

The fundamental shifts mentioned above, with the parallel need for changes in resource allocation, mean that the requirement for institutional capacity building is the single most important result of our research.
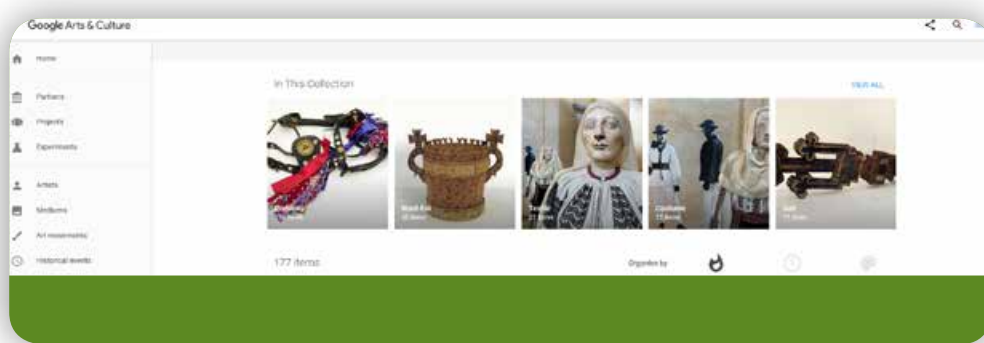
One way to acquire more resources is to participate in public-private partnerships, such as the cooperation of some major Romanian museums with Google. Over 800 exhibits – paintings, drawings, folk art items, religious artefacts, photographs and documents – are available on the platform of the Google Cultural Institute. Also, three buildings belonging to the Brukenthal National Museum can be visited virtually using Street View technology.
https://www.google.com/culturalinstitute/beta/partner/national-museum-of-the-romanian-peasant

2.2 Products, production and services

In the early days of digitisation, the cultural products themselves were hardly changed. They were enhanced with wraparound explanations or enhancements, but essentially the product remained the same. The main shift was in accessibility, the ability to distribute the goods more widely through digital means.

Soon afterwards, it was no longer just books, music and audiovisual content that were distributed by digital means, but also 'intangible' goods – such as live performances being recorded and streamed. One of the most popular examples came from the opera, ballet and theatre world and, more recently, visual art exhibitions, where live streaming of events creates a new experience halfway between the live show and a recording. These methods are primarily designed to attract an audience that is already interested in the particular offerings, but due to geographical and or financial restrictions is unable to participate. Live streaming means that many more people have access to these cultural events, which is particularly pertinent to audiences living in remote rural locations. More recently, the works are available on a multiplicity of channels, streams and social media as well as different platforms and devices.

CESNET Association and its patented device for receiving video signals transmitted over a packet computer network

See Annex D for reference

A fine example of European cooperation to promote culture via digital means is The Opera Platform, an online portal that contains recordings of performances from 15 opera houses and other contributors. TV-Channel Arte is also one of the partners in this project.
http://www.theoperaplatform.eu/en

New technologies have also produced opportunities to create different kinds of works that reach new, hard-to-reach or non-traditional audiences.

An interesting example of seeking new opportunities is the work of the National Theatre of Wales. This organisation, started in 2010, was launched online and has no building or venue. The work is carried out in non-traditional venues around the country, but much cultural content is also offered online, as well as productions using technology and real-time events. An example of this is the theatre piece Bordergame where the audience use mobile phones to navigate a real and fictional story.
https://nationaltheatrewales.org/

Other changes to products and services lie in strategies that intensify the connection with an existing audience, e.g. online newspapers with more in-depth stories, interpretation of collections online with in-depth background information, or the creation of three-dimensional imaging of two-dimensional artwork to provide a tactile relationship to audiences with visual impairment.

Products have also been changed through the active engagement of the audience in co-creation or by triggering activities, e.g. co-creation for theatres, gamification, fan fiction, crowdsourcing of heritage material[8]. Gamification, in particular, has made its way into areas where the arts struggle to reach younger people or in more difficult cross-sectoral works such as the arts and sciences where engagement with the public has previously been considered problematic due to the perceived complexity of topics.

8
Crowdsourcing (user involvement in product /content development) is used for many activities, e.g. the creation of ideas and content, product development, marketing. Mia Ridge's definition of crowdsourcing in the field of cultural heritage is 'Asking the public to help with tasks that contribute to a shared, significant goal or research interest related to cultural heritage collections or knowledge'.

Oiid – an application developed in Norway for creative music editing

Oiid is a music application, developed in Norway, which allows music to be downloaded, split up into separate tracks and remixed. It is used by various professional musicians, in classical music as well as in pop and jazz.
http://www.oiid.com/

Schoolgirls working on a creative project for Weimarpedia

Weimarpedia is an interdisciplinary education project that allows students to not only learn about Weimar's history, but to also to upload and share films, articles and photo stories resulting from their research.
www.weimarpedia.de

2.3 Promotion and distribution, payment and property

More than half of European citizens now order goods and services online. The promotion and distribution of cultural content, products and activities online are also growing. On the one hand, institutions lacking a digital presence risk losing their market share because decisions on leisure time activities are more and more based on information easily available on the internet. On the other hand, user-centred, participatory digital promotion and distribution of cultural content and production can be used by cultural institutions to reach new audiences, to deepen the relationship with present audiences, and to contribute to the well-being and cohesion of communities more efficiently than ever before.

Poster of the Slovenian film *Houston, We Have a Problem!*

The international co-production mockumentary Houston, We Have a Problem! *(in Slovene:* Houston, imamo problem!*) by the Slovenian filmmaker Žiga Virc, premiered at 2016 Tribeca Film Festival, leaves it to the audience to decide what is fact and what is fiction. The filmmakers used YouTube during pre-production to catch the interest of viewers (and HBO).*
http://www.houstonfilm.net/

With the growing importance of search engines, mobile applications, digital distribution platforms and channels, the role of cultural institutions in the value chain has changed, and continues to do so. Cultural institutions are still trusted sources of digital information and provide valuable digital products and services, but they are seldom the sole owners of the whole information life cycle from production to consumption, use and possible re-use or the sole owners of the stream from the institution to the user. Users co-produce, tailor and re-use the content to better serve their needs for self-expression, community building, learning and fun [9].

The Scandinavian countries are implementing extended collective licensing to enable national libraries and other institutions to digitise large portions of their collections and provide them online for free for users within the country. Extended collective licensing is also currently being investigated by other countries to see how it can contribute to adjusting copyright law in the digital age.

In cases of mass digitisation, it has shown to be an effective way to make material under copyright accessible. One of the latest examples is the negotiated agreement, concerning images, between Digisam and the Visual Arts Copyright Society in Sweden[10].

Other competitors have emerged, in the form of large, crowd-driven platforms that provide extensive content (e.g. YouTube, Pinterest or Instagram to give a few examples from the point of writing this report), with plenty of material that is not accredited, credited or paid for. These platforms do not have responsibility over the content. Institutions have a different role and should also provide safe, trusted and immediate access, with additional quality and information value, responding to the needs of the consumers. Again, time and resources will be needed to meet this challenge and to promote the relative value of the service to the public.

NEW BUSINESS MODELS THROUGH THE DIGITAL SHIFT

Digitisation has changed not only the means of production and the complementary goods and services, but has also altered their financing. Previously business models were based on exclusion and scarcity and, predominantly, units were sold for a particular price reflecting this. By detaching content from the carrier, many creative goods such as films, recorded music and music scores, literature, photographs, etc. are now neither scarce nor can exclusion be made possible – and they can be accessed immediately. Hence new business models have emerged.

Cultural institutions now build new business models in the complex digital market and, at the same time, make their offerings accessible for all or for wider audiences. With the Public Sector Information Directive, Member States of the European Union are encouraged to make materials (written texts, databases, audio and visual files, film and audiovisual content) held by the public sector bodies (including libraries, museums and archives) available for re-use[11]. However, this Directive does not apply to documents for which third parties hold intellectual property rights.

Participatory methods in the promotion and distribution of cultural products and productions are also becoming more common; allied to this is the growth of crowdfunding as a method to pre-finance production. This offers opportunities for cultural institutions to build new kinds of partnerships with communities and individual users.

10
For reference, see
http://www.digisam.se/wp-content/
uploads/2016/04/Recommendation%20for%20
theSwedishCulturalHeritage%20Authorities_Ins-
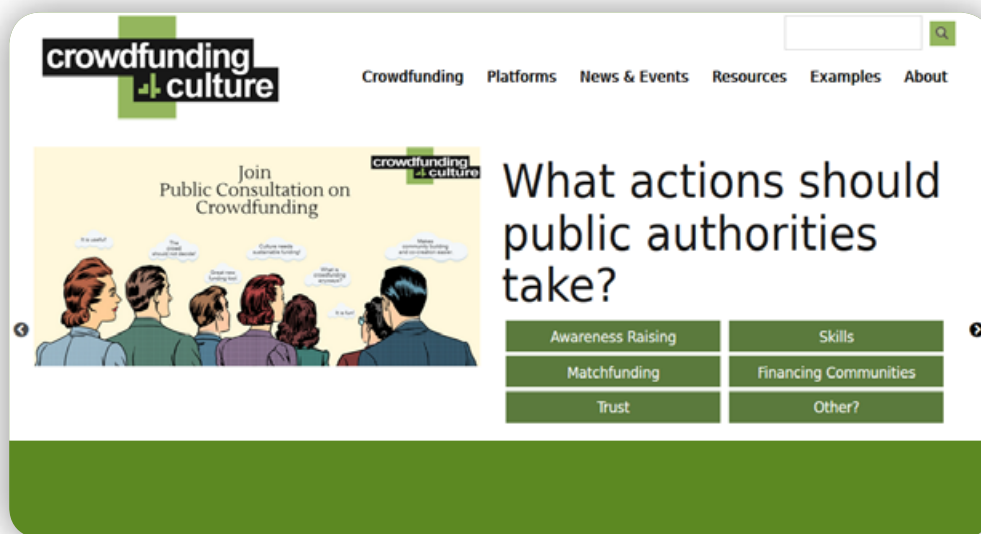tiutions_ExtendedCollectiveLicences.pdf
(English),
http://www.digisam.se/juridiska-fragor
(Swedish),
http://www.digisam.se/leveranser/avtalsmallar
(Swedish)
11
https://ec.europa.eu/digital-single-market/en/
european-legislation-reuse-public-sector-information

Crowdfunding4culture.eu is an EU-financed project aiming to become a European-wide information hub for anyone who wants to learn more about using crowdfunding in the cultural and creative sectors, the different models and platforms, lessons to learn from (un)successful projects, and tips and tricks on crowdfunding campaigns. The website also presents an interactive map of crowdfunding platforms across Europe that already support cultural sectors and operators.
https://www.crowdfunding4culture.eu/

Collaborations across institutions, driven by easier online sharing, have developed opportunities for significant cost reductions. Examples include consortia of venues streaming talks and panel discussions across their networks rather than touring people and events. Increasingly economies of scale are being found through the sharing of resources and spaces, leading to lower originating costs.

The need for new business models stemmed largely from the revolution in digital access in the music industry. Due to the rapid changes in technology in the late 1990s, copyright legislation was lagging behind and distribution companies, in particular, faced illegitimate competition that proved to be very flexible and quick in serving large audiences. However, after a number of years, the industry came up with new models and adaptations of old models to provide content online in an efficient and effective manner that also generated revenue.

Two-sided markets – widely used in broadcasting from very early on – focus not only on one group of customers but on two: one where they 'raise attention' and the other where they can 'sell the attention', for example for advertising purposes. In the same way, another model became popular with the omnipresence of smartphones and apps. This model provides information or services (sometimes for free) and gathers information that helps to carry out customer profiling and identifying target groups. All the free mobile applications available via their respective distribution platforms finance themselves by aggregating data on their customers, systematising the data and feeding them into algorithms that serve the purpose of improving target groups. Some companies combine all the elements, e.g. by selling a phone for a given price (price per unit model), while including preinstalled apps that cannot be erased, which in turn collect data. Such companies also act as

gatekeepers for other enterprises that create applications for mobile devices that need to be compatible with the most common operating systems (iOS or Android).

Another model that is often used in the software industry is the so-called white licences where a minimal product is free of charge, but the adaptation to personal needs requires assistance or tools that the companies charge for. This ranges from statistical web tools (e.g. Surveymonkey or Wordpress) and mobile apps that come with advertisements and reduced usability, to software that offers a limited free version and a monthly subscription model for full access (e.g. Spotify). In much the same way, subscription models have changed to 'Freemium' sites that give limited access for free but through the payment of a subscription people can access more in-depth information, have easier access to booking or other services. This model is, of course, not new and has been used for a long time by privileged members or subscribers, but digitisation eased the way to communicate and distribute the additional content.

NEW ACCESSIBILITY AND CUSTOM-MADE OFFER

The principal change is that the product sold has access to large libraries of content, such as Spotify, Play Music and many other services for music, and Amazon, Netflix, Hulu and others for film, just to mention a few of the existing ones at the time of writing. The customer gets temporary access to the libraries, but not a product he or she physically owns, which was previously the case for books, records, videos or DVDs.

All these models feed into the learning of the semantic web and are also used for customer profiling. Although online commercial providers have exploited the potential for this in full, cultural institutions are limited in exploiting this technology. However, due to an already increasing market, it is to be expected that these developments will also have a great impact on the cultural sector in the near future. This does not mean that cultural institutions should or will act in the same manner as private internet merchants, but they can employ the possibilities to learn more about their existing audience and tailor some information or complementary offerings to them or ease their accessibility.

The emphasis on virality is of particular interest in relation to the concept of spreadable media [12] and also when it comes to shaping the profile of the audience and the potential to create new income streams. Furthermore, it is changing the way performance is measured. Now, 'likes', 'shares', and 'followers' on social networks are a new currency that is valuable to institutions and organisations, and have become the new performance indicators.

12

Spreadability is a concept that describes the contribution, distribution and circulation of information on media platforms. The original copy of the textual, visual or audio information does not need to be replicated perfectly in order to display the characteristics of spreadability, rather the original can be manipulated or maintained in its original form and still be a product of this process.

The example of the mobile application DailyArt demonstrates that not only are people interested in a free version of an app, but they are also eager to pay for increased functionality and additional features if they like the product well enough. The app, developed by a Polish tech entrepreneur, allows users to learn about art history by receiving one masterpiece of fine art per day.
http://www.getdailyart.com/

2.4 Processes

In this context, 'processes' refers to key issues concerning the management, handling and use of data. This data can be about cultural products (e.g. collection metadata) or about the use and users of these cultural products (e.g. audience data).

The processes as addressed in this chapter are not linear, but interact with each other on various levels (institutional, national, international). Digital cultural products can be used via various digital channels that provide different contexts for users. The use of digital cultural products in a specific context (e.g. an online social medium) produces new data that can lead to a better understanding of the use of digital culture, which in turn may affect the production of new or revised cultural products.

The utilisation of audience data requires both a deep understanding of the collected data and its context (data analysis) and a wide understanding of the information environment. The identification of needs and future benefits for individuals, communities and society at large is a key factor in making the best use of audience data. The data will provide information to help understand existing relationships of provided cultural products and services to audiences, and will make clear what strategies work, thus helping to plan for successful audience development.

Europeana collections
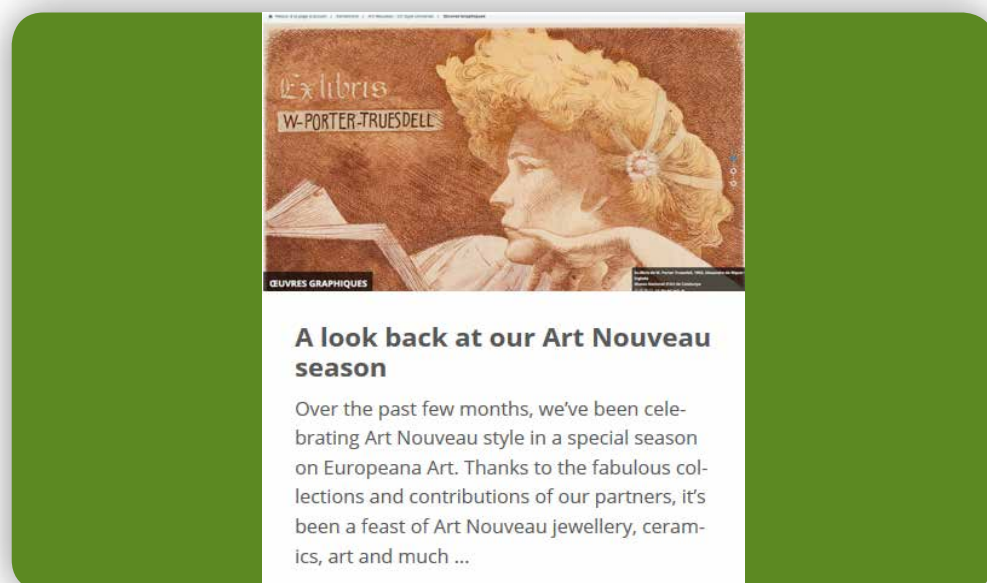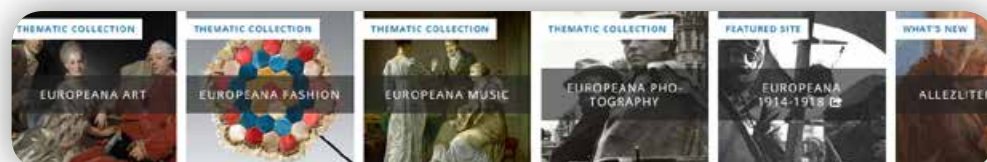
Europeana is the flagship project of the European Union to support collaboration and innovation in the cultural heritage sector. While in the early days of Europeana the focus was very much on creating a large digital offering (currently over 50 million digital objects are available through the portal), nowadays Europeana is creating an Impact Framework to better understand how users value the digital content and are enriched by having access to the Europeana Collections [13].

http://www.europeana.eu

13
See for example:
http://pro.europeana.eu/files/
Europeana_Professional/Publications/
Europeana%20strategy%20impact.pdf

In the commercial information sector, the importance of user data has even outgrown the importance of new information products. All the major ICT-driven companies are building and adjusting their businesses on intelligence about digital user behaviour ('content follows users'). The cultural domain however has a different logic. The quality and attractiveness of the cultural offering is, both in the physical and the digital domain, the main asset of a cultural organisation. Through their offerings they aim for the attention of, and interaction with, people with an interest in their offerings ('users follow content'). The digital media have provided a tool to cultural institutions to make the user interaction with their products explicit; the immediate availability of such data is one of the most important results of the digital shift that characterises our time. Acting swiftly on the analysis of this data to improve the user experience is a key success factor for cultural institutions in the digital world.

The Audience Agency is a UK-based organisation that aims to contribute towards increasing the number and diversity of people engaging with a broad range of culture, and the depth and scope of their involvement. The Agency provides advice, facilitation, research and intelligence, and data and software, in order to strengthen audience-focused practice and policy. With support from the Arts Council England, the Audience Agency collects and analyses data about the audiences of cultural institutions.
https://www.theaudienceagency.org/

The processes in relation to the use of cultural data can be divided into three segments that, to a certain degree, relate to each other in a cyclic way:

1. **Collecting data**
2. **Managing and sharing data**
3. **Acting on data analysis**

Processes related to the use of cultural data

- Act on privacy, data protection and ethical issues
- Execute processing and analysis
- Organise internal use (e.g. in planning and control)
- Create long term perspective on data management
- Establish data interoperability, shared vocabularies and semantic harmonisation
- Aggregate and accumulate
- Implement open data policy (PSI)
- Perform analysis for domain or wider needs

Acting on data analysis

- Assess context and shared gain of data collection (incl. understanding gaps)
- Improve services (e.g. better marketing and user targeting)
- Make strategic decisions and adjust internal processes
- Report and benchmark

Managing & sharing data

Collecting data

- Determine availability of audience data
- Understand types of (non-)audiences
- Decide on methodologies and types of data collection
- Understand legal constraints

These three processes are described in more detail below.

THE COLLECTION OF AUDIENCE DATA

The collection of audience data should be based on the strategic aims of the organisations or the domains in question. There are three aspects of data collecting that relate to these strategic aims, which we would like to single out here:

1. User and user behaviour statistics. This not only relates to current audiences, but also to potential audiences. The data can be collected about the (non-)users of a specific institution, but in order to get a better understanding of cultural citizenship, data collecting from a cross-disciplinary perspective (e.g. theatre, music, museums) is also needed. Data collecting and the analysis of data gaps and overlaps across cultural domains, and even at international level, can contribute to cultural policymaking at the national and EU levels. Proper data collecting about users is not a one-off activity; doing it consistently could help to identify trends and changes in cultural participation.

2. Qualitative and quantitative research. It will not suffice to collect only ticketing data or web statistics. In order to better understand audiences, a balanced approach is needed, with alternating qualitative and quantitative types of research. Large-scale public surveys need to be complemented with face-to-face interviews, user panels, focus groups, etc. Social media provide good opportunities to collect immediate user feedback. Quality and interoperability of data and metadata is a key issue in choosing and combining the methodologies used, and in ensuring the future usability of the data. Academia, research institutes and private sector organisations can be valuable partners for the cultural sector while conducting such in-depth user research.

3. Legal constraints. Legal and contractual constraints and data ownership (especially the protection of privacy with regard to the processing of personal data, copyright legislation, international treaties and contracts) have to be taken into account as preconditions for data collecting. There is a growing interest in society in the protection of, for instance, privacy-related data. This has led the European Union to reform data protection rules [14]. For this reason, ownership of the user data needs to be made clear in order to fully utilise this data. The responsibility and accountability of the organisations that collect and process personal data should be fully transparent. In general, the principle of data avoidance and data economy should apply for all institutions that are state-run or financed, which means that institutions shall only collect data that is necessary for the provision of a particular service.

THE MANAGING AND SHARING OF DATA

Once the data on the use and users of digital culture has been collected by a cultural institution, there are several ways to manage the data and use it for the institution's own purposes. Data management and handling metadata in particular should be core competences of cultural institutions. However, there are big differences between large institutions and small-scale institutions, which sometimes even rely on volunteers for data management. Large and mid-sized institutions sometimes have dedicated (and often customised) data management systems, supported by one or more data management service providers. There may be a connection between systems that record user data and collection data (e.g. for libraries it is imperative to understand which person has which book out on loan), but there may very well be different systems, managed by different departments. The smaller institutions usually do not have large-scale ICT facilities and use standard desktop and office software for recording visitor data and collection data. Securing a sustainable use and re-use
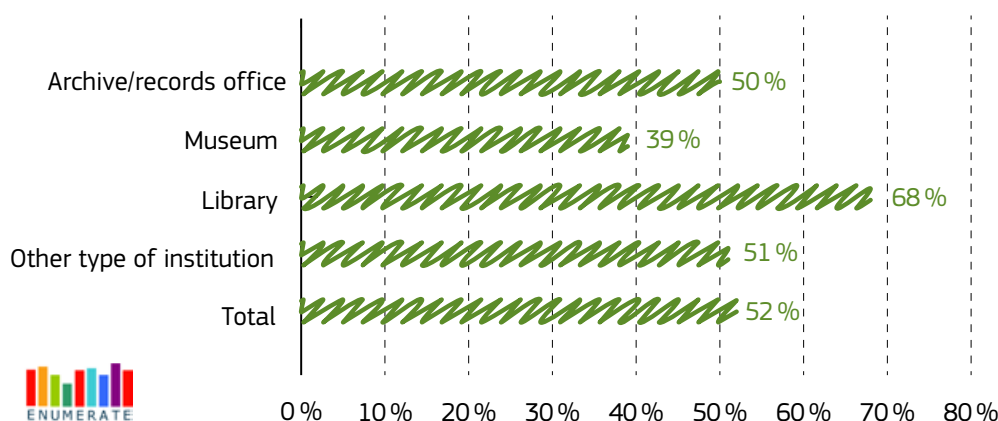
over time requires an infrastructure that supports the managing of data along the whole digital life cycle.

Although there are quite a few standards available to make data work for the institutions and their user groups, their implementation by cultural institutions has not always been done properly. Sharing, understanding, processing and analysing data is not possible without interoperability – that is the ability of computer systems or software to exchange and make use of the information. Lack of interoperability hinders the impact of the digital shift in audience development. Recommendations for standardisation remain a priority at every level of the cultural sector ecology. The issues concerning standards and interoperability clearly lie in line with the Digital Single Market, one the Commission's top priorities, the Public Sector Information Directive, and other strategies and directives, which, on a European level, promote Open Data, Open Access or Open Science [15].

Does your organisation measure de number of times that digital metdata and/or digital objects are being accessed byour users ? n=756

Some of the statistics from the ENUMERATE project

Archive/records office	50 %
Museum	39 %
Library	68 %
Other type of institution	51 %
Total	52 %

ENUMERATE, originally an EU-funded thematic network but now funded through Europeana, is a statistical framework to map the progress of digital heritage in Europe. ENUMERATE coordinates biennial surveys among memory institutions, documenting the growth, sustainability and use of digital heritage collections. The results of these surveys show that by now more than half of the cultural heritage institutions in Europe collect and analyse web statistics to improve their understanding of their digital services. Other ways of tracking digital user behaviour (e.g. database statistics, social media statistics and qualitative user surveys) are far less common.
http://pro.europeana.eu/structure/enumerate

WeAreCulture24 project
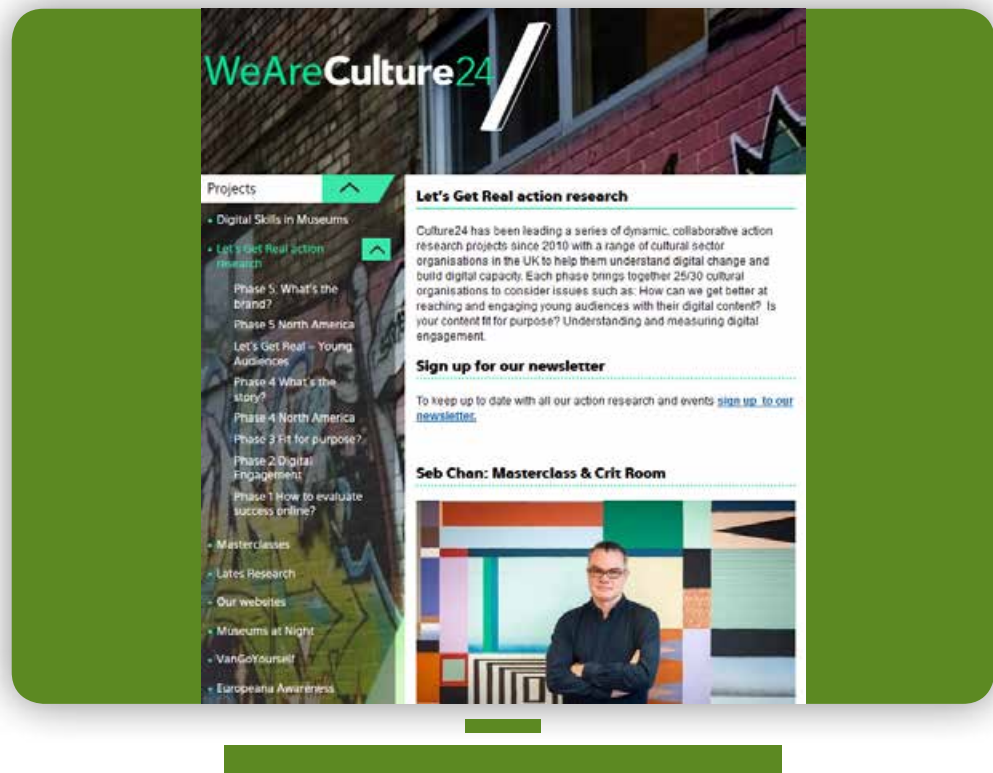
Culture24's action research projects show how institutions like museums can move from analysing user statistics as output to evaluating success online. This approach to move from understanding output to understanding impact deserves encouragement across the entire cultural sector in Europe. Simply reporting on web visits is very basic and does not really enhance the understanding of success factors in the use of digital culture. However, only a minority of institutions take the effort to analyse and report in a more elaborate way.

http://weareculture24.org.uk/projects/action-research

ACTING ON DATA ANALYSIS

Once audience data has been collected and analysed, it can be used to inform decisions regarding future target audiences and how to create value for them with cultural content. This relates not only to the institutional level, with its own planning and control cycles, but also to other contexts in which policy is made (e.g. the sector to which the institution belongs, regional, national, international). The collected audience data will be more useful if put into context. The data has to be interpreted or given meaning by comparing it to other datasets (e.g. between different cultural sectors, to general population data, etc.). Many institutions are looking for comparability to measure their digital activities against their peers. These can only come about if more institutions are willing to invest in better data analysis and share their results openly.

Sharing analysed data on users (existing audiences), non-users (potential audiences) and user behaviour enables organisations to improve the value chain of producing digital and non-digital cultural products and services, to develop new products and services, to tailor marketing, and to develop the whole ecosystem together so that it will achieve its full potential.

3

MAPPING OF EXISTING POLICIES
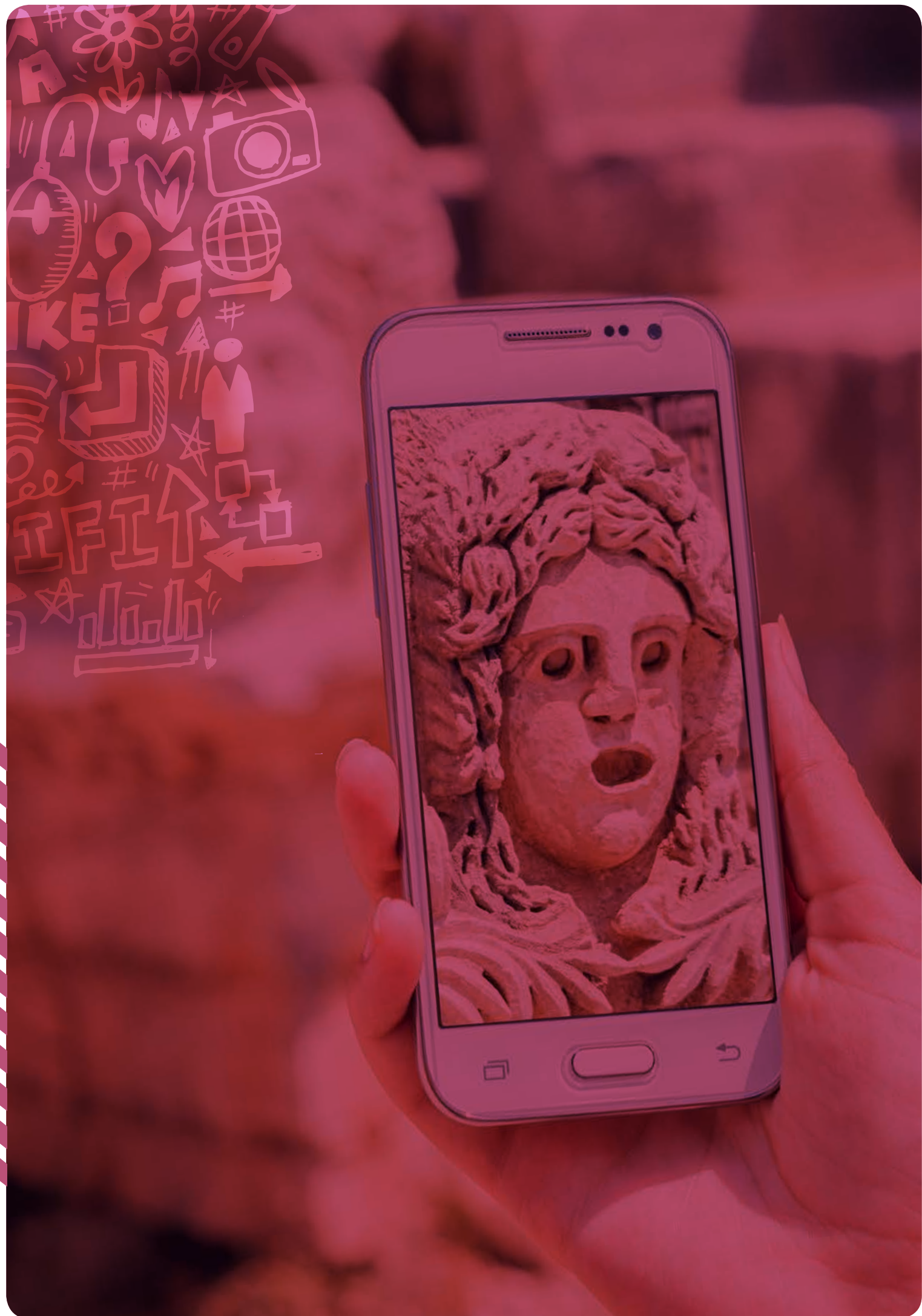
3 MAPPING OF EXISTING POLICIES

The previous chapter described the potential impact of the digital shift on audience development. This chapter addresses the current situation and state of reflection among policy-makers and institutions in Europe, while asking questions on how the potential for improving access to culture via digital means is reflected in existing strategies and funding mechanisms, and within the cultural institutions themselves.

In order to map the situation on the ground in the European Union when it comes to audience development via digital means, a questionnaire with five specific questions was circulated among the OMC group members. The Norwegian representatives in the group were also asked to provide their answers to the questionnaire (see the Methodology section for information).

Of the five questions posed by the questionnaire, four asked experts to describe the current strategic and organisational arrangements in their countries/territorial entities with regard to audience development via digital means, while the fifth question related to their judgement of what were the most pertinent challenges for audience development via digital means.

The following Member States/territorial entities responded to the questionnaire: AT, BE (Flanders), HR, CY, CZ, DE, DK, EE, FI, EL, IE, LT, MT, NL, NO, RO, SI, ES, ES (region of Valencia), SE, UK.

The sections below correspond to the questions asked and synthesise, in a general manner, the answers provided. The detailed answers submitted by each of the national and regional representatives can be found as a separate document attached in the annexed documents (Annex C).

In parallel to answering the questionnaire, the OMC group members were asked to propose European, national and regional case studies which, in their opinion, provide good examples of the use of digital tools for audience development. The list of submitted examples with short descriptions and reference websites, where available, can be found in Annex D. They are also referenced throughout this report.

3.1 Is there a strategy for audience development via digital means at the national/regional level in your country?

According to the answers provided, at the time of publication of this report there were no national or regional strategies specifically aimed at audience development through digital means in the countries/regions that submitted their answers.

At the same time, the subject of audience development via digital tools is indirectly addressed and appears in strategic documents and policies, although to varying degrees. This topic appears in sectoral and thematic papers, digitisation and e-administration strategies, 'digital agendas', digital heritage strategies, national cultural strategies or strategies focused on certain groups of citizens (e.g. people with disabilities). In most cases however, such documents seem to be approaching the question of 'digital' from the 'digitisation' perspective rather than the 'audience development' perspective.

3.2 Which institutions are responsible for it?

In most cases, public cultural institutions have the autonomy to shape their own strategies, in some cases within the overarching strategy of a culture ministry. The audience development via digital means can be considered to be rather decentralised, with ministries or key institutions suggesting certain standards or establishing, for instance, digital portals.

Competence centres responsible for digitisation are also referenced and said to be set up on different levels – national, regional, sectoral. Good examples of such centres are the Digital Heritage Network in the Netherlands, which is regrouping large national institutions dealing with digital data within an established partnership scheme, or Digisam in Sweden, an institution supporting state-funded heritage institutions in the implementation of the National Strategy for Digitisation.

3.3 How is audience development via digital means financed or co-financed?

According to the information provided, institutions finance audience development from their own budgets. Public-private partnerships are also mentioned.

Including audience development and audience engagement strategies in grant applications is also mentioned in several instances as being one of the pre-requisites for receiving public funding. In some cases, the financing of audience development-related activities is also said to come partially from the institutions' own budgets and partially from their 'framework' agreements with culture ministries.

The European Economic Area (EEA) & Norway Grants, as well as European Structural and Investment Funds (ESIF), are also indicated as sources for financing digitisation projects. Research foundations were also listed in the case of one of the countries that provided answers to the questionnaire.

3.4 Is there a system for collecting relevant data?

Many of the countries that responded indicated that either there is no specific nationwide system for data collection or that each institution collects data on its own. Although cultural participation data exists for a number of countries, it does not necessarily always include digital participation-specific data (although information on digital participation can somehow be extrapolated).

According to the information provided, culture ministries do carry out occasional mapping of cultural participation and the use of digital tools. However, the results of such mapping exercises are also likely to focus on public cultural institutions rather than target private operators.

3.5 What are the specific challenges to audience development via digital means?

The challenges enumerated by OMC group members that responded to the questionnaire can be grouped into several sub-categories. Although they do not offer a complete picture of all the potential challenges, they help to give an overview of the perceived difficulties.

The first group of enumerated problems was related in broad terms to the question of mindset and/or general approach to new technologies, audience needs and strategic reflection when it comes to access to culture via digital means. It was noted by the participants in their responses that often when offering cultural content, the institutions do not think of it from a user-orientated perspective, with a clear understanding of a user's needs. Therefore the need for organisational and strategic changes in institutions (sometimes involving leadership change) was mentioned as one of the key challenges, along with the necessity to develop long-term strategies for audience development through digital means. Cultural operators should also be more open to share resources and experiences among themselves – for instance, it was explicitly mentioned in one of the answers that memory institutions (libraries, archives, museums, etc.) are not always eager to make their content available to the public. Finally, it was mentioned that traditional relations between the cultural sector and audiences need re-imagining, while promoting civic engagement and cultural education in general.

A considerable number of challenges mentioned by the OMC group experts related to data, such as the lack of concrete information on audiences' profiles, lack of channels for collecting feedback on users' digital behaviour, lack of knowledge of digital value chains and lack of

experience in working with big data and analytics. Cultural operators do not always have the skills to assess people's cultural experience with digital tools. There are also numerous technical and legal obstacles when it comes to collecting user data.

The third group of challenges that were mentioned relates to the skills of the cultural operators. Lack of digital and technological abilities of cultural organisations' staff was pointed out by several of the respondents. Furthermore, it was specified that the public sector (cultural institutions and policy-makers) has considerable difficulties with keeping pace with rapid technological advancements and changes.

Another group of enumerated problems links to the issue of funding and infrastructure. Often cultural operators do not have enough resources to offer targeted programmes to engage new audiences. This connects to a more general challenge that cultural institution in Europe (and worldwide) are faced with: a lack of stable financing for such targeted activities, which in many cases are currently carried out as one-off initiatives. Finally, some cultural institutions do not have the relevant infrastructure to allow them to digitise their content. At the same time, when they do have it, digitised projects in different institutions are stored in different IT systems, varying from one institution to another. This in turn limits their availability and opportunities to perform aggregate searches, does not grant interoperability of content that would allow further use, etc.

As far as legal challenges to audience development through digital means are concerned, the issues related to copyright were mentioned: difficulties in offering a comprehensive online presentation of collections given restrictive copyright law for digital content, difficulties in accessing cultural heritage under copyright and the question of property rights in the case of streamed concerts (agreements with creators/artists).

Finally, a number of significant general challenges were mentioned, including:

- **How can institutions and organisations maintain current audiences while attracting new audiences?**

- **How can decision-makers embrace diversity of cultural institutions and organisations when developing policies and establishing funding mechanisms related to audience development through digital means?**

- **How can cultural institutions and organisations keep up to date with the most recent changes in the digital world? How do they integrate those changes into their communication strategies?**

- **How could decision-makers and public institutions work with content from private institutions?**

- **How can the issue of digital exclusion be tackled?**

- **How can culture be enabled to interact with other areas of life of our societies?**

4

CONCLUSIONS AND RECOMMENDATIONS

4 CONCLUSIONS AND RECOMMENDATIONS

European Union level

Recognising the profound, widespread and systemic impact that the digital shift has on cultural and creative sectors across Europe, the European Union should consider the following:

- **Continued prioritising of audience development and capacity building with a focus on innovative approaches within EU funding programmes, in particular within Creative Europe and the funding offered for creative and cultural institutions and enterprises via other programmes and funding tools.**

  NOTE: Audience development and capacity building of the cultural and creative sectors should remain a pivotal element for European funding opportunities offered to cultural operators. At the same time, particular emphasis should be put on innovative audience development and engagement (including through digital means). Additional priority should also be given to future-orientated capacity building, related to the use of new technologies and digital opportunities in a fast-changing environment with rapid technological progress and fast-changing user behaviours.

- **Creating EU-wide voluntary guidelines for collecting and re-using data on cultural and creative products and content, programmes, digital services and audiences.**

  NOTE: Such guidelines could be proposed as a voluntary code of practice that would encourage the collection of data on the cultural and creative sectors, including their cultural and economic impact, for comparability and the development of further funding programmes. The model used by the Audience Agency from the United Kingdom (or a similar approach) could be examined. Once the voluntary guidelines are conceived at the EU level, it could be promoted at national and regional levels.

- **Increasing the accessibility of the opportunities related to innovative funding models for cultural and creative sectors in the EU (e.g. by pooling different information sources together).**

  NOTE: The emphasis should be put on participatory and co-creation-focused models and opportunities offered by digital tools, including crowdsourcing and crowdfunding.

National and regional levels

Acknowledging that cultural operators work in various local contexts, national and regional cultural policy agencies should consider the following:

- **Including audience development in national and regional cultural and digital strategies.**

- **Creating and promoting training programmes and capacity building for institutions to adapt to the institutional challenges created by the digital shift.**

- **Creating appropriate guidance and allowing for flexibility in audience development funding programmes so that they take into consideration the digital shift.**

  NOTE: The funding opportunities offered should acknowledge that the shifts in resource allocation within institutions are nowadays becoming necessary in order to create, maintain and promote new digital approaches to audience development.

- **Promoting the use of digital technologies in audience development strategies, particularly innovative approaches that not only allow working with non-audiences and potential audiences, but also excluded groups and/or groups with specific accessibility needs.**

  NOTE: The list of audiences that could potentially be targeted with the use of digital tools can be long and include different categories, without putting forward just one group. In a non-exhaustive manner, these could include, for instance, the young and the elderly, but also ethnic minorities, migrants or socially excluded groups, people with disabilities, etc.

- **Existing guidelines for the promotion of cultural projects and institutions should be complemented with new digital approaches to audience development. If such approaches are already in place, they should be maintained, expanded and adjusted through constant evaluation.**

- **Finding ways to promote and disseminate good examples of successful innovative cultural projects that are closely linked with creative industries and new technologies.**

- **Creating good practice guidelines for working with different and new funding (and creation) models offered by new technologies (such as crowdfunding or crowdsourcing).**

Cultural operators' level

In order to best adapt to the digital shift, a change needs to come from within cultural institutions. Cultural operators should thus:

- **Acknowledge the changes in behaviours and attitudes of audiences seeking to have greater control over the content, curation and access to work/collections while respecting the rights of copyright holders.**

- **Fully exploit the ability of new technologies to target hitherto hard-to-reach groups and put in place strategies to bridge the analogue-digital divide.**

- **Re-allocate resources and priorities to acknowledge:**
  - the diversity of platforms available for information exchange with the public;
  - the need for greater technical skills throughout the organisations;
  - the need for greater networking and partnership working inside and outside the institutions.

- **Explore the opportunities to create new business models.**

- **Promote the use of new technologies for wider accessibility and usability of cultural and creative content.**

NOTE: Cultural institutions should not only focus on creating digital end products for their own user groups, but also make their digital assets accessible for others (e.g. creative industries or scholars) to use in other digital products that are not controlled by the cultural institution itself.

5

ANNEXES

5 ANNEXES

A. Methodology

Meetings. Five plenary meetings (23 March, 19 to 20 May, 15 to 16 September 2015, 1 to 2 March, 30 November 2016) took place in Brussels, while one of the meetings (27 to 28 June 2016) was held in Amsterdam at Allard Pierson Museum, back-to-back with the conference of the Dutch Presidency of the Council of the European Union, 29 to 30 June, on the topic closely linked to the subjects discussed and analysed by the group, Ready to Reach Out: Connecting Cultural Heritage Collections and Serving Wider Audiences. The editorial team held a further meeting in Brussels on 30 September 2016.

Mapping questionnaire. The mapping questionnaire, drafted by the group's co-chairs, was circulated to the OMC group members after the second meeting. The group members were then charged with accessing information from their national and regional policy-making bodies. They were also asked to research and identify relevant case studies in their own countries – the experts were at liberty to propose as many best practices/case studies as they saw fit. The collected information is available in Annexes C and D, while the summary of the findings and the questions asked are presented in more detail in Chapter 3 of this report.

EU Member States: 25 Member States participated in the group. Experts from the Member States were selected and asked to participate in meetings, draft the report and be involved in online discussions.

Co-chairs: Yvette Vaughan Jones (UK) and Irena Ostrouška (SI) were elected by the group during the first meeting to chair the proceedings.

European Commission (EC): The EC hosted the meetings, contributing to policy discussions where appropriate, providing secretariat services and covering the travel expenses of participants. The leading facilitator role was played by the Directorate-General for Education and Culture (DG EAC). Colleagues from DG Communications Networks, Content and Technology (DG CNECT) also participated in some of the meetings as observers in order to provide their input to the discussion, where relevant.

Other participants: It was decided during the first meeting of the group that Norway and Iceland should be invited to take part in some of the group meetings. A representative of Norway participated in three meetings.

Guest expert speakers: A number of experts were invited to take part in the group's meetings in order to take part in the discussion, fuel the debate and deliver presentations on their respective fields of expertise.

A full list of the group's members and all individual invited experts that took part in the meetings is annexed to this report below (Annex B).

B. List of group members and participating guest experts

Nominated national and regional OMC group experts

Country	Name	Organisation	Function
AT	Gerald Leitner	Austrian Library Association	*Director*
AT	Heidemarie Meissnitzer	Permanent Representation of Austria to the EU	*Counsellor for Cultural Affairs*
AT	Paul Stepan	FOKUS – Austrian Society for Cultural Economics and Policy Studies	*Chairman*
BE (Wallonia)	Jean-Louis Blanchart	Ministry of the Wallonia- Brussels Federation	*Director*
BE (Flemish Community)	Simon Smessaert	Flemish Department for Culture, Youth, Sports and Media	*Policy Officer*
BG	Axenia Boneva	Ministry of Culture	*Expert*
CY	Zachos Polyviou	Ministry of Education and Culture, Cyprus	*Coordinator of Europeana Projects*
CZ	Pavla Petrova	Arts and Theatre Institute, Prague	*Director*
DE	Sebastian Saad	Federal Government Commissioner for Culture and the Media	*Head of Division K16*
DE (Thuringia)	Carsten Pettig	State Chancellery of Thuringia – States' Representative from Thuringia on behalf of the Federal Council	*Desk Officer*
DK	Preben Aagaard Nielsen	Danish Agency for Culture	*Special Adviser*
EE	Mirjam Rääbis	Estonian Ministry of Culture	*Chief Specialist of Cultural Heritage*
ES	Mónica Fernández Muñoz	State Secretariat for Culture	*Deputy Director General for Book, Reading and Spanish Letters Promotion*
ES	Teresa Reyna Calatayud	State Secretariat for Culture	*Counsellor in Sub Directorate-General for Books, Reading and Spanish Letters Promotion*
ES (Valencia for autonomous regions)	Jorge García	Valencian Institute for Culture, Music Department	*Valencia regional government representative*
EL	Eirini Komninou	Hellenic Ministry of Culture, Education and Religious Affairs	*Head of the European Union Department*
EL	Konstantinos Spanos	Hellenic Ministry of Culture, Education and Religious Affairs	*Administrative Officer*
FI	Minna Karvonen	Ministry of Education and Culture	*Counsellor for Cultural Affairs*
HR	Jelena Rubic Lasic	Ministry of Culture of the Republic of Croatia	*Head of Department*
HU	Istvanne Antal	Ministry of Human Capacities	*Expert Advisor*
HU	Edina Sörény	Ministry of Human Capacities	*Responsible for libraries and EU affairs*
IE	Lorraine Comer	National Museum of Ireland	*Head of Education*
IT	Giuliana De Francesco	Ministry of Cultural Heritage, Cultural Activities and Tourism	*Head of Unit, Multilateral relations (Europe)*
LT	Erika Buivydienė	Ministry of Culture	*Chief Specialist of Information Society Development Division, Cultural Policy Department*
LT	Jolanta Kaznauskaitė	Ministry of Culture	*Chief Specialist of Museums, Libraries and Archives Division, Cultural Policy Department*
LV	Kristīne Pabērza	Centre for Culture Information Systems	*Senior Officer*
MT	Toni Sant	Spazju Kreattiv, St James Cavalier Centre for Creativity (Fondazzjoni Kreattività)	*Artistic Director*
NL	Marco de Niet	Digital Heritage Netherlands (DEN Foundation)	*Director*
NO	Bernt Martin Schjerven	Norwegian Ministry of Culture, Department for the Arts and Museums	*Senior Advisor*

Country	Name	Organisation	Function
NO	Tonje Johansson	Norwegian Ministry of Culture, Department for the Arts and Museums	*Advisor*
NO	Geir Rege	Norwegian Ministry of Culture	*Advisor*
PT	Francisco Barbedo	General Directorate for Book, Archives and Libraries (DGLAB) of Portugal	*Head of Department for Innovation and E-government*
RO	Nicoleta Rahme	The National Library of Romania/ The Ministry of Culture	*Head of Department: Development of Collections*
SK	Peter Csordás	Slovak Film Institute	*Expert in digitisation*
SI	Irena Ostrouška	Ministry of Culture	*Senior Adviser, Media Directorate*
SE	Rolf Källman	Digisam/Swedish National Archives	*Head of Department*
UK	Yvette Vaughan Jones	Visiting Arts	*Chief Executive*

'Voices of Culture' representatives

Name	Function/affiliation
Amanda Windle	*DigiLab, University of the Arts, London*
Dominic Smith	*ISIS Arts, Newcastle*
Sejul Malde	*Research Manager, Culture24*
Charlotte Hamilton	*Development and Communications Manager, European Union Youth Orchestra*

Guest experts

Name	Function/affiliation
Niels Righolt	*Managing Director, Danish Centre for Arts and Interculture*
Anne Torreggiani	*Chief Executive, Audience Agency, UK*
Franco Niccolucci	*Professor, University of Florence*
Elvira Marco	*Director, Acción Cultural Española*
Gerda Sieben	*Director, jfc Medienzentrum, Cologne*
Zuzanna Stańska	*Digital entrepreneur, founder of DailyArt and Moiseum*
Wim Hupperetz	*Director, Allard Pierson Museum, Amsterdam*

Secretaries of the OMC group on behalf of the European Commission:
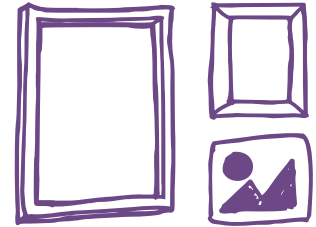Maciej W. Hofman
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C. Answers to questionnaires

Questionnaire (contributions by OMC group members)

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
AUSTRIA	There is no national or regional strategy in place, but more and more institutions use digital audience development all over Austria.
BELGIUM/ FLANDERS	There is currently no strategy for audience development via digital means at the national level. Culture is the responsibility of the communities in Belgium, so a regional strategy would be more feasible than a national strategy – but there are no plans for this at the moment. However, there are some sectorial and thematic concept papers that have been published or will be published by the Flemish Government, where audience development (via digital means) is or will be mentioned. For example, in the *Vision text on the arts* by Minister of Culture Sven Gatz (spring 2015), there is a chapter on participation and diversity and also one on digitisation. In the vision text on cultural heritage and the concept paper on digitisation and e-culture in particular (both in development), audience development will also be a topic that is covered.
CROATIA	There is no national or regional strategy that involves audience development explicitly. The Ministry of Culture is about to carry out the Digitisation of Cultural Heritage Strategy. The Strategy is accompanied by five key concepts essential to the realisation of its objectives: infrastructure, digital content, interoperability, e-services and competitiveness. Conditions will be created for audience development models that will foster production and distribution of creative and cultural digital content. Incentives will be given to developing the national infrastructure for digitisation of cultural heritage in cooperation with other interested institutions, ministries and academic institutions. The Ministry of Administration shall carry out the e-Croatia Strategy. The General e-Croatia Strategy approaches also include e-culture service. With its e-culture service, Croatia is developing conditions for audience development via digital means. The 2020 e-Croatia Strategy is a strategic document composed with the intention of enhancing the quality of life of citizens in the Republic of Croatia by raising the competitiveness of economy with the help of information and communications technology, and using high quality electronic public services in line with valid strategies and legislation of the Republic of Croatia, EU directives and recommendations of the profession. The purpose of the strategy is to create a coherent, logical and efficient information system for the state by providing high quality and cost-effective electronic services at both national and European levels. It also focuses on the insurance of interoperability between current and new ICT systems in public administration, including the elimination of duplicated functionalities. The realisation of its objectives will be measured on the basis of the percentage of citizens and companies using public e-services as well as the users' satisfaction level.
CYPRUS	Currently, there is no national or regional strategy. The Cyprus Ministry of Education and Culture has prioritised the need to elaborate an effective and targeted strategy for audience development via digital means. The Cyprus Ministry of Education and Culture supports regional programmes related to local and national cultural developments. Under this initiative the Ministry will examine the possibility of involving cultural institutions by inviting them to provide their digital collections so as to engage audiences and develop infrastructures, which will enable access to valuable content.

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
Cultural institutions in Austria are autonomous in their strategies on how to present their collections.	The cultural institutions are financing audience development with their own budget. A few institutions have public-private partnerships (PPPs).	No
Currently, it is the responsibility of each cultural institution to decide if and how they work on audience development, whether via digital means or not. A regional strategy would be the responsibility of the Flemish Government, but would be developed in conjunction with key (intermediate) organisations in the cultural sector, such as VIAA, CultuurNet or Demos.	There is no separate financing for audience development via digital means. Cultural organisations have to do this within their general budget. However, for most organisations, audience development and engagement are important criteria in order to obtain funds from the Flemish Government. There are no exact total figures known about investments in audience development, whether via digital means or not.	The Participation Survey gathers longitudinal data on cultural participation. It shows the degree of participation (in percentages) of the Flemish population on every aspect of culture (museums, film, theatre, literature, libraries, etc.). There is however no data on individual levels and items covering digital participation are limited.
The national digital cultural heritage strategy includes all the relevant institutions and organisations, which, through complex mutual interactions create long-term preservation, availability, searchability and recognisability of the Croatian cultural heritage and national identity in the community of European peoples and the European Union via cultural, research, scientific and educational models and processes through electronic information systems and network services.	All cultural heritage digitisation projects financed by the Ministry of Culture need to be publicly available. One of the main criteria for funding is audience involvement.	There is no unique national system for collecting audience data. Each cultural institution and organisation collects its individual data.
Each cultural institution in Cyprus is independent and can establish their own strategy in regards to their collection management as long as the ownership of the content of their collection is under their respective regulation(s).	Since Cyprus has no regional or national strategy for audience development via digital means, any form of financed or co-financed project is subject to the project's description and/or partnership framework. The majority of cultural institutions are financing audience development under their own financial management by using their own resources under the supervision of the Ministry of Education and Culture and/or other competent authorities.	No. Each cultural Institution in Cyprus has their own data collection schema(s)

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
CZECH REPUBLIC	We don´t have any specific strategy of this kind. In 2015, the Czech Government approved the new State Cultural Policy 2015-2020, where some of the tasks are focused on access to culture via digital means.
DENMARK	The Ministry of Culture has a general Digitization Strategy 2012-2015 (only in Danish). This strategy focuses mainly on the technical aspects, aiming at the provision of effective services that collect, preserve, disseminate and make culture available in a contemporary digital form, as far as possible matching the demand of the target groups. Digitisation is also a key area for the cultural institutions, but there is no overall national or regional strategy specifically focusing on audience development in general or via digital means.
ESTONIA	At national level, the Ministry of Economics and Communication has worked out principles called Digital Agenda 2020 for Estonia. The main objective for cultural heritage in this document is that the most valuable part of the cultural heritage has been digitised – digitisation, preservation and dissemination will be supported. The Ministry of Culture has worked out principles of cultural policy until 2020 in a strategy document Culture 2020. The use of digital cultural heritage in education, e-services and creative industries is promoted. There is no strategy directed only towards audience development. So far we have worked more with the passive part of digital cultural heritage – making it available for as wide an audience as possible. How to engage audiences is still a responsibility of the cultural institutions that have heritage to make available. For national digitisation, the Ministry of Culture, together with different stakeholders, has put together an Operational Programme for Digitization 2015-2018. This is the first time that Estonia is going to use structural funds to digitise cultural heritage. The Ministry of Economic Affairs and Communications will open a call for digitisation at the end of 2015. In the operational programme we have prioritised what should be digitised during the coming years in different fields of cultural heritage: art, objects, publications, audiovisual material, photography and documents. In 2013 a new Museum Act was passed. It was fixed in the Act that all the state museums under the Ministry of Culture and museums that use state-owned collections have to digitise all of the collections by 2018. By now it is clear that this ambition was too optimistic, even if digitising collections at the Conservation and Digitization Centre Kanut doesn´t cost anything for the state museum or the museum that uses state-owned collections. It is being financed by the Ministry of Culture.
FINLAND	In Finland, there is no overall strategy for audience development via digital means at the national or regional level. Digitalisation is a cross-cutting theme in the government strategy of Finland (2015). In the government strategy it is stated that 'Public services will become user-oriented and primarily digital'. Various policy documents and action plans include aims and actions which are closely linked to audience development via digital means: • Strategic Programme of Prime Minister Juha Sipilä's Government; • Action plan for the implementation of the key project and reforms defined in the Government Strategic Programme (including the key project on digitalisation); • Strategy for Cultural Policy (Ministry of Education and Culture); • National Open Data Programme (Ministry of Finance); • National Digital Library Project (Ministry of Education and Culture); • Enterprise Architecture in the Public Sector (Ministry of Finance). Regional level: • Some of the regions and municipalities have done their own digitalisation strategies. These regional and local actors are active in testing and developing digital cultural services (e.g. City of Mikkeli). • Some culture institutions have also developed their own digital cultural services (e.g. Tampere Hall). • The aim to digitalise cultural services is also included in some strategies to provide health and social services by digital means.

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
Ministry of Culture	Mostly from foreign resources especially from EEA Financial Mechanism and the Norwegian Financial Mechanism. Partly also through EU Structural Funds.	The Ministry of Culture occasionally the situation, but without any relevant system and only on the level of state institutions. Each cultural institution has its own data collection scheme.
The Ministry for Culture is responsible for an overall strategy. The specific content of projects and other initiatives, including digitisation initiatives, is designed by the individual cultural institutions.	Typically, digitising is part of the cultural institutions' core tasks. Therefore, for the major cultural institutions the financing is often a mix of the institutions operating funds and funds from the framework agreement that the institutions enter into with the Ministry of Culture.	No overall system for collecting data (except e.g. the already mentioned registries on the Danish museums and their collections, and others like that – but I don't think it is the kind of systems that the question refers to).
Every institution (museums, libraries, archives, associations etc.) is responsible for their own audience development. But it is possible to apply finances for audience development projects at national level. Competence centres for digitisation are the Conservation and Digitization Centre Kanut (museums), National Library, National Archive, Academic Library of Tallinn University, Tartu University Library and National Broadcast. Every institution also has its own digitisation plan.	National-level projects involving audience development are held in favour. There are no calls that are directed only on audience development, but there are several calls in the Ministry of Culture and other ministries, where it is possible to apply for co-financing.	For several times now the Ministry of Economics and Communication has commissioned a survey to determine the use of public sector e-services and portals by Estonian internet users and their satisfaction with services offered by the public sector in the electronic environment This incorporates also such services as online catalogue for libraries, museum information systems and archive information systems. Statistics Estonia (a government agency) collects statistics on culture, but not about e-services and portals. However together with the Ministry of Culture a new methodology to collect statistics of the use of culture has been worked out. This methodology is also meant to collect statistics on e-services and portals. Statistics Estonia will monitor the use of culture and participation in culture on Estonian people every 3 years, starting from 2016. Almost every cultural institutions with portals or e-services also monitors how many visitors they have and where are they from.
As part of the Government, the Ministry of Education and Culture develops cultural policy. Art and cultural services must be accessible to all, irrespective of where they are and their financial status. In order to ensure equality and equity, the Government supports and develops conditions conducive to creative activity and the operation of art and cultural institutions. Arts and cultural institutions are responsible for developing their strategies and action plans for audience development, taking into account national guidelines. Tools for audience education and audience development via digital means are various – talks, presentations, workshops, events, co-creation of performance/concert/exhibition, marketing via digital means, digital distribution of cultural content, and marketing and customer care via digital means. Regions and municipalities implement regional/local strategies together with cultural organisations and other stakeholders.	The major role in financing the arts and culture in Finland is carried out by municipalities and the state. State funding for culture is mostly the responsibility of the Ministry of Education and Culture. Most of the allocations to culture in the administrative sector of the Ministry are directed at national art culture institutions and municipalities as statutory and discretionary state subsidies. A substantial part of the financial support granted by the Ministry for culture comes from the proceeds of the Finnish national lottery. The European Union's Structural Funds and the Rural Development Programme funding are being used to develop digital services. The vast majority of funding for audience development comes from these public sources. Public-private partnerships and sponsorships are rare.	National museum statistics; the future ISO standard will include an instrument to monitor virtual events and virtual programmes. Google analytics E-services and portals of libraries, museums and other cultural institutions include analytic tools measuring user actions, web traffic, etc.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
GERMANY	In Germany there is no national strategy for audience development.

In Germany there is no national strategy for audience development.

The principal responsibility for cultural policy lies with the federal states (*Länder*). The federal level has competence only for specific cultural issues explicitly mentioned in the constitution. A central goal of the cultural and artistic outreach efforts of the Federal Government Commissioner for Culture and the Media (BKM) is to also reach those who have so far taken a limited part in cultural life. In this context, the relevant divisions of the BKM are asked to include the specific wording in the funding notifications they send to the recipients of permanent grant funding, stipulating that the federal funding is linked to the goal of active cultural outreach; special priority is to be given to persons who currently rarely use the services of public cultural institutions or not at all.

In the federal states and in the cities and communities – responsible for a wide range of arts and cultural institutions – there are political recommendations but no binding programmes for audience development. It is up to the institutions whether they try to build new audiences strategically or not. Nevertheless, a 2007 survey, which included all major cultural institutions, showed that 50 % of the museums and 60 % of the theatres had made audience polls.

One special programme on intercultural audience development was set up by the state of North Rhine-Westphalia, giving extra money for six public theatres and one public museum to engage diverse, new audiences, with a focus on young people with different migration backgrounds.

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
In Germany there is no public institution – for example as part of a ministry – which develops or commissions programmes, studies or evaluations on cultural participation. So audience development in Germany is in most cases a limited initiative of special cultural providers. People have strong reservations about public interventions in the cultural sector. The leadership of each cultural institution is responsible for developing and implementing specific measures intended to achieve the horizontal goal of enabling persons of all ages, regardless of their social or cultural background or disability, to access their services and provide feedback. To do so, outreach experts helped draw up questions to inspire productive discussion in the institutions' supervisory bodies. This issue should be dealt with not only in written reports, but should be discussed as a separate agenda item at least once a year. The Deutsche Digitale Bibliothek (DDB) plays a significant role as it is the central digital portal to Germany's cultural and scientific heritage. It gives everyone free access to books, images, paintings, monuments, as well as films and music. The Federal Government Commissioner for Culture and the Media (BKM, 50 %) and the German states (*Länder*, 50 %) provide financial support for this project, which is gradually digitizing the stocks of more than 30 000 cultural and research institutions and making them accessible via a web portal.	Although the German Constitution assigns responsibility for culture to the federal states, it is the task of the Federal Government to create the framework conditions in which culture and the arts can thrive. In line with this division of tasks, the Deutsche Digitale Bibliothek (German Digital Library) is funded equally by the Federal Government, on the one hand, and the federal states, on the other. The Deutsche Digitale Bibliothek went operational in 2014 as the central networking platform of the German culture and knowledge institutions and as a major contribution of Germany to Europeana. In addition, the Federal Government also finances cultural institutions and projects of national significance. Federal Government grants are explicitly tied to the expectation that these cultural institutions conduct proactive cultural education and public relations to make their wide range of offerings known, and actively reach out especially to those who have so far taken little or no advantage of what they have to offer. Generally speaking, however, the cultural institutions are themselves responsible for devising digital strategies for audience development.	Since the 1990s the number of visitor polls and participation studies has increased in Germany. For economic reasons, the cultural institutions started to ask their audience in order to optimise their marketing management and gain more visitors. Moreover, the ministries of the federal states, public broadcasting institutions and different lobby organisations financed some important general participation studies, asking the German population about arts participation, their attitudes towards this, and images of arts and culture. Some of the most relevant studies on participation in Germany include: Zentrum für Kulturforschung/Keuchel (ed.) (2003): 7. Kulturbarometer. Bundesweite Bevölkerungsbefragung, Bonn Zentrum für Kulturforschung/Keuchel (ed.) (2005) 8. Kulturbarometer. Bundesweite Bevölkerungsumfrage, Bonn Zentrum für Kulturforschung/Keuchel (ed.) (2012) 2. Jugendkulturbarometer, Bonn Kulturforschung/Keuchel, Susanne (ed.) (2012): Das 1. InterKulturBarometer, Cologne Zentrum für Audience Development (2007): Besucherforschung in öffentlichen Kulturinstitutionen, Berlin ARD/ZDF Medienkommission/Frank, Bernward (ed.) (1991): Kultur und Medien. Angebote, Interesse, Verhalten. Baden-Baden Deutscher Bühnenverein (ed.)(2003): Auswertung und Analyse der repräsentativen Befragung von Nichtbesuchern deutscher Theater. Eine Studie im Auftrag des Deutschen Bühnenvereins. Cologne Föhl, Patrick/Glogner, Patrick (eds.)(2011): Das Kulturpublikum. Fragestellungen und Befunde der empirischen Forschung. 2nd edition, Wiesbaden Mandel, Birgit (2013): Interkulturelles Audience Development. Zukunftsstrategien für öffentlich geförderte Kultureinrichtungen. Bielefeld Mandel, Birgit/Renz, Thomas (2010): Barrieren der Nutzung kultureller Einrichtungen. Eine qualitative Annäherung an Nicht-Besucher. Institut für Kulturpolitik, Universität Hildesheim, available at: www.kulturvermittlung-online.de Mandel, Birgit/Timmerberg, Vera (2008): Kulturelle Partizipation im Ruhrgebiet in Zeiten des Strukturwandels. University of Hildesheim in partnership with Ruhr 2010, Hildesheim/Essen, available at: www.kulturvermittlung-online.de

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
GREECE	The Hellenic Ministry of Culture and Sports and its competent services have recognised the need to elaborate an effective strategy for audience development via digital means and have decided to work towards this direction, after consulting the relevant stakeholders of the civil society. Special emphasis will be given to the identification of the needs of more target groups, such as individuals from remote and isolated areas, pupils and young people, elderly people and individuals with disabilities. However, a concrete strategy has not been completed and entered into force yet, at national or regional level. The Creative Europe Desk Greece, which belongs to the Directorate of International Affairs and European Union (Department of European Union), organised a big info-day on Audience Development in Athens, in July 2015, where the concepts of access to culture and audience development were presented to public and private organisations, along with best practices from Creative Europe-funded projects. This was the start of a period of deliberation about how to proceed in the future.
IRELAND	In Ireland there is no overall national strategy related to audience development in arts and culture via digital means. However, there are national strategies that relate to audience engagement with the arts and culture through digital technology. These are enumerated below, with links, and include: **Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs** Culture 2025: Éire Ildánach. A Framework Policy to 2025. Draft Document **Department of Communications, Climate Action and Environment** Doing more with Digital – Phase 1 **Department of Education and Skills** Digital Strategy for Schools 2015-2020 Teaching and Learning in Irish Higher Education: A Roadmap for Enhancement in a Digital World 2015-2017. National Forum. **Council of National Cultural Institutions** A Fresh View for the 21st Century: Education, Community, Outreach. Policy Framework 2014. **Arts Council of Ireland** Making Great Art Work

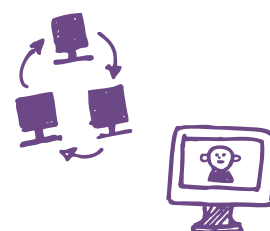| Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
The services of cultural heritage and modern culture of the **Hellenic Ministry of Culture and Sports**, the **private cultural institutions**, as well as **civil society actors**, have implemented several programmes for audience development via digital means, through –inter alia– their participation in EU programmes. For example, private institutions such as the **Piraeus Bank Group Cultural Foundation**, the **Planetarium of Eugenides Foundation** and the **Onassis Cultural Centre** have undertaken several initiatives for expanding their audience and implemented innovative programmes for attracting new target groups, using digital means.	The audience development via digital means is usually financed by public funds, private funds, sponsorships and EU grants from the relevant EU programmes.	A system for collecting relevant data on audience development has not been developed yet by the public authorities, though we are aware of its importance and explore the possibility of establishing such a system, with the cooperation of our National Statistical Agency, which measures other data in the field of culture, like the number of visitors in museums and galleries.
It is the responsibility of each cultural institution to decide on whether it will develop a strategy on audience development via digital means.	The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs provides annual funding to cultural institutions. As the Irish Government's development agency, the Arts Council is the major funder of the arts in Ireland. Local authorities develop the arts at local level and are funded by the Department of Housing, Planning, Community and Local Government. Individual initiatives for audience development by digital means have been financed through the Arts Council of Ireland.	There is no national system in place that collects data on audience engagement with arts and culture. A number of arts organisations, cultural institutions and local authorities collect their own data. Data gathered by cultural institutions is shared with the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs. Tools like Google Analytics are used by several cultural institutions and arts organisations to analyse trends and monitor audience engagement with their websites.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
ITALY	A comprehensive national strategy for audience development via digital means hasn't been developed yet. However, a strategic approach is in place for the digital growth of the country, including digitisation in relation to culture, creativity and heritage.

A framework for the mandatory accessibility of public digital services has been in force since 2004 (Law 4/2004 'Provisions to facilitate the access of people with disabilities to digital resources') and detailed implementing regulations are still being published. The Digital Administration Code (legislative decree 82/2005) recognises the right of citizens to use new technologies for communicating with public administrations; mandates the provision of quality services by the public administration based on the citizens' needs and on regular monitoring of customers' satisfaction; promotes the use of ICT for increasing democratic participation; promotes digital literacy for public employees and citizens. Among other provisions are those related to access and reuse of data produced by the public administration. The Open Data Law (Law 221/2012) mandates that all data produced by the public administration are open by default.

The national approach to digitisation of cultural heritage started in 2002 aimed at establishing cross-domain cooperation across archives, libraries, museums, heritage sites, cultural organisations and the several related sectorial databases. The main outcome was the portal www.culturaitalia.it, published in 2008. In recent times focus was put on discoverability and reuse of digital cultural content, in particular for education, tourism and entertainment; promotion of linked open data; awareness on IPR and licensing issues.

Capacity building and development of digital skills for museum operators, together with the identification of an effective audience engagement strategy, are the main objectives of the MuD – Digital Museum programme (see list of case studies). Technological development in the cultural and creative sector is among the main objectives of the National Operational Programme 'Culture and Development' (European Regional Development Fund 2014-2020, thematic objective. 6).

In 2014, MiBACT launched a strategic plan for the digitisation of tourism with implications for digital access to culture, as the vision is focused on sustainable, 'slow' tourism, with a major role for cultural and natural tourism. The national strategy for digital growth 2014-2020 explicitly envisages the enhancement of the digital ecosystem of culture, also aiming at an effective reuse of digital information, resources and services for cultural tourism: http://www.agid.gov.it/sites/default/files/documenti_indirizzo/strategia_crescita_digitale_ver_def_21062016.pdf |
| LITHUANIA | The Programme of Digital Cultural Heritage Actualisation and Preservation 2015-2020.

The Digital Agenda for the Republic of Lithuania 2014-2020. |

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
Digitisation is a cross-cutting policy area. Digital access to culture in Italy stays at the intersection between the policy framework for digitisation in the public administration and the one related to access and promotion of cultural heritage and cultural activities. The Agency for digital Italy (Agenzia per l'Italia digitale – AGID http://www.agid.gov.it/) is in charge of the implementation of the Digital Agenda, including the Accessibility Law and its regulations (http://www.pubbliaccesso.it/) and the Open Data Law (http://www.dati.gov.it/content/ parte-lopen-data-by-default). Topics of cultural relevance are addressed by AGID in cooperation with the Ministry of Cultural Heritage, Cultural Activities and Tourism – MiBACT. Competence on the promotion of culture is shared between the state and the regions, which have their own additional regulations, policies, programmes and projects. Many of the 20 Italian regions included culture, heritage and creativity among the priorities of their smart specialisation strategy. Individual institutions or groups of institutions can develop their own digital audience development strategies. Research organisations, both public and private, play a role in raising awareness and providing advice.	More and more organisations at all levels are taking up on audience development, in particular since the concept was strongly focussed by Creative Europe and other EU programmes, both as good practice and as a research area. There is no dedicated funding at national level, and each institution or group of institutions develops audience development approaches, initiatives or tools based either on the own budget, or on project funding by local, regional, national or EU authorities, or through PPPs, etc.	There is no standardised system for audience measurement and monitoring through digital means; organisations or group of organisations adopt customised methods and tools. Digital cultural offer, internet and the web are taken into account by national surveys collecting and analysing data related to cultural participation, practice and consumption (National Institute for Statistics – ISTAT, Annual Report 2017, chapter 3.3, see http://www.istat.it/it/archivio/199318. The National Report on fair and sustainable well-being, however, only focuses on the physical aspects of cultural heritage and landscape in the related chapter https://www.istat.it/it/files/2016/12/BES-2016.pdf Getting to know and monitoring the audience of public services and user needs is a recommended good practice for the quality of public administration services, aimed at reaching out to target audiences through customised approaches based on their specific access and user behaviours. Among the recommended tools are regular user surveys (quantitative information) and customer satisfaction surveys (qualitative information). Related data should flow into databases ready for information retrieval, comparison and interpretation (see http://qualitapa.gov.it/ relazioni-con-i-cittadini/organizzare-uffici-e-servizi/ sportelli-dedicati-a-target-specifici-di-utenza/ monitoraggio-dellutenza/)
The digitisation results in Lithuania are monitored by the Ministry of Culture. Digitisation activities in the memory institutions of the country are co-ordinated by competence centres for digitisation, including: national (Martynas Mažvydas National Library of Lithuania, Lithuanian Art Museum, Office of the Chief Archivist of Lithuania, Lithuanian Central State Archive), regional (National M. K. Čiurlionis Art Museum, Lithuanian Sea Museum, Aušra Museum of Šiauliai, public libraries of counties), and sectoral (Library of Vilnius University, Wroblewski Library of the Lithuanian Academy of Sciences, and public institutions like Lithuanian National Radio and Television). Local memory institutions of their own area – museums, libraries and archives – are responsible for audience development via digital means.	The cultural institutions are financing audience development with their own budget, the national budget and EU structural support.	Yes. The purpose is to ensure online accessibility (including via links) of the entire cultural heritage, which has been digitised using funds from the national budget. Electronic services and products will be developed on the basis of a one-stop-shop principle via the national virtual information system of cultural heritage, VEPIS. Also digitised objects of cultural heritage of Lithuanian museums are accumulating in the common database of the Lithuanian Integral Museum Information System (LIMIS). In order to improve the access of audiovisual documents, Lithuanian Central State Archive implemented the film digitisation project 'Lithuanian documentaries on the Internet (e-cinema)'.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
MALTA	There is no specific strategy for audience development via digital means at national level. However the national cultural strategy includes some elements associated with this topic.
NETHERLANDS	There is currently no strategy for audience development via digital means at the national level. There are however some building blocks. The most important one at the moment is the Dutch National Digital Heritage Strategy that was presented in March 2015. Preparations for this strategy started 3 years ago and it is the result of a collaborative effort (the so-called Network Digital Heritage) of the major players in the area of digital cultural heritage in the Netherlands, under guidance of the Dutch Ministry of Culture. This strategy addresses three main topics that are interrelated: the preservation, usability and visibility/re-use of digital cultural heritage. For each topic, a separate work programme has been set up. The working programme of the latter of the three topics is written explicitly from a user's perspective. Its main goal is to increase the public value of digital heritage by improving collection visibility, exploring demand, and simplifying use and reuse. In the work programme for increasing visibility, the focus is on the following activities: - Reinforcing demand articulation and improving the dialogue between digital heritage suppliers and users; - Making the collections and network more visible online; - Supporting institutional collection managers with publishing the Netherlands' collection for reuse by third parties; - Better utilising the Netherlands' outstanding knowledge infrastructure at the international level. From 2017, the Network will pay more attention to the relationship between cultural producers and heritage institutions, especially in the area of selecting, collecting and curating born digital cultural content.
NORWAY	There is no national strategy for audience development via digital means relating to public financed theatres, opera or orchestras. The institutions receive block grants from the Ministry. There are different conditions and objectives connected to the grants. The Ministry's main objective is that everybody shall have access to art of high quality, and that artistic development and renewal is being promoted. The art institutions have to adapt their activities to these objectives. The institutions have to make an effort to develop new ways of communicating with audiences within this framework.

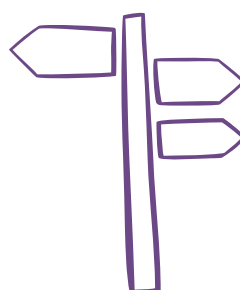| Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
Public cultural institutions in Malta fall into two general areas: one overseen by Arts Council Malta and the other relates to Heritage Malta and the Superintendence for Cultural Heritage, both of which work directly with the Cultural Directorate within the Ministry for Justice, Culture and Local Government. Malta Libraries and the National Archives fall under the Ministry of Education and Employment.	Public cultural institutions allocate parts of their individual budgets to audience development via digital means for collaborative or separate efforts in this area.	The National Statistics Office gathers basic data from cultural institutions but this is not directly related to audience development via digital means.
The strongest collaborative in the Netherlands at present is the so-called Digital Heritage Network (Netwerk Digitaal Erfgoed, NDE). This is a partnership that focuses on developing a system of national facilities and services for improving the visibility, usability and sustainability of digital heritage. The network was established on the initiative of the Ministry of Education, Culture and Science (Onderwijs, Cultuur en Wetenschap, OCW). The members of the NDE are large, national institutions that strive to professionally preserve and manage digital data: the National Library (Koninklijke Bibliotheek), The Netherlands Institute for Sound and Vision (Nederlands Instituut voor Beeld en Geluid), the Netherlands Cultural Heritage Agency (Rijksdienst voor het Cultureel Erfgoed), and the Royal Netherlands Academy of Arts and Sciences (Koninklijke Nederlandse Academie voor Wetenschappen), and the National Archive;, the DEN Foundation (kennis-centrum Digitaal Erfgoed Nederland), the INNL portal, and a growing number of associations and individuals both within and outside the heritage sector.	At the national level, the main funders are the Ministry of OCW and the national funds that are part of the national cultural infrastructure, e.g. the Mondriaan Fonds (arts and museums), the Letterenfonds (literature), the Mediafonds (public television) and the Stimuleringsfonds Creatieve Industrie (e.g. architecture, gaming, e-culture). Audience development and engagement are important criteria for awarding project proposals that have been submitted with these funds, and this includes digital audiences. There are no exact total figures known about investments in audience development via digital means in comparison to audience development in the physical world. But to give some examples: the ministry of OCW invests € 300 000 annually on increasing the visibility of digital cultural heritage in the NDE network. And from the Dutch contribution to ENUMERATE we know that about 20 % of the structural budget that cultural heritage institutions have reserved for their digital activities is spent on user support and user surveys. If we disregard the major differences in size of institutions that occur in the cultural heritage domain, the average equals to an amount of € 25 000 per year per institution.	In the Netherlands there are two initiatives that are relevant in this area. The most prominent institution that researches the digital behaviour of the Dutch public in relation to culture is the Social and Cultural Planning Agency (*Sociaal en Cultureel Planbureau, SCP*). Every 5 years, they have researched the way the Dutch public shapes its leisure time. The use of (digital) cultural goods and media are included in this research. The website of the DEN Foundation provides an overview of their research reports that specifically address the use of digital culture and heritage. The other initiative in this area is the Arts index (Cultuurindex), set up and managed by the Boekman Foundation, the study centre for arts, culture and related policy. This index includes data that show the public support for arts and culture in Dutch society.
– Museums/National library/Rikskonsertene The Ministry of Culture The Norwegian Arts Council – Performing arts The institutions themselves	The Ministry of Culture – through block grants to institutions The Arts Council – project funding (like Digital Museum) Private funding and sponsorships	The institutions that get funding via the Ministry of Culture will each year give a report on their activity. New technology is one of the parameters they have to report on.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
ROMANIA	Romania has a Sectorial Strategy in the Field of Culture and National Heritage for the period 2014-2020, focused on the protection of national cultural heritage (intangible and tangible heritage), supporting and promoting contemporary cultural and artistic creation (diversity of cultural expressions), education and cultural interaction, strengthening institutional capacity. The Administration of the National Cultural Fund is an autonomous public institution created in 2005 to provide grants for cultural projects and to establish a strategy for financing culture. It holds consultations with cultural operators (artists, non-governmental organisations or NGOs, public institutions), and the representatives of the Ministry, in order to establish a financial strategy for culture. The agency contributes to public awareness about culture. For 2016, cultural interventions and audience development are the main priorities for the Administration of the National Cultural Fund. The Ministry of Culture and the local authorities support regional programmes related to local/ regional/ national cultural developments. There is no specific strategy involving audience development via digital means. Cultural heritage instutiotns digitise their collections from the public domain for preservation and to provide access to valuable content.
SLOVENIA	The strategy of digitalisation and accessibility is defined in the National Programme for Culture 2014-2017. Based on this document and in the frame of available budgets, the public institutions are performing the digitalisation of their content. The Ministry of Culture (as the financier) is checking the enforcement of the process of digitalisation and accessibility to the public and via web pages of public institutions and portals. A special strategy dealing with audience development on the national level doesn't exist. There are nevertheless some solutions for particular fields of action, taking into account their peculiarities. Examples are the guidelines on the digitising, conservation and accessibility for the cultural heritage in digital forms that represent a common and for now the only document regarding the digitalisation for the entire culture. Digitisation is a current process in all cultural institutions. In the framework of the National University Library for example, the process is included in the annual plan in accordance with the strategy of the institution.

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
The Ministry of Culture is responsible for the main strategy and cultural policies. Cultural heritage institutions are responsible for their own audience development.	The National Institute for Cultural Research and Training (NIRCT), accountable to the Ministry of Culture, is the only national institute that aims to study, research and provide statistical data in the field of culture, as well as training professionals who choose a career in this field. The Cultural Consumption Barometer contains information, analyses and statistical data for 8 cultural themes: cultural non-consumption and cultural consumption stimulation strategies, cultural consumption within the public space, performing arts, built cultural heritage, Bucharest museums, artists and active persons in the cultural and creative sectors, domestic network of electronic cultural goods and domestic cultural consumption, as well as data on the forms of globalisation, with a more detailed approach of this theme, taking into consideration the crossroads between national and foreign culture. There is no separate financing for audience development via digital means.	Official statistics in Romania are organised and coordinated by the National Institute of Statistics, a specialised body of central general government, a legal entity, and accountable to the Government and coordinated by the minister who coordinates the Government General Secretary. · The National Institute of Statistics is accountable for the following units: a) Regional statistical directions organised at county level – centres of regions of development, set up according to the stipulations of Law no. 315/2004 on regional development in Romania and county statistical directions organised at the level of the other counties, as public institutions with legal entity financed from the state budget; b) The Publishing House 'Romanian Statistical Review' and the National Centre of Statistical Training, totally financed from own revenue. · In order to ensure the objective, transparent and scientific methodologies, indicators, nomenclatures and classifications used in statistical activity, as well as the National Institute of Statistics, the Council of Statistical Activity Coordination functions as a consulting body and is mainly charged with the analysis and approval of the development strategy of national statistical system, the activity reports of the National Institute of Statistics and the Yearly Programme of statistical surveys.
	There is no institution dealing only with audience development at the national level. But the public institutions (on national and partly on regional/ local levels) that are financed by the Ministry for Culture and/or by the local communities from the public budget are performing, indirectly, programmes that are oriented towards audience development. The data are collected for the annual reports, and also for the digitised content.	The data of public institutions have to be included in annual reports and are processed in the common report of the Ministry of Culture (in cases where the Ministry of Culture is the main financer) on statistic data (not publicly available). The data include the share of budget in regions, the share and nature of budget in different types of institution or NGO, the proportion of the self-employed in culture, the structure of the employees, the number of admissions (structured), accessibility for disabled persons, and the number of digitised items on the web. For the national museums there is an annual common report regarding the digitisation and accessibility of items on museum web pages. The National University Library is using the portal dLib.si (Google Analytics tool and other specific tools). They're collecting the data on downloaded material, visits, the average time of visiting the page, number of visited pages, etc.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
SPAIN	The Strategic General Plan 2012-215 of the State Secretary for Culture includes two goals related to this question. The first goal of the Plan is: 'to articulate a State policy to guarantee the right to access to culture', and the goal no. 5: 'to promote cultural creation, innovation and production in the internet, respecting copyright'. Some of the objectives of this first goal are related to developing audiences and to meet new audiences, and pay special attention to people with disabilities. Several specific strategies of audience development via digital means are focused on people with disabilities. The State Secretary for Culture coordinates the Inclusive Culture Forum, where activities related to access to digital culture are presented and discussed with the organizations that represent the disabled.
SPAIN, REGION OF VALENCIA	In Spain, the cultural policy depends mostly on the regional governments. In the region of Valencia there is no such strategy for audience development, just some scattered recent initiatives by some of the main public cultural institutions. But it is almost the same situation in the other regions of our country. In the last few years, the University of Valencia has begun to develop a new academic interest in cultural policy in a digital era. For example, in October 2016, it hosted the last conference of the European Network of Cultural Administration Training Centres (ENCATC), which devoted some sessions to audience development. For as long as this university is advising the regional government on cultural strategies, some changes may happen. Public policies also encourage the creative sector to host international events; for instance, IETM (International network for contemporary performing arts) plenary in Valencia was sponsored by local, regional and national governments.

Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
The State Secretary for Culture. Ministry of Education, Culture and Sport.	Most of the specific activities are financed by public institutions. An example of sponsoring can be the agreement with private companies to develop digital museum guides for blind people. Subsidies are another way of funding. The Ministry gives subsidies to culture professionals and small and medium-sized companies or NGOs for digital projects, including those devoted to improve access to digital content. A long-term supported project is Canal Lector, including resources for the promotion of reading and selecting good books for children and young adults. A very recent example is the web portal alltheater.es, which offers a streaming service with theatre performances from different Spanish companies.	There is for the museums included in the Network of The State Secretary for Culture (i.e. those without an independent status like the Prado Museum or the Reina Sofía Museum for Modern Art). The Permanent Museum Visitor Studies Laboratory has collected and analysed relevant information from users of those museums since 2008. Currently, the laboratory only studies in-site visitors, but has launched reports and conclusions that have led to decisions in the frame of the 'Museos más sociales' strategy.
The regional government. There are no specific agencies or departments devoted to this question.	All these small initiatives were set up mostly with public regional funds and some grants from the Spanish Ministry of Culture, but above all for European projects like Europeana. The main private sponsorship in Spain is only for the biggest national institutions, especially after the crisis which collapsed cultural programmes from many regional banks. My impression is that due to the consequences, still very noticeable, of the big economic crisis, the public administrations will not begin new cultural initiatives in our region for some years, especially in the more innovative fields. To give just one example, our public television and radio were closed by our past government some months before the last regional elections (May 2015), although the new parliament is working to reopen them by the end of 2017. Our current government has promised to greatly increase the budget for culture and is mainly focused on making standard cultural industries more dynamic, but to recover a normal level of activity will take some time.	No, there is no such system.

EU Member States + Norway	Is there a strategy for audience development via digital means at the national/regional level in your country?
SWEDEN	There is no specific strategy for audience development via digital means. However, the national cultural policy objectives have the user perspective in focus and, for example, express that 'Everyone is to have the opportunity to participate in cultural life'. ICT for Everyone, the Swedish National Digital Agenda, has a strong user perspective. Concerning access to culture it specifically states that 'Cultural activities, collections and archives must be preserved digitally and made available to the public electronically to a greater extent'. Directly connected with the National Digital Agenda, the Government has decided upon a National Strategy for the digitisation of the cultural heritage. A strong focus in the strategy is user participation, and the creative use and re-use of heritage information
UNITED KINGDOM	Cultural policy is devolved to the ministries of culture in England (DCMS), Scotland (Scottish Parliament) Wales (Welsh Assembly) and Northern Ireland (DCALNI). In turn these devolve most of the cultural policy to the relevant arts councils – Arts Council England (ACE), Creative Scotland, Arts Council Wales and Arts Council Northern Ireland. As such there is no overall policy for the UK but each country undertakes its own audience development strategy. In each of the countries, the operation of the audience development strategies is funded through various agencies and none of the arts councils have an explicit stated policy for audience development through digital means. Audience development is, however, of a very high priority in each of the countries, partly because all countries receive money from the National Lottery and distribute it to arts organisations. The ethos of the lottery is that it is the people's money and needs to be spent on behalf of a wide range of people (as opposed to the arts itself). There is a very strong policy towards engaging the public in arts participation and activity, and all organisations receiving public funding are under an obligation to develop a strong audience base. Digital media, creation and distribution are a high priority for each of the countries too but there appears to be no discrete policy with regards audience development through digital means.

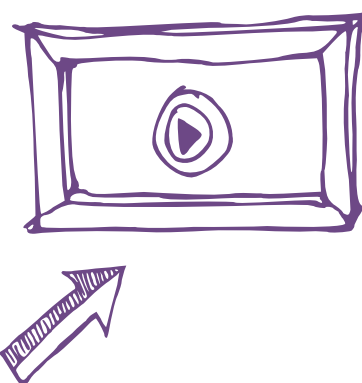| Which institutions are responsible for it?	How is audience development via digital means financed or co-financed?	Is there a system for collecting relevant data?
The Swedish Arts Council is a key player concerning policies. The Swedish Agency for Cultural Policy Analysis is assigned by the Government of Sweden to evaluate, analyse and present the effects of proposals and measures taken in the cultural field. The Swedish Exhibition Agency is assigned to support the Swedish museums' work using exhibitions and other media in their interface with the audience. The agency will cease to exist during 2017, but the National Heritage Board will perform several of its tasks. Digisam is responsible for supporting the state-funded heritage institutions achieving the goals of the National Strategy. Digisam collaborates with 24 heritage agencies and institutions under the responsibility of the Ministry of Culture and the Ministry of Education.	Within the annual funding or project means from, for example, the Swedish Arts Council or research foundations.	There are no specifically collected statistics on audience development. Some relevant data can be extracted from the different collections of national statistics. The Agency for Cultural Policy Analysis has, since 2012, been responsible for four areas of statistics within the official statistics in the cultural field: museums, society's expenditure on culture, educational associations and cultural resources management. The Swedish Arts Council compiles statistics within the field of performing arts, based on information from the public institutions and private companies that get state funding. The National Library is responsible for statistics within the library sector.
While the arts councils have the overall responsibility for arts and cultural policy, each country funds various initiatives and institutions: **England:** As part of its overall mission to provide 'Great art and Culture for Everyone', ACE funds programmes such as, 'Creative people and places', 'Strategic Touring' and 'Celebrating Age' within a suite of activities that drive wider audience engagement. It also funds the Audience Agency – this is the principal audience development agency in the UK (not in Wales) and runs 'audience finder', a tool that allows organisations to analyse their data and to be part of a large database of comparators. **Scotland:** Culture Republic provides the tools, insights and expertise that Scotland's arts and cultural organisations need to identify and understand their audiences. They help to share best practices on reaching and understanding audiences. They are also responsible for aligning the annual returns approach to get a more clear and consistent picture of the arts, screen and creative industries in Scotland provided by Regularly Funded Organisations as part of their annual reporting. **Wales:** Clearview is the principal agency in Wales, which runs the Audience Insight Wales programme. **Northern Ireland:** Audiences Northern Ireland is the agency with responsibility for audience development in the region. Its focus is on research and training.	Each of the arts councils with the exception of Wales support the Audience Agency with core funding. In addition, revenue-funded clients are expected to fund and report on audience development. As this data is collected and analysed, there is an incentive to keep up with the latest developments in the field. Individual initiatives for audience development by digital means are financed through individual applications to the National Lottery. The recent NESTA/arts council-funding partnership has a focus on digital solutions and has funded programmes for audience development.	The arts councils collect data through annual returns from their revenue clients and audience data is a key area for reporting. In addition, the Audience Agency has a comprehensive database on audience data which it collects annually through a voluntary and soon to be mandatory agreement with the Arts Council England. In Wales, the data collection is done by Clearview via its Audience Insight Wales programme. There is an equivalent, The Digital Innovation Fund for the Arts in Wales (DIFAW), which has spawned interesting research, for example on collecting data from free non-ticketed outdoor events piloted by the National Theatre of Wales and NoFit State Circus.

D. List of proposed case studies

Country	Title of case study	Short description ⊕ link(s)
AT	4 ACES	4 ACES is the title of an urban art project that was being staged in the grounds of Vienna's Imperial Palace until the end of February 2015. It's a fun, playful linkup of art, technology and historical public spaces, a key part of which is a virtual scavenger hunt based on an app developed by Ars Electronica Solutions. ⊕ https://www.aec.at/solutions/en/4-asse-urban-art-schnitzeljagd/
AT	EXPERIENCES PAINTINGS	The Kunsthistorisches Museum offers blind and visually impaired visitors a new way to explore paintings. Until now, they could only experience the subject matter through an intensive dialogue with a companion. But specialised new technologies have transposed paintings into tactile reliefs, allowing visitors to actually feel the basic elements of the painted composition. These novel impressions are augmented by oral explanations provided by one of our educators. In addition, we offer a brochure in Braille that comprises both a description of the artwork written especially for the blind and the visually impaired, and additional information on the respective artwork. Various objects connected in some way with the painting supply additional tactile stimulation, and further enhance these new impressions. ⊕ http://www.khm.at/en/learn/kunstvermittlung/inclusive-art-education/
AT	Vienna History Wiki (Wien Geschichte Wiki)	This wiki was built by the Municipal and Provincial Archives of Vienna and the Vienna City Library. It is a geo-referenced, historical knowledge platform of the City of Vienna. Its aim is to spread information from the archives and historic sources (print, film and music) to a broad audience (23 million visits since its launch). ⊕ http://geschichtewiki.wien.at
BE Flanders	Interactive digital platform for intangible cultural heritage in Flanders	www.immaterieelerfgoed.be is an interactive website and database for identifying and safeguarding intangible cultural heritage (ICH) that facilitates the exchange of knowledge and expertise on safeguarding between communities, groups, individuals, organisations and experts, both non-professional and professional, who are involved with ICH. The platform is an initiative of the Flemish Community and was created in 2013, inspired by and based on the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage of 2003. The platform is set up as a participative tool in which each of the stakeholders play their part: the communities decide whether they want to document their ICH, organisation and safeguarding practice in the database and have it presented on the website; heritage professionals on their part provide support to communities in their documentation process. ⊕ http://www.immaterieelerfgoed.be/
BE Flanders	Het Archief voor Onderwijs (previously: Testbeeld)	Het Archief voor Onderwijs is an online database with audiovisual content from public and private broadcasters and cultural institutions aimed at education. The database offers teachers easily searchable audiovisual content ready to use for the classroom. Het Archief voor Onderwijs is maintained by the Flanders Institute for Archiving (VIAA). ⊕ https://onderwijs.hetarchief.be/
BE Flanders	UiT Database	The UiT database is the central repository of information on the wide range of leisure activities in Flanders and Brussels, and the beating heart of an extensive network of leisure organisers and publication channels. More than 20 000 organisers are entering over 150 000 activities every year. One entry in the UiT database makes your activity appear in hundreds of calendars, and online and offline publications. ⊕ https://www.uitdatabank.be

Country	Title of case study	Short description ⊕ link(s)
BE Flanders	Working group on audience development in the digital era	Previous to the OMC with the same name, there was a 'working group on audience development in the digital era' in Flanders, founded by intermediate organisations on the arts (Flanders Art Institute) and heritage (FARO), respectively. The goal is to exchange good and/or bad practices on audience development via digital means. Any cultural organisation can freely join this group and the agenda of the meetings is co-decided with the members. ⊕ https://faro.be/vrije-tags/publieksbemiddeling
CZ	Czech National Digital Library	The objective of the National Digital Library is to preserve and make accessible the national cultural heritage contained in the collections of the National Library of the Czech Republic and the Moravian Land Library. By 2019, this project will have digitised approx. 300 000 volumes, which will be accessible in a uniform, user-friendly interface with user personalisation options. The National Library also concluded an agreement with Google, which will digitise a further 200 000 works from historical and Slavic collections from the 16th to the 18th centuries. ⊕ http://www.en.nkp.cz/services/how-to../how-to-use-the-digital-library/how-to-use-the-digital-library
CZ	Device for receiving video signals transmitted over a packet computer network – the European partner of the CESNET Association	This unit allows the transfer of video signals through one device simultaneously – e.g. during two concerts, performances, etc. It was recently used during a concert for two organs, one in Czech Republic and one in Norway in June 2016, when both organists were connected by sound and video bi-directionally, such that they were playing music together in real time over a distance. This was transmitted to participants at the conference, and also to listeners and viewers on the internet. ⊕ https://www.cesnet.cz/cesnet/events/distributed-concert-for-two-organs/?lang=en
DE	MKG Collection Online	With the launch of the MKG Collection Online, the Museum für Kunst und Gewerbe Hamburg (MKG) investigated how to facilitate the re-use of their collection and decided to implement a Public Domain policy. This decision, based on the understanding of the visitors as co-creators, led to increased visibility, increased interest in research cooperation and the re-use of the collection data in games and apps. ⊕ http://sammlungonline.mkg-hamburg.de/en Information concerning the MKG Digital Strategy: http://eculture.hamburgmediaschool.com/interview-15.html
DE	#BEUYSHEUTE	The international Beuys Centre Museum Schloss Moyland commemorated the 30th anniversary of Joseph Beuys's death with its digital campaign called #beuysheute. The campaign took place on Twitter, Facebook, Instagram, Vine and the homepage of the museum, and offered users the opportunity to participate and extend the scope of information on Joseph Beuys into the digital space, infinitely far beyond the walls of the museum. From the very beginning of the social media campaign, the enormous public interest in Joseph Beuys was reflected in countless photos, videos and commentaries on and about the artist. ⊕ http://www.moyland.de/joseph-beuys/beuysheute.html

Country	Title of case study	Short description ⊕ link(s)
DE	The Digitorial – A digital learning experience to prepare and enhance the museum visit (Städel Museum, Liebieghaus Skulpturensammlung and Schirn Kunsthalle Frankfurt)	The Digitorial is a responsive website that invites individuals to prepare for their visit to major exhibitions. Free of charge and accessible in both German and English via the museums' online presence, the digital learning tool combines visual effects, sound and text to ensure a multiple interweaving of content that is both entertaining and instructive. In activating various channels of perception, the multimedia tool leads its users to a deeper level of understanding of its intricate art-historical and historico-cultural themes. ⊕ http://baselitz.staedelmuseum.de/en http://monet.staedelmuseum.de/en http://athen.liebieghaus.de/en http://schirn.de/kunst_fuer_alle/digitorial/en http://www.staedelmuseum.de/de/angebote/digitorial (in German only)
DE	Weimarpedia	The interdisciplinary education project Weimarpedia was developed to allow students to interact with Weimar's world heritage on their own terms. During their visit, students can explore historic sites via tablets or smartphones. Based on their research, students develop their own projects such as films, encyclopaedia articles and photo stories, and these are subsequently presented on the web page www.weimarpedia.de ⊕ www.weimarpedia.de
EE	Estonia 1987–2000: breaking point or a springboard	This is a collecting and research project with 17 Estonian museums, the goal of which is to study the processes of a transitional society from the point of view of an individual experience. Other memory institutions, researchers and various communities are asked to participate. Via a portal, people leave their memories and stories about subjects they feel related to from the 1990s (altogether there are 19 topics). ⊕ http://rahvalood.ee (only in Estonian)
EL	Athens Digital Arts Festival (ADAF)	Athens Digital Arts Festival (ADAF) is the International Festival of Digital Arts of Greece, which is organised annually and brings together a global community of artists and audiences aiming to encourage and stimulate all aspects of digital creativity. ADAF promotes the interaction of the artists and the audience, fosters cultural tourism and international collaborations, and offers to the public new cultural perspectives through its multidisciplinary programme. The festival addresses all age groups and provides access to digital culture and new technologies by implementing an integrated and evolving strategy of audience engagement and development. ⊕ http://2016.adaf.gr
EL	Onassis Cultural Centre Athens	The Onassis Cultural Centre approach to promote access to culture via digital means is informed by the overall vision of the Centre, which is to make the most innovative and groundbreaking cultural products available to the largest possible audience, and to foster the development of contemporary Greek artists with a global outlook. ⊕ http://www.sgt.gr/eng/SPG1

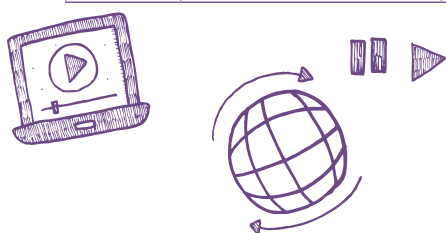| Country	Title of case study	Short description ⊕ link(s)
ES	Activities focused on people with disabilities	This is a group of actions regarding the commitment of the State Secretary for Culture (SSC) to the disabled following the Strategy *Cultura para todos* (Culture for everyone) by using digital means. The Museum Network of the SSC has developed the *Museos más Sociales* Strategy, with the aim of adapting museums to today's social realities: for instance, the National Archaeological Museum's project *Estaciones táctiles* (Tactile stations) has digital audio guides especially designed to allow blind people to move in the museum. Some actions are fostered by the SSC. A good example is *Letras para Todo*s (Reading for everyone), offering workshops on reading and publishing eBooks adapted for intellectual disabled people. ⊕ http://www.man.es/man/en/visita/guias-multimedia.html http://www.leelofacil.org/es/ http://www.letrasparatodos.org/
ES	Digital Culture Annual Report	The Annual Report on Digital Culture (*Anuario de Cultura Digital*), published by AC/E, Acción Cultural Española – a public agency for cultural action – is a useful source for identifying Spanish and international case studies. The reports (with Spanish and English editions) are divided into two parts: the first one deals with the main technological trends that cultural managers should bear in mind in the coming years. The second part, the more extensive of the two, describes outstanding digital projects developed in a specific cultural field. The 2014 yearbook was devoted to performing arts, the 2015 edition to museums and the 2016 one to cultural festivals. ⊕ http://www.accioncultural.es/es/anuario_ac_e_cultura_digital_2017
ES	Prado Website	The Museo del Prado launched a new website in December 2015, built using semantic web standards based on Linked Data Web Principles. This more user-friendly and intuitive website has been designed to facilitate different levels of access to information according to user's needs, to encourage people to visit the museum and to enjoy it, and to produce user-generated contents. Furthermore, it will provide useful information to study digital audiences. ⊕ https://www.museodelprado.es/en/mi-prado http://mw2016.museumsandtheweb.com/paper/the-new-prado-museum-website-a-semantic-challenge/
FI	The Mobile Albums	In the project, camera-phone photographs taken by asylum seekers and the stories behind the pictures were permanently deposited in the collection of The Finnish Museum of Photography. The primary goal of the project was to document how digital photography is used as a tool of communication, remembrance and social interaction. ⊕ http://valokuvataiteenmuseo.blogspot.fi/
FI	Finnish Digital Library Finna	Finna brings together the collections of more than 100 Finnish archives, libraries and museums. The national view, Finna.fi, includes more than 11 million records, of which approximately 1.5 million are available online. The data in the Finna index was opened in early 2016 through a publicly accessible API (api.finna.fi). ⊕ www.finna.fi www.kdk.fi
FI	Museum without walls mobile service	This is a web-based app including maker tool and player designed for museums to easily create smartphone guided tours to art, culture and other historical sites near museums or even inside the museum building. The main goal is to help visitors explore museums on the web and also to engage new audiences. ⊕ http://museoliitto.fi/en.php?k=12475 http://en.momeo.fi

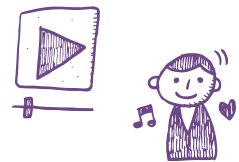| Country	Title of case study	Short description ⊕ link(s)
HR	DoveTales	Project #DoveTales engages the audience in creating content for the Archaeological Museum in Zagreb through their participation. Each visitor is given a 3D-printed model of the museum artefact Vučedol Dove (a vessel in the shape of the bird) to take with them while traveling the world and to share their DoveTales on the project's social media. The project is moving towards the new generation of visitors who use social media as an important form of communication. ⊕ https://www.facebook.com/DovetalesAMZ-1630791290481318/?ref=hl
IE	A history of Ireland in 100 objects	*A history of Ireland in 100 objects* is a website, book, stamp series and school-curriculum-linked lesson plans, which tells the story of Ireland through objects selected from different cultural institutions. It is a partnership of the National Museum of Ireland, The Irish Times, the Royal Irish Academy and An Post. ⊕ http://www.100objects.ie/
IE	Century Ireland	*The Century Ireland project* is an online historical newspaper hosted by RTÉ, Ireland's national broadcaster, that tells the story of events in Irish life a century ago. It is published on a fortnightly basis and produced by a team of researchers at Boston College Ireland. The project is a collaborative partnership between the major cultural and educational institutions in Ireland and is funded by the Department of the Arts, Heritage, Regional, Rural and Gaeltacht Affairs. ⊕ http://www.rte.ie/centuryireland/
IE	Digital Repository of Ireland: Inspiring Ireland 1916	The award winning Inspiring Ireland project aims to make Ireland's digital cultural heritage available to everyone online, and provides rich themes and narratives to contextualise that heritage. In the first phase of the project, objects from eight of Ireland's national cultural institutions were grouped into three broad themes: sense of place, sense of identity, sense of freedom. In the next phase, objects from public and private collections were shared to commemorate the centenary of the Easter Rising. ⊕ http://www.inspiring-ireland.ie/ http://dri.ie/projects
IE	Kids Own – Virtually There	Virtually There is a long-term virtual artist-in-residence project where artists connect online from their studios with children in the classroom. It is funded by the Arts Council of Northern Ireland, the Arts Council of Ireland, Paul Hamlyn Foundation, local authorities and regional education centres. The technology provides a channel for communication, offering a unique interactive platform for the development of ideas and layering of work. The students, teachers and artists in 14 schools use dedicated online journals to document their work and share their findings with each other. ⊕ http://projects.kidsown.ie https://projects.kidsown.ie/ballydown-ps-artistblog/ https://projects.kidsown.ie/ballydown-ps-teacherblog/ https://projects.kidsown.ie/ballydown-ps-classblog/
IE	LIFELOGGING – do you count?	From the critical to creative, LIFELOGGING asks 'where do we go from here' and questions whether we can record and analyse happiness, beauty and aesthetics in the same way we record footsteps and heartbeats. This exhibition explored novel methods and representations of data capture, visualisation and analysis of the insights that new data affords us about ourselves and society. ⊕ https://dublin.sciencegallery.com/lifelogging

Country	Title of case study	Short description ⊕ link(s)
IE	Kids Own – 'Our Map'	Our Map is a new interactive digital technology project that seeks to engage children and families in a creative mapping and story-making process using a combination of digital media and more traditional art processes. Layered with text, sound recordings, photography and video, the map was developed by project participants in workshops to reflect their stories and experiences of the physical landscape. A second phase of the project will seek to engage children as active researchers and investigators within their landscape. ⊕ www.kidsown.ie/roscommon
IE	National Library of Ireland's 2016 programme	This web page was designed as an online repository to bring together new and existing 1916 research and educational resources. The 1916 Digital Collection was launched in 2016, a culmination of years of intensive work by the National Library of Ireland team, where more than 20 000 items from the personal papers of the seven signatories of the Proclamation became available online. The Library facilitated workshops to help a range of audiences to engage with this online collection. ⊕ www.nli.ie/1916
IE	National Museum of Ireland: Irish Community Archive Network	The Irish Community Archive Network (iCAN) is a digital heritage project that supports 17 communities to collect, preserve and share local heritage information technology digitally online. From its beginnings, the project has provided communities with the professional and technical support required to establish and manage their own digital archive projects, where they collect documents, images and audio recordings relating to the history of their local areas. The National Museum of Ireland, through the iCAN framework, offers the groups guidance and support, training and mentorship, as well as opportunities for shared learning/experience, social interaction, personal/professional development and promotional opportunities. ⊕ www.ouririshheritage.org
IE	National Museum of Ireland – The value of online resources for schools visiting the museum	The National Museum of Ireland has a range of online resources for schools to use in their preparation for pre and post visits to the museum, with evidence showing that these online resources, available to schools all over Ireland, enrich the schools' overall museum experience. For example, the Bronze Age Handling Box online resource is based on the Museum of Archaeology's Bronze Age collections. It is a digital version of an actual handling box filled with replica objects and raw materials, and developed as a teaching resource to provide image galleries, vital advice, information about the original artefacts and a range of pedagogical strategies to enhance the teaching of history in the classroom using object-based handling. This project was developed by the National Museum in collaboration with the Department of Education and Skills, with teachers and students consulted throughout its development. ⊕ http://microsites.museum.ie/BronzeAgeHandlingBox/
IE	The National Archives of Ireland – Digitisation of Irish 1901 and 1911 census records	The household returns and ancillary records for the censuses of Ireland of 1901 and 1911 represent an extremely valuable part of the Irish national heritage, and a resource for genealogists, local historians and others. The Irish diaspora is estimated to amount to 70 million people in all parts of the globe, and many of these have an interest in their family and local history, which they can access through these online resources. The National Archives of Ireland has established a research partnership with the Library and Archives Canada to facilitate digitisation, indexing and contextualisation of the 1901 and 1911 census records. ⊕ http://www.census.nationalarchives.ie/
IE	The National Library of Ireland's Web Archive	The National Library of Ireland has been archiving significant Irish websites and websites with Irish interest, including political, social, cultural and creative sites in accordance with its Collection Development Policy since 2011. The Library has also launched a community collecting programme to build an inclusive and wide-ranging web archive ensuring the preservation of and continued access to the online life of Ireland. ⊕ http://www.nli.ie/en/web_archive.aspx

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IT	Culturaitalia	Published in 2008, Culturaitalia is the national portal for integrated digital access to culture and cultural heritage and is the Italian repository contributing content to Europeana. It is based on the interoperability of hundreds of national, regional and local databases and online digital content totalling millions of information items. The metadata sets made available by Culturaitalia through an integrated database are individually provided and maintained by the public and private bodies in charge of their preservation and management. Users, both experts and the general public, can locate resources of their interest through Culturaitalia and then deepen their knowledge by heading to the provider's site. The project is promoted and managed by MiBACT with the scientific advice of the Scuola Normale Superiore in Pisa. ⊕ www.culturaitalia.it
IT	MuD Museo Digitale = Digital Museum	The MuD project aims at improving the performance of Italian museums in the digital context, in particular in the area of digital communication and enhancing user experience. The development of a digital identity and of an effective audience engagement strategy are the main aspects of the project, as is capacity building for museum operators. MuD started in 2015 with the aim of opening a path for the Museum 3.0 with the involvement of all stakeholders. The project is developed by MiBACT in cooperation with the in-house society ALES and supervised by MiBACT Directorate-General of Museums. ⊕ http://musei.beniculturali.it/en/progetti/mud-museo-digitale http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1220072686.html
IT	Invasioni digitali – Digital Invasions	Invasioni digitali – Digital invasions, started in 2013, is a project for the social dissemination and promotion of cultural heritage through the internet and social media. During a guided visit to a museum or site of cultural interest, visitors are invited to capture and share in real time their experiences, thoughts, emotions and activities through social media via their digital devices (smartphones, cameras, camcorders, etc.). Over 1 500 places have been 'invaded' in the 5 years of the project, through a communication approach connecting heritage and society, fostering understanding, community building and the collective construction of a new vision of cultural places. ⊕ http://www.invasionidigitali.it/ http://www.invasionidigitali.it/en/
IT	Palazzo Madama Museum (Turin): Crowdfunding and community building	The museum makes extensive use of technology for enhancing access for the visually impaired through tactile guided visits or touch orientation maps in the garden and in the panoramic tower so as to understand the view. It publishes digital exhibitions through the Google Cultural Institute and regularly updates its user community through a blog. A most interesting initiative took place in 2013, when the museum launched a crowdfunding campaign aimed at purchasing the Servizio d'Azeglio, a rare set of porcelain belonging to the city heritage. The crowdfunding campaign was targeted at local audiences and supported by social media; both actions proved mutually beneficial. As a result, not only was the campaign successful in enabling the purchase of the set, but also in establishing an active user community interested in the museum. ⊕ http://www.palazzomadamatorino.it/it http://www.palazzomadamatorino.it/en https://www.google.com/culturalinstitute/beta/search/exhibit?p=palazzo-madama&hl=it http://www.palazzomadamatorino.it/it/blog http://www.palazzomadamatorino.it/en/node/26613

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IT	Tooteko	This is a start-up and a technology-enabling cultural site (covering museums, galleries, archaeological sites) that can be accessed through supports allowing both blind and sighted people to 'read' artwork through the sense of touch. Tooteko consists of three basic elements: a hi-tech ring, tactile support with near field communication (NFC) tags and a tablet or smartphone application. The hi-tech ring reads the NFC tags and communicates wirelessly with smartphones or tablets through the Tooteko app. Tactile models of works of art are transformed into 'talking' 3D models that can be explored through the sense of touch, and provide pertinent and localised audio information. ⊕ http://www.tooteko.com
IT	SMartART	SMartART is a smartphone application that promotes culture, emotional involvement and informal learning in museums using icons to retrieve additional information directly from an image. This new kind of icon is a copy of the original artwork, with no need to use any type of QRCode. Interactive information about artworks is bought to museum or gallery visitors just by taking a picture. Users can enjoy the images during and after their visit and easily share them with their friends and family via social networks, creating a personal storytelling of their museum experience. SMartART won the Make Culture category @diversity European Competition in 2013. ⊕ http://www.smart-art.it/
LT	Lithuanian Documentary Cinema on the Internet (e-Cinema)	The objective of the project is the preservation of the Lithuanian documentary heritage by digitisation as well as its accessibility to everyone via the internet. Since the implementation of the project a part of Lithuanian documentary film heritage is in the virtual space. The project creates the possibility for different specialists – film historians, filmmakers, scientists, journalists – to use this documentary film heritage to propagate Lithuanian culture and language in the world. Every user, wherever they are, is able to search the website (www.e-kinas.lt) for digital views, to watch them and to order digital film copies while sitting at home or in the office. ⊕ http://www.e-kinas.lt/en/titulinis
LT	Lithuanian Integral Museum Information System (LIMIS)	This system aims to develop and install the LIMIS system, which would expand the range of electronic services provided by Lithuanian museums and ensure computer-assisted stocktaking of exhibits at Lithuanian museums, and the creation, collection, preservation and spread of information about them, as well as its integration into the virtual space of cultural heritage. It enables the creation of common digital content on the national cultural heritage by digitising information about unique and valuable cultural heritage objects, art and literary works, and information about the most significant historical and social phenomena. It also makes it possible to accumulate and preserve such information, and to present it to society in the electronic space. ⊕ https://www.limis.lt/en/pradinis
LT	Pakartot	Project Pakartot provides legal access to Lithuanian music. Its virtual services are available for Lithuanian and worldwide listeners on the portal www.pakartot.lt. Also the complete repertoire of Lithuanian music is available for legal use in public commercial spaces. The portal popularises national musical content, promotes its use and thus the reports of using it, ensuring the *quantum meruit* for the rights holders. This access is the alternative for illegal sources. ⊕ www.pakartot.lt

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LT	National virtual information system of cultural heritage – VEPIS	This system holds an enormous wealth of digital objects created under the Strategy for Digitisation of the Lithuanian Cultural Heritage, Digital Content Preservation and Access. The VEPIS portal provides efficient and convenient access to thousands of cultural heritage objects for all who are interested in art, books, newspapers, manuscripts, maps and sound recordings. Together this creates a unique, rich and vivid panorama of the Lithuanian cultural heritage. ⊕ http://www.epaveldas.lt/en/home
MT	QRpedia in Cities of Culture through Wiki Loves Monuments	QRpedia is a UK-developed open source software designed to enable QRcodes to be assigned to specific Wikipedia pages in the user's pre-assigned mobile device language. Through the annual international open photo contest Wiki Loves Monuments, the software is being deployed in Cities of Culture programmes, including the European Capital of Culture (ECoC) programme, with Valletta 2018 serving as an initial ECoC instance for this audience engagement project through digital means. ⊕ http://wikimalta.org/index.php?title=QRpedia_in_Cities_of_Culture and http://qrpedia.org for the main project and software.
NL	Arts Holland	Arts Holland is a central collection of linked open data on Dutch culture and tourism. The open source platform of Arts Holland allows anyone to re-use the data from the collection and supports creative industry partners to build applications and services to provide useful information to people who come to explore culture and arts in the Netherlands. The Dutch MuseumApp is on Arts Holland and provides city tours, info on hotspots and maps of museum interiors. ⊕ http://code.waag.org/artsholland-dev/
NL	Podiumkunst.info (PerformingArts.info)	Podiumkunst.info is a members-only database in which data about ticket sales, bookings and the performance calendar is aggregated. The purpose of this joint CRM database, which is supported by public and private funds, is to increase efficiency in ticket sales and bring focus to marketing activities based on actual demand. ⊕ http://www.podiumkunst.info
NL	Publiek geeft sterren (Star Rating by Audiences)	Publiek geeft sterren (PGS) is an online tool, launched as a pilot in 2016, using star ratings for reviewing theatre performances by both audiences and professional reviewers. The purpose of the tool is to let the audiences share their opinions on performances they recently visited. PGS collaborates with *De Theaterkrant*, the online newspaper on the performing arts in the Netherlands. ⊕ http://www.publiekgeeftsterren.nl
NL	Network Digital Heritage	The Network Digital Heritage is a cross-domain collaboration of Dutch national cultural institutions to jointly create and exploit shared infrastructures and services to enhance the visibility, usability and longevity of digital cultural heritage collections. The work of this network is backed by a National Strategy for Digital Heritage, published in 2015, which shifted the focus from an output-driven approach to a user-driven approach for digital cultural heritage. ⊕ http://www.den.nl/english
NL	Oneindig Noord-Holland	Oneindig Noord-Holland (ONH) is a public/private initiative to promote the use of digital culture and digital cultural heritage, especially in the province of North Holland. ONH uses a digital platform and apps to support local storytelling, to open up heritage collections, to offer touristic routes along historic locations and organise online campaigns to involve citizens in cultural activities. ⊕ www.onh.nl

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NL	Rijksmuseum Rijksstudio	Rijksstudio is a website launched by the Rijksmuseum Amsterdam in 2012. It presents a large portion of the collections of the Rijksmuseum in high quality scans and photographs, and encourages the visitors of the website to re-use the content in both digital and physical applications. Rijksstudio is globally appreciated as a best practice to present digital cultural heritage as an open data collection. ⊕ https://www.rijksmuseum.nl/en/rijksstudio
NL	Vele Handen	Vele Handen (Many hands) is a successful crowdsourcing platform used in the Netherlands to involve user groups in the description and semantic enrichment of historical cultural collections. The platform, initiated by the City Archives of Amsterdam, supports different technologies to get the public involved, including social tagging, transcribing tools and georeferencing on maps. ⊕ https://velehanden.nl/
NO	Bergen Philharmonic Orchestra – Digital concert hall	The Bergen Philharmonic Orchestra has established free online concert streaming. The live streaming normally starts 5 minutes before the start of the concert. The recorded concert will be edited and made available to the public shortly after the concert and be available for 30 days. ⊕ http://www.digitaltkonserthus.no/english
NO	Digital Museum	The Digital Museum is a national database that enables easy access to over 130 museums and collections around the clock, wherever you are. Its development is mainly funded through the Norwegian Arts Council. ⊕ https://digitaltmuseum.no/
NO	Digitalisation of the National Library of Norway	The National Library of Norway's vision is to act as a national memory bank by providing a multimedia knowledge centre focusing on archiving and distribution. To achieve this vision the National Library of Norway will be a modern digital national library. The National Library of Norway is digitising its entire collection, and contains material dating from the Middle Ages up to the current day. ⊕ http://www.nb.no/English/The-Digital-Library/Digitizing-policy
NO	Kilden Performing Arts Centre – Kilden Digital	This project was established to develop digital accessibility to audiences that don't otherwise have the possibility to experience performances live in-house. Kilden Digital has been streaming performances to hospitals, both for children and adults, and to institutions for the elderly. ⊕ http://www.kilden.com/Opplev/Kilden-Digital/Mer-om-Kilden-Digital (only in Norwegian)
NO	Kunstporten – The Artgate	Kunstporten – the Artgate – is an application for mobile units established in 2013. Seven museums and galleries are available – and not only publicly funded institutions, for example the National Museum, Munch Museum, Astrup Fearnley Museet. The app is developed mainly to reach families with children (5-9 years old) and youth (15-19) years old.
NO	Lyderia	Rikskonsertene (Concerts Norway) have been organising bi-annual concerts for every school in Norway since 1968. Recently they realised they needed to actively engage Norwegian children with music on digital channels. They created Lyderia, which is the world's first 'Massively Multiplayer Online Music Making Game'. ⊕ http://lyderia.creuna.no/

Country	Title of case study	Short description ⊕ link(s)
NO	Oiid	Oiid is a music application developed in Norway that allows you to download music, split it up into separate tracks and remix it. The New York Philharmonic and the Bergen Philharmonic are making use of it, as well as pop and jazz musicians. ⊕ http://www.oiid.com/
NO	Trondheim Symphony Orchestra – TSO-play	The Trondheim Symphony orchestra has established free online concert streaming, together with additional interviews and short clips about what is going on and behind the stage. ⊕ http://www.tso.no/tsoplay
PL	Daily Art – Daily dose of art on your phone	DailyArt is a free iPhone, iPad and Android app that every day, via push notification on your mobile device, delivers you one masterpiece of fine art together with a short background info written in a light and pleasant way. A premium (paid) version of the app is also available, offering additional functionalities and ads-free interface. ⊕ http://www.getdailyart.com/
RO	Dream (Digital Resources – easy to access and manage)	The main purpose of *Sunetul paginilor* (The sound of pages) project is to create and develop the largest digital library accessible for blind and visually impaired people, by collecting all the scanned documents from public libraries, putting them in an accessible format and uploading them on a common digital platform dedicated to the blind and visually impaired people across the country. Visually impaired users will have access to scanned documents or existing digital documents created in the National Library of Romania, audio books, books in DAISY format, etc., offline – in the library building – and online – accessing the catalogue available on the library website. Using performance scanners, the library will quickly respond to requests from various types of users – blind children, students or even adults who have lost their vision in later life – this being the only way for them to access reading. The digital library will also provide specialised assistance to libraries that wish to make their collections and services available to people with disabilities, to the mass educational institutions that have integrated or plan to integrate this category of users into their programmes, to potential employers, and to all blind or visually impaired people requesting assistance. The project ran from May 2015 until June 2016, and was funded by the Orange Foundation, as part of the programme called 'The World in Colours and Sounds'. It should be regarded as a successful type of PPP. ⊕ http://www.bibnat.ro/Sunetul-paginilor-s312-ro.htm https://ec.europa.eu/epale/ro/content/sunetul-paginilor-cea-mai-mare-biblioteca-digitala-pentru-nevazatori https://www.facebook.com/DReamSunetulPaginilor/
RO	Cooperation of Romanian museums with Google Cultural Institute	Three of the most important museums in Romania, the National History Museum of Romania, Romanian Peasant Museum and National Museum Complex Astra in Sibiu, but also associations and foundations which expose works from their heritage – Folklore Without Borders Association, the Order of Architects in Romania, Pro Patrimonio Foundation and Wassertalbahn Foundation – have launched their collections on the Google Cultural Institute platform. Thus, images of over 800 exhibits from these institutions (paintings, drawings, folk art items, religious artefacts, photographs and documents) are available on the Google platform; also a selection of works of art has been immortalised in high resolution. Furthermore, three buildings (Brukenthal Palace, the History Museum Altemberger House and the Natural History Museum) belonging to the Brukenthal National Museum can be visited virtually using street view technology. ⊕ https://www.google.com/culturalinstitute/beta/partner/national-museum-of-the-romanian-peasant

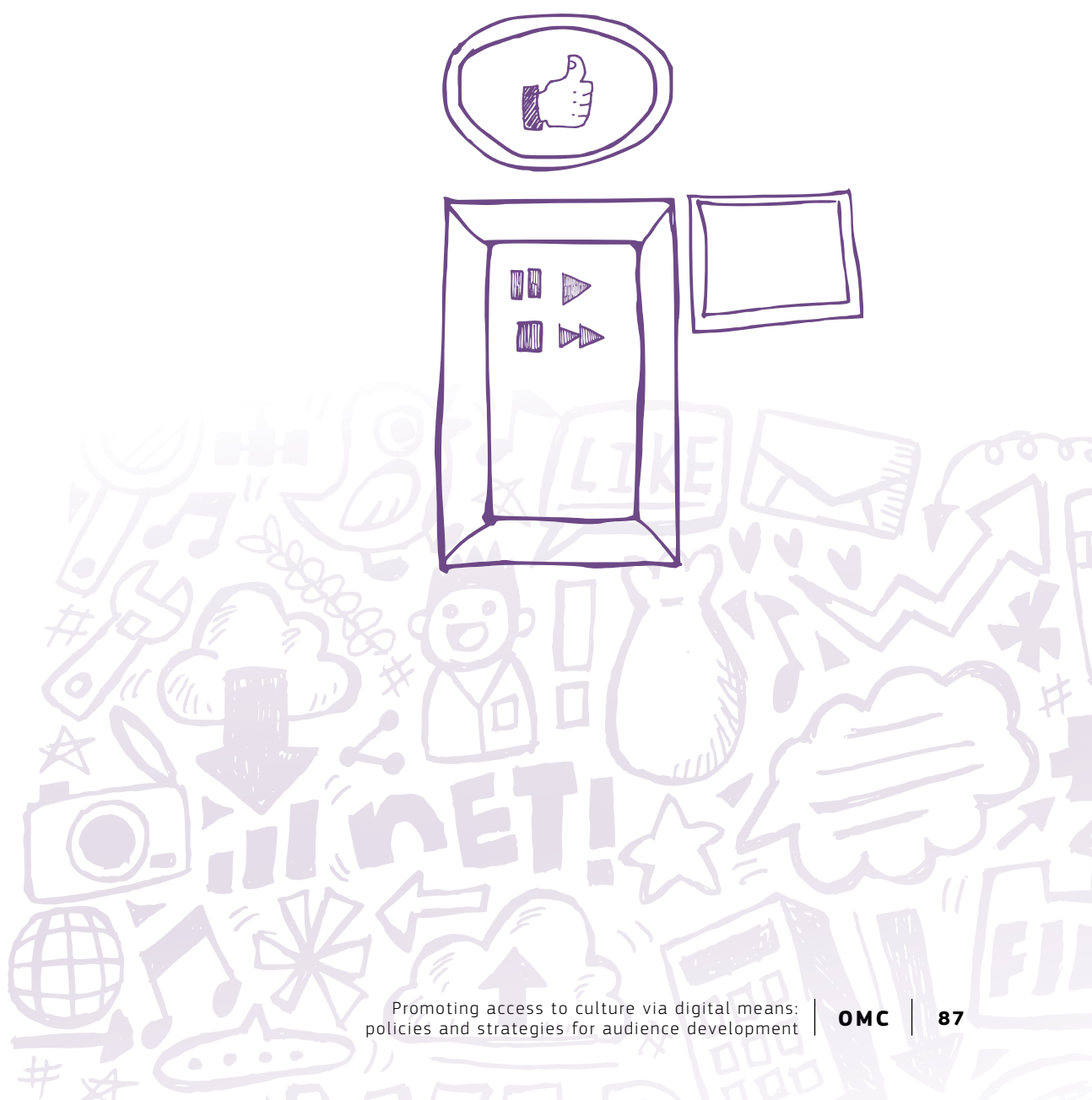| Country	Title of case study	Short description ⊕ link(s)
SI	Houston, We Have A Problem	This documentary fiction film is an example of an effective use of internet by posting a video clip of the film in pre-production on YouTube. The film itself covers a period of post-war Yugoslavia with the figure of Tito in the frame of the post-war space race. ⊕ https://www.youtube.com/watch?v=Q_oQFplWs_g
SI	National e-content aggregator in the field of culture	The national e-content aggregator's basic functionalities are harvesting metadata from organisations in the field of culture and providing access to them from a single web point. Aggregators store data in standardised schemes (EDM, ESE, OAI_DC, TEL, QDC, etc.) for the exchange of Europeana or other web services, and also allows the definition of the new scheme. The National and University Library was appointed as national aggregator in 2009. ⊕ www.agregator.si
SI	Web portal www.culture.si	Culture.si offers information on Slovene culture, producers, venues, festivals and support services, all in one place. It encourages international cultural exchange in the fields of arts, culture and heritage. ⊕ http://www.culture.si/en/Culture.si:About
SI	Web portal Kamra – digitised cultural heritage of Slovenian regions	The regional portal Kamra accumulates digitised local cultural content from libraries and other local cultural institutions and individuals. The content of Kamra is presented as stories with commentaries, digitised items and metadata, for example the Album of Slovenia, personal memories from the 20th century, which allows registered individuals to contribute new content. ⊕ http://www.kamra.si/
SI	Kulturnik: Slovenian cultural events, news and database aggregator	The website Kulturnik.si was launched in December 2013. Developed by the Ljudmila Art and Science Laboratory, the portal consists of a metasearch engine and features cultural news and events aggregated from various Slovene digital sources and collections related to arts and culture. Funded by the Ministry of Culture, the project complements the eContents initiative (Digital Agenda for Europe) that supports interoperability and the re-use of public data in cultural sectors. It is based on the open source technology. ⊕ Portal Kulturnik: www.kulturnik.si (in Slovene) On the Kulturnik portal (basic info): http://www.culture.si/en/Kulturnik.si (in English) Kulturnik, a blog on the Netko Award: http://www.culture.si/blog/2015/12/getting-a-clearer-picture-and-a-better-sound/ (in English)
SI	Web portal Museum.si	Web portal museums.si bring together information on current events, collections, exhibitions and artists. ⊕ http://museums.si/
SI	My name is Janez Janša	*My name is Janez Janša* is an example of crowdfunding for documentary films. Aksioma, the producer of the film, is a non-profit organisation (NGO), co-financed by Ministry of Culture as part of a 4-year financing programme. The finance for the production and promotion of the film was crowdfunded: a sum of EUR 7 185, number of donors 181. The documentary film was financed by Slovene Film Center (budget EUR 181 611, public financing EUR 100 118). ⊕ http://www.mynameisjanezjansa.com

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SI	Web page of Slovene ethnographic museum	The presentation of the Slovene ethnographic museum is an example of upgrading the use of digital means to promote their permanent collection. On the page 'Audiovisual', online recordings of several narrators or accounts of the present and the past are available as part of the permanent collection. ⊕ http://www.etno-muzej.si/en
SI	Web page of Slovene National Gallery	The web page of the Slovene National Gallery enables: - promotion and presentation of the gallery; - digitised collections and its items, including metadata. ⊕ http://www.ng-slo.si/en/
SE	Funding for film culture activities for children and young people (Swedish Film Institute)	The aim is to provide children and young people across Sweden with opportunities for quality film experiences, and for more in-depth knowledge of moving pictures ⊕ http://www.filminstitutet.se/en/funding/funding-from-the-swedish-film-institute/children-and-adolescents/funding-for-film-culture-activities-for-children-and-young-people/
SE	Megamind	MegaMind is an exhibition that was built in collaboration with its users. The starting point was maximum inclusion for all. ⊕ http://www.tekniskamuseet.se/1/6022_en.html
SE	Theatron and Uppsala City Theater (EU project)	Within the European project, Theatron – Engaging New Audiences, Uppsala City Theater addresses the question of how the theatre will be able to find new audiences while retaining its existing one. Today's 'basic' audience is ageing, and there seems to be a gap in the relevancy between the audience and the stage. ⊕ http://www.theatron-network.eu/ http://www.kulturradet.se/sv/EU_Kulturprogram/Nyheter/2015/Uppsala-stadsteater-med-och-undersoker-framtidens-publik/
SE	Collaboration between Wikimedia-Sweden and The Cooperation Council for the Directors of the Swedish National Museum Agencies and Museum Trusts (Centralmuseernas samarbetsråd)	Within the framework of a Letter of Intent, a collaboration has been developed that, among other things, has resulted in: more than 9 000 published articles on Wikipedia; education and involvement of museum staff, teachers and pupils; measuring of impact; an OER (Open Educational Resource) for school pupils; more than 10 000 digital images donated to Wikimedia Commons. ⊕ http://www.nationalmuseum.se/sv/English-startpage/Collections/Nationalmuseum-releases-3000-images-on-Wikimedia-Commons/ https://se.wikimedia.org/wiki/Projekt:GLAM_2016/CMS-rapport https://sv.wikipedia.org/wiki/Wikipedia:Projekt_GLAM/Nordiska_museet/Kulturhistoria_som_gymnasiearbete https://se.wikimedia.org/wiki/V%C3%A4lkommen_till_min_plats
UK	The Audience Agency	The Audience Agency is a UK-based organisation that aims to contribute towards increasing the number and diversity of people engaging with a broad range of culture, and the depth and scope of their involvement. The Agency provides advice, facilitation, research and intelligence, and data and software in order to strengthen audience-focused practice and policy. In return, cultural institutions participate in data collecting about their audiences. ⊕ https://www.theaudienceagency.org

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UK	Look Sideways – East	Look Sideways – East is a cultural tourism project for Norfolk and Suffolk involving cultural organisations, destination marketing organisations, local businesses and agencies such as Spring and The Audience Agency. One especially successful aspect has been the online social media campaign 'Culture 365' in which one cultural highlight was put out each day for a year. The social media campaign was linked to The Audience Agency's research from box office data and profiling that identified who the likely cultural tourists were and where they lived. ⊕ http://culture-365.co.uk/about-look-sideways-east/
UK	Philharmonia	The Philharmonia, an independent orchestra based in London for many years, has used innovative digital and online methods to distribute their work to a new audience. This includes projects such as The Virtual Orchestra and the 360 Experience – the first 'virtual reality' performance in the UK. They also tie in their digital work with education to attract new and normally less engaged audiences. ⊕ http://www.philharmonia.co.uk/digital/
UK	Pacitti Company – Spill TV	Pacitti Company produces a festival every year, which is broadly about Live Art. One of their achievements is to be able to bring adventurous work to a broad range of people with an increasing use of digital means. Spill TV is a way of them showing and documenting many of the productions, encouraging people to understand the form and what Spill does. ⊕ https://spillfestival.com/spill-tv/
UK	York Museums Trust	York City Gallery have embedded information on digital collections in their new displays. In particular, their 'Rethink Ceramics' campaign aims to integrate online and offline work. They also had a 'WikiPedian' in residence and have hooked up with international audiences and platforms, especially around ceramic collections. ⊕ http://www.centreofceramicart.org.uk/rethink-ceramics/ More generally: http://www.yorkmuseumstrust.org.uk/
EU	The CHESS Project	CHESS (Cultural Heritage Experiences through Socio-personal interactions and Storytelling) is an EU-funded project that aims to integrate interdisciplinary research in personalisation and adaptivity, digital storytelling, interaction methodologies, and narrative-orientated mobile and mixed reality technologies, with a sound theoretical basis in museological, cognitive and learning sciences. The principal objective of CHESS is to research, implement and evaluate both the experiencing of personalised interactive stories for visitors of cultural sites and their authoring by the cultural content experts. ⊕ http://www.chessexperience.eu/
EU	The Creative Museum project	The Creative Museum project takes place in six museums in Europe and explores the connection between these museums and their local communities. This 3-year project is funded by the Erasmus+ KA2 strand and creatively uses digital technologies to explore ways to bridge the gap between participatory web culture and institutional culture. The project includes a maker-in-residence programme, associated public events and a professional training programme for museum staff called Museomix, which aims to discover the integration of new technologies into the cultural arena. ⊕ http://creative-museum.net/

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EU	Crowdfunding4culture	Crowdfunding4culture.eu is an EU-financed project aiming to become a European wide information hub for anyone who wants to learn more about using crowdfunding in the cultural and creative sectors, the different models and platforms available, lessons to learn from (un)successful projects, and tips and tricks on crowdfunding campaigns. The website also presents an interactive map of crowdfunding platforms across Europe that already support cultural sectors and operators. ⊕ https://www.crowdfunding4culture.eu/
EU	meSch	The goal of the meSch project (Material EncounterS with digital Cultural Heritage) is to design, develop and deploy tools for the creation of tangible interactive experiences that connect the physical dimensions of museums and exhibitions with relevant digital cross-media information in novel ways. meSch will bridge the gap between visitors' cultural heritage experiences onsite and online by providing a platform for the creation of tangible smart exhibits. ⊕ http://mesch-project.eu
EU	OpenGLAM Initiative	OpenGLAM is an initiative run by Open Knowledge that promotes free and open access to digital cultural heritage held by galleries, libraries, archives and museums. OpenGLAM and its partners produce open source tools for working with open cultural data and content, and organise workshops and events. The OpenGLAM initiative works within a diverse network of organisations and has established several local groups, as well as OpenGLAM ambassadors. ⊕ http://openglam.org/
EU	The Opera Platform	The Opera Platform is the online destination for the promotion and enjoyment of opera. It is designed to appeal equally to those who already love opera and to those who may be tempted to try it for the first time. The list of partners include Opera Europa (lead partner), ARTE, Wiener Staatsoper, La Monnaie/De Munt Brussels, Finnish National Opera Helsinki, Festival d'Aix-en-Provence, Opéra national de Lyon, Komische Oper Berlin, Staatstheater Stuttgart, Teatro Regio di Torino, Latvian National Opera Riga, Dutch National Opera and Ballet Amsterdam, Den Norske Opera og Ballett Oslo, Teatr Wielki/Opera Naradowa Warsaw, Teatro Real Madrid, Royal Opera House Covent Garden and Welsh National Opera. ⊕ http://www.theoperaplatform.eu/en
EU	ENUMERATE Observatory	ENUMERATE is a statistical framework to measure the progress of digitisation in cultural heritage in Europe. It collects statistics and describes trends not only about the production but also of the use of digital cultural heritage, e.g. the online channels through which digital cultural collections are available and the amount of institutions that collect user statistics. ENUMERATE is managed as part of Europeana. ⊕ http://pro.europeana.eu/structure/enumerate
EU	Europeana	Europeana is one of the flagship projects of the European Commission to promote and provide access to digital cultural heritage. Europeana is both a service platform with digital collections and a large network of professionals, and is a strong supporter of the open data movement. With campaigns like Europeana 1914-1918 it contributes to audience development by involving European citizens in understanding a shared past. ⊕ http://www.europeana.eu

Country	Title of case study	Short description ⊕ link(s)
EU	Creative Cultural Heritage	Part of the Seventh Framework Programme, this EU project on the use of digital technology in cultural heritage supports local development and involves new audiences, especially young people. The project developed pilot studies and a handbook for heritage professionals and managers. An application developed in the framework of the project used mobile devices to support lesser-known heritage sites. ⊕ http://www.creative-heritage.eu/creative-heritage.eu/index.html
EU	Diamond – Dialoguing museums for a new cultural democracy	This EU project, part of the Lifelong Learning Programme, is aimed at analysing museum educational activities directed at marginalised people in order to identify effective practice. It also trains museum professionals in the use of digital storytelling as an effective method of engagement and involvement in museum activities. ⊕ http://www.diamondmuseums.eu/

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