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## Culture, data and digitization

BIZKAIA ARETOA. University of the Basque Country (UPV/EHU)

Bilbao, 13 and 14 January 2014.

**Inscription required: [victoriamaria.ateca@ehu.es](mailto:victoriamaria.ateca@ehu.es)**

The Project "Assessing effective tools to enhance cultural participation" (**PUCK**) has been awarded a European Grant in the **CULTURE 2007-2013** program from the European Union, to promote cooperation among organizations involved in the analysis of cultural policies. We investigate the drivers and barriers to cultural engagement in contemporary European societies, in an attempt to establish a fruitful dialogue between universities, firms and cultural institutions from Belgium, Ireland, Italy and Spain.

### *The aims of this cooperation network are:*

- Develop knowledge and useful management tools to better understand and to enhance cultural participation.
- Improve the mechanisms of transmission of knowledge between the university, the cultural sector and private and public managers.

### *Areas of the PUCK project:*

- Audience analysis to determine who gets engaged with culture today, how and why.
- Analysis of the impacts of cultural participation.
- Assessment of the impact of cultural institutions in the university and impact of the university in the configuration of cultural industries.

### *Members:*

University of Oviedo (coordinator), Trinity College Dublin, University of the Basque Country (UPV/EHU), University of Catania, V&A Economics and Culture, Ars Musica, ZO, Fundación Municipal de Cultura del Ayuntamiento de Avilés, Museo Universidad de Navarra, National Library of Ireland.

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# Monday, 13 January 2014

10.00-13.00 Arriaga Room

**PUCK internal meeting and presentation (restricted to PUCK members)**

*Educational innovation from a University Museum: key for the democratization of the arts teaching.*

Miguel López-Remiro (Museum University of Navarra).

16.00-18.00 Arriaga Room

*Digitally collected data and information on cultural participation.*

*What can economists learn from digitally collected data? How can we analyze those data?*

Session chaired by: Ilde Rizzo (University of Catania) and Beatriz Plaza (UPV/EHU)

*Digital Data Collection in the age of the Smartphone: New tools for temporal and spatial management of Cultural Destinations.*

Noam Shoval (Hebrew University of Jerusalem)

*Towards a better understanding of the cognitive destination image of the Basque Country based on the analysis of UGC (user generated content).*

Jon Kepa Gerrikagoitia (CIC-Tourgune)

*Apptrack: a new approach for temporal and spatial data collection and enrichment.*

Aurkene Alzua (CIC-Tourgune)

*An empirical investigation of cultural tourists' preferences and behaviours in a destination with mixed environmental features.*

Ilde Rizzo (University of Catania), Calogero Guccio (University of Catania), and Sara Levi Sacerdotti (Si.T.I., Torino)

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18.00 – Coffee break - Laboa Room

18.15 - Arriaga Room

## **PROJECT SHOWCASE 1**

**CENDARI** (Collaborative European Digital/Archival Research Infrastructure): presented by Jennifer Edmond (Trinity College Dublin).

**ALIADA** (Automatic publication under Linked Data Paradigm of library data): presented by Marta González (Tecnalia)

**SMARTCULTURE**: presented by Aiala Fernández (EIKEN – Basque Audiovisual Cluster)

**RICHES** (Renewal, Innovation & Change: Heritage and European Society): presented by Karol Jan Borowiecki (University of Southern Denmark - Denmark)

19.00-20.00 – Arriaga Room

## **Digital Research & Development in the Arts.**

Hasan Bakhshi (NESTA)

Session chaired by: Juan Prieto-Rodríguez (University of Oviedo)

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# Tuesday, 14 January 2014

09.30-10.45 – Arriaga Room

## *Empirical studies on cultural participation: methods and findings.*

Session chaired by: Victoria Ateca-Amestoy (University of the Basque Country, UPV/EHU).

### *Video Games Playing: A substitute for cultural consumptions?*

Karol Jan Borowiecki (University of Southern Denmark) and Juan Prieto-Rodríguez (University of Oviedo).

### *Cinema attendance and Strategic Decisions on theater allocation.*

Luisa Fernanda Gutiérrez-Navratil (University of Oviedo), Juan Prieto-Rodríguez (University of Oviedo) and Victoria Ateca-Amestoy (UPV/EHU).

10.45 – Coffee break – Laboa Room

11.15 - **PROJECT SHOWCASE 2** – Arriaga Room

**MAPSI** (Managing Art Projects with Societal Impact): presented by Beatriz Plaza.

11.30-14.00 – Arriaga Room

## *Education and cultural participation.*

Session chaired by: Victor Ginsburgh (ULBrussels and AV Culture and Economics).

### *Education and cultural participation : the contribution of new technologies.*

Michel Hambersin (ULBrussels).

### *Intergenerational transmission of musical education.*

Víctor Fernández-Blanco, María-José Pérez-Villadóniga and Juan Prieto-Rodríguez (University of Oviedo).

### *ROUNDTABLE: Education, attendance and active cultural participation.*

With Patricia Sojo (Sociedad Filarmónica de Bilbao), Itziar Martija Recalde (Museo de Reproducciones Artísticas de Bilbao), Cristina Ortega Nuere (University of Deusto), and Patxi Azpillaga (University of the Basque Country, UPV/EHU)

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## Invited speakers

### **Noam Shoval (Hebrew University of Jerusalem)**

Prof. Noam Shoval is Associate Professor, and the Head of the Department of Geography. He completed his Ph.D. at The Hebrew University (2000) under the supervision of the late Prof. Arie Shachar and conducted post-doctoral research at the Department of Geography, King's College, University of London (2000–2001). He was recently (2007–2008) an Alexander von Humboldt Research Fellow at the Department of Geography of the University of Heidelberg (Germany).

His main research interests are tourism and culture as tools for urban regeneration, models of hotel location, and tourism management policies in heritage cities. In recent years, he has begun to explore and write about the implementation of advanced tracking technologies in various areas of spatial research such as tourism urban studies and medicine.

### **Hasan Bakhshi (NESTA, London)**

Hasan is Director of Creative Industries in NESTA's Policy & Research Unit and leads NESTA's creative industries and digital policy and research. Prior to NESTA, Hasan worked as Executive Director and Senior International Economist at Lehman Brothers, and as Deputy Chief Economist at the Foreign and Commonwealth Office.

He has eight years' experience as an economist at the Bank of England. Hasan has published widely in academic journals and policy publications on topics ranging from technological progress and economic growth to the economics of the creative and cultural sector. He has also consulted for a number of organisations, including the European Commission, the Commission for Architecture and the Built Environment and the British Film Institute. Hasan has a BA in Economics from Cambridge and an MPhil in Economics from the University of Oxford. He is also Honorary Visiting Professor at City University, Research Fellow at the ARC Centre for Excellence for Creative Industries and Innovation at the Queensland University of Technology and a member of the Creative Industries Council.

### **Aurkene Alzua (Centre for Cooperative Research in eTourism –CICtourGUNE)**

Dr Aurkene Alzua (Ph.D.) received a PhD in Outdoor Recreation and International Tourism at the Department of Forestry and Natural Resources, Purdue University, Indiana, USA (1999). She is currently the Executive Director of CICtourGUNE, the Centre for Cooperative Research in Tourism. She also teaches undergraduate and graduate level courses in social sciences at the University of Deusto. Dr Alzua has extensive academic experience as teacher and programme director, as well as coordinator of the European "Master of Arts in Euroculture" and participant in a number of European excellence networks. Her research focuses on tourism sciences and the socioeconomic impact of technology in the area of culture and, in particular, tourism.

### **Jon Kepa Gerrikagoitia (Centre for Cooperative Research in eTourism –CICtourGUNE)**

Jon Kepa Gerrikagoitia joined CICtourGUNE in 2009 as Senior Researcher. He is currently the Director of the research area "Tourism Systems in the Digital Age". He has published articles in international scientific journals and has participated in a number of national and international conferences. Dr. Gerrikagoitia's recent work has focused on the Basque tourism sector, including projects related to the development of measurement and economic analysis of tourism activity at the sub national level, and on improving the management of regional and local tourism destinations.

**Centre for Cooperative Research in eTourism – CICtourGUNE.** Located in San Sebastian, CICtourGUNE, the Centre for Cooperative Research in eTourism, is dedicated to generating knowledge excellence in the area of etourism and mobility. The CICtourGUNE scientific programme runs in three mayor fields of knowledge: ITourism Intelligent Management Systems, Services in Open Mobile networks and Comfort and Reception in Tourism in future environments.

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## **Jennifer Edmond (Trinity College Dublin)**

Dr. Jennifer Edmond is Director of Strategic Projects in the Faculty of Arts Humanities and Social Sciences at Trinity College Dublin in Ireland. Her research primarily addresses the conditions of possibility for the development and delivery of research across and between the disciplines and sectors, in particular between technology and the humanities, including cultural heritage institutions. She is Coordinator of the €6.5 M EU-funded project CENDARI (Collaborative European Digital/Archival Research Infrastructure) and convenes the Working Group on scholarly publication in the ESF-funded network NeDiMAH (Network for Digital Methods in the Arts and Humanities).

## **Marta González (Tecnalia)**

Mrs Marta González R. BSc in Computing Engineering from the University of the Basque Country and Master on Manufacturing Advanced Technologies from Basque Country Univ. She currently holds a position as Semantics Manager at TECNALIA's OPTIMA area. She is a reviewer of the Spanish Ministry of Education & Science and Dyna magazine (Spanish Industrial Engineers Association). She has a number of publications on well-known events and magazines in the semantics research field. She has published a project as a W3C use case in Semantic Web in 2009.

**TECNALIA Corporation.** TECNALIA ([www.tecnalia.com](http://www.tecnalia.com)) is the leading private and independent research and technology organisation in Spain and the fifth largest in Europe, employing more than 1,300 people (164 PhDs). Tecnalia operates in the following market sectors: Industry and Transport, ICT, Sustainable Construction, Energy and Environment, Innovation Systems, and Health and Quality of Life, and it is very active in FP7, participating up to June-2012 in 264 projects and coordinating 64 of them. The Optima area (ICT/ESI Division) is specialized on the research, development and application of ICT to data intensive fields.

## **Aiala Fernández (eiken)**

Aiala Fernández is the head of International Affairs & European Projects at EIKEN. A graduate in Audiovisual Communication from the University of the Basque Country (1999) and specialising in European studies, she has always been associated with the creative industries and foreign trade. For more than a year now, she has been working as the main coordinator in the Basque Country of a European research project called Smart

Culture. The project lasts three years (01/12/2012 – 30/11/2015) and works to promote the creation of engaging digital experiences for access to cultural resources by the cross fertilization between ICT enterprises, CCI and research stakeholders across Europe.

**EIKEN**, the Basque Audio-visual Cluster, is a not-for-profit, sectorial business association. ([www.eikencluster.com](http://www.eikencluster.com)). This is one of the twelve priority clusters supported by the Department of Industry, Trade and Tourism of the Basque Country. EIKEN was funded on the 14th October 2004 with the aim of being the driving force for consolidating the Basque Audiovisual Sector and promoting the competitiveness of its companies. Covering the whole audiovisual value chain, its members are institutions based in the Basque Country that create and market multimedia content, products and services for the creative and cultural sector. The corporate purpose of EIKEN is to promote the transformation of the Basque creative sector through strategic actions based on business co-operation, with innovation as a constant. EIKEN is a triple helix cluster, with partners from academia and research, companies and local authorities. Many of the EIKEN partners have large experience in projects relating Information and Communication Technologies and Cultural Heritage at a local, regional, national and international level. The cooperation between the EIKEN partners has fostered innovation within the sector.

## **Patricia Sojo (Bilbao Philharmonic Society, Bilbao)**

Patricia Sojo is musicologist and works as external relations and assistant manager at the Bilbao Philharmonic Society. She is the musical writer and reviewer of *Periódico Bilbao* since 2011, and has published many articles in professional magazines like *Cuadernos de música Iberoamericana*, *Diccionario de Música Española e Hispanoamericana*, and *Boletín de la Sociedad Filarmónica de Bilbao*. She is the Spanish translator of the works by Robert P. Morgan *Twentieth-Century Music* and *Anthology of Twentieth-Century Music*.

**Bilbao Philharmonic Society.** For the last one hundred eighteen years, the Bilbao Philharmonic Society organizes one of the most significant chamber music seasons in Europe. Its concert hall, built in the art deco style, has been used by companies like Harmonia Mundi and Deutsche Harmonia Mundi to record some of their albums. The Philharmonic Society publishes a four-

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month musical magazine and organizes colloquiums on music in its hall. [www.filarmonica.org](http://www.filarmonica.org)

### **Itziar Martija Recalde (Museo de Reproducciones Artísticas de Bilbao/ Plaster Cast Museum of Bilbao)**

Itziar Martija is Art Historian. Until 2007, she worked for education services of several museums and institutions in the Basque Country. In 2007, she was entrusted with the development of the new *Education and Cultural Action Service* of the Plaster Cast Museum of Bilbao. She curates the annual temporary exhibitions of the Museum, and offers monthly lectures related to the Collection. For several years, she has participated in Graffiti, a radio program of EITB (Basque Radio and TV Corporation), and has been co-blogger of *El Arte de Mirar* at the same network.

**The Plaster Cast Museum of Bilbao** was founded at the end of the 1920s, as many other similar institutions across Europe, with a mainly educational purpose. Since this was the ground of the Institution, in 2007, a few months after the re-opening of the Museum, in the refurbished former church of the Holy Heart of Mary, the Education and Cultural Action Service started its work with a clear goal: education. Nowadays, the Museum offers a wide range of conventional and non-conventional programs for all kind of publics.

### **Cristina Ortega Nuere (University of Deusto, Bilbao)**

Cristina Ortega Nuere is Director of the Institute of Leisure Studies of the Faculty of Social and Human Sciences of the University of Deusto, Bilbao. She is Member of the Executive Committee and Board of

Directors of the World Leisure Association WL and Chair of ENCATC's Policy Group Monitors of Culture. She is the Principal Researcher of the Official Research Team of Leisure and Human Development of the University of Deusto. She is also the principal researcher of the project RESORTES, about leisure, spaces, governance and youth, and she has been the leader of the project Monitors of Culture, and has taken part in the Life Long Learning project Artists Moving and Learning that analyses the impact of international mobility experiences of artists. She is professor at the University of Deusto teaching in the PhD programme in Leisure and Human Development and directing the Master in Management of Leisure Projects and Master in Organization of Events, Congresses and Fairs. She has contributed to the book *The events: functions and tendencies*, by Ortega C. and Izaguirre, M. (2010) and is the author of *Observatorios Culturales. Creación de Mapas de Infraestructuras y Eventos* (2010). She has been ENCATC President for the last 4 years, and Member of the Basque Council of Culture of the Basque Government. She usually participates as a speaker in international scientific conferences worldwide.

### **Patxi Azpillaga (University of The Basque Country, UPV/EHU)**

Patxi Azpillaga is lecturer at the University of the Basque Country at the Faculty of Social and Communication Sciences on subjects related to the cultural industries. His area of research is mainly the political economy of cultural industries, especially cinema and broadcasting, and has also worked in areas related to performing arts. He was responsible of cultural programming at the Campus of Biscay of the University of the Basque Country from 2005 to 2010

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## Internal speakers for the workshop in Bilbao (members of PUCK)

### ***Ilde Rizzo (University of Catania – Italy)***

Professor of Public Finance at the University of Catania. In 2013 she received a Degree of Doctor of Science honoris causa from the University of Buckingham, UK. She has directed several editions of the Postgraduate Master on the Economics of the Cultural Sector held by the Scuola Superiore of the University of Catania.

She was a member of the Italian National Public Works Authority (1999-2004) and also a member of the Public Finance Advisory Committee at the Italian Treasury (2007-08). She is currently President of the National Independent Commission for Evaluation, Transparency, and Integrity of Public Administration (CiVIT). She has published monographs and edited books in many fields of public finance, authoring also many referred articles in professional journals and several other papers.

### ***Karol Jan Borowiecki (University of Southern Denmark - Denmark)***

Karol Jan Borowiecki is Assistant Professor at the Department of Business and Economics at University of Southern Denmark. He holds a PhD in Economics from Trinity College Dublin.

His research interests are mainly in urban economics (creative clusters) and labor economics (especially migration of creative people). He has studied the historical incidence, development and long-term importance of cultural heritage and artistic activity in Europe. As such, he has investigated the extent of historical migration and geographic clustering of classical composers, the socio-economic consequences of geographic concentration and the impact of war on migration and productivity outcomes of creative people. He has published in peer-reviewed international journals such as *Journal of Urban Economics*, *European Review of Economic History*, *Journal of Cultural Economics* and *Urban Studies*, and is the recipient of various awards and grants, including the ACEI Presidents' Prize for Best Paper (Copenhagen, 2010).

### ***Luisa Fernanda Gutiérrez-Navratil (University of Oviedo - Spain)***

Luisa Fernanda is a PhD student in the Department of Economics at the University of Oviedo (Spain). She holds a MA in Economics from the University of The Basque

Country (Spain) and a BA in Economics from the National University of Cuyo (Argentina). She has received the Research Awards 2012 from the Fundación Autor for her PhD thesis project in cultural economics. Her research interests are cultural economics, industrial organization, antitrust issues and policies. Her research has already been published in scientific journals such as *Journal of Cultural Economics*, *Papeles de Economía Española* and *Revista Economía Industrial*. She is visiting lecturer in the Master in Economics of Culture and Cultural Management from the University of Valladolid.

### ***Victor Ginsburgh (UL Brussels and AV Culture and Economics -Belgium)***

Victor A. Ginsburgh was born in Rwanda-Burundi in 1939. He left for Europe to study he was not sure exactly what, and eventually opted for a business degree. For better and not worse, he moved to a Ph.D. in economics, and moved to economics of the arts some 20years ago.

He is honorary Professor of Economics at Université Libre de Bruxelles, and former co-director of the European Center for Advanced Research in Economics and Statistics (ECARES). He is also a member of the Center for Operations Research and Econometrics (CORE), Université Catholique de Louvain since 1972. He was visitor at Yale University, University of Chicago, University of Virginia, University of Louvain, as well as in Marseilles, Paris, Strasbourg and Alexandria (Egypt).

He wrote and edited a dozen of books (among which *The Structure of Applied General Equilibrium*, Cambridge, MA: MIT Press, 1997, with M. Keyzer, *How Many Languages Do We Need*, Princeton University Press, 2011 with Shlomo Weber and edited with D. Throsby *The Handbook of the Economics of Art and Culture*, Amsterdam: Elsevier, 2006). He is the author or coauthor of over 180 papers on topics in applied and theoretical economics, including industrial organization, general equilibrium analysis and the economics of art and culture.

### ***Michel Hambersin (UL Brussels and Ars Musica - Belgium)***

Doctor in Law and Master in Economics (Université Libre de Bruxelles, ULB), Michel Hambersin is since 1988 professor at the Faculty of Economics, Political and Social Sciences of the ULB.

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He joined in 1974 the Banque Européenne de Crédit. In 1983, he joined the International Credits department of Generale de Banque where he managed the crisis of developing countries international debt. He became, afterwards, Head of International Risks at the Central Credit Department. He has also been a member of various think groups, national and international, such as the International Monetary Commission of the International Chamber of Commerce in Paris.

Separately from his academic and financial responsibilities, he has been reviewer of classical music (*Revue des disques, Harmonie, L'Avant Scène Opéra* and *Diapason*) and, since 1982, the musical reviewer of *Le Soir*. He has contributed to various broadcastings with *Musi3* in Belgium, *Radio Classique* and *France Music* in France. He is Chairman of the Belgian Music Press and of the Contemporary Festival *Ars Musica*.

He has organized various colloquiums on culture economics on topics such as access to music, symphonic orchestras and contemporary music. Among others, he has contributed to various publications of the Belgian Council for Music. He is member of the «Technology and Society» of the Royal Academy of Belgium.

### **Miguel López-Remiro (Museum University of Navarra)**

Miguel López-Remiro is the Director of the Museum University of Navarra since 2010. Phd in Aesthetics and Art Theory, Bachelor's degree in Economics at the University of Navarra and EMBA at the IESE Business School. In 1999 he became a doctoral fellow at the Cátedra Félix Huarte of Aesthetics and Contemporary Art and Visiting Scholar at the department of Visual Arts at the University of California, in San Diego. He was also Research Fellow at the Getty Research Institute. Miguel is editor of the first anthologies of text of Mark Rothko in collaboration with Yale University Press and Flammarion. From 2006 until he joined the Museum University of Navarra he was the Associated Director of Curatorial and Research at the Museum Guggenheim Bilbao.

### **María José Pérez-Villadóniga (University of Oviedo - Spain)**

Maria Jose Perez-Villadóniga is an Assistant Professor in the Department of Economics at the University of Oviedo in Spain. She holds a PhD in Economics from the University of Oviedo. Her main research interests are labour economics, especially gender economics, and economics of culture. She has published in international journals such as the *Manchester School, Journal of Economic Behavior and Organization*, and *Journal of Economic Theory*.

### **Beatriz Plaza (University of the Basque Country, UPV/EHU - Spain)**

Beatriz Plaza has a PhD in Economics from the Faculty of Economics of the University of the Basque Country and obtained her MBA from IESE Business School. At present, she works as Professor in Urban and Regional Economics at this same university. Her research interests include: Cultural Policy as Development Policy; Urban Regeneration; Economic Impact of Museums; Cultural Branding; Digital Economies; Measurement and Economic Analysis of Regional Economics; Cultural Economics.

### **Juan Prieto-Rodríguez (University of Oviedo - Spain)**

Juan Prieto-Rodríguez is a Full Professor of Economics at the University of Oviedo. His fields of specialization are cultural, public and labor economics. His main interests in cultural economics are cultural participation and cultural industries. He is the current Executive Secretary-Treasurer of ACEI. He has published more than 60 articles in applied and theoretical economics in international journals such as *Economics Letters, European Journal of Operational Research, Industrial & Labor Relations Review, International Journal of Forecasting, Journal of Economic Psychology* and *Journal of Cultural Economics*.

He is the coordinator of PUCK and can be contacted at: Departamento de Economía, Universidad de Oviedo, Campus del Cristo, 33006 Oviedo, Spain.

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### CENDARI

CENDARI (Collaborative European Digital Archive Infrastructure) is a research collaboration aimed at integrating digital archives and resources for research on medieval and modern European history. The project brings information and computer scientists together with leading historians and existing historical research infrastructures (archives, libraries and other digital projects) to improve the conditions for historical scholarship in Europe through active reflection of and considered response to the impact of the digital age on scholarly and archival practice.

CENDARI is a 4-year, European Commission-funded project led by Trinity College Dublin, in partnership with 14 institutions across 8 countries, to facilitate access to archives and resources in Europe for the benefit of researchers everywhere.



### ALIADA

Automatic publication under Linked Data Paradigm of library data, ALIADA (ally in Spanish, female genre), will automatize the publication in the Linked Open Data cloud of datasets hosted by different Library or Collection Management Software. ALIADA will support the whole life cycle of reuse of multilingual open data from public bodies, initially the museums and libraries involved in the consortium, providing a usable and open source tool that automatize the selection, publication and linking of datasets in the Linked Data Cloud by the ALIADA users: IT staff, documentalists, curators and librarians in institutions that own datasets managed by library and/or museum management software.

ALIADA will be an open source plugin for the library or collection management software, initially for the ones developed by the SMEs in the consortium and already installed in the public bodies. Usability in ALIADA solution will be a key aspect, as the final users will have little or no experience in Linked Data technologies and processes.

ALIADA will make possible libraries and museums interoperability, so they can share their collections and offer them to the general public, by means of the linked open data cloud, allowing new interaction experiences for the general public that now will have access to data historically locked in the institutions that host it. And as side effect, this data from libraries and museums will also enrich the existing open data providing new possibilities to innovative SMEs that wants to make use of the published open data and the open source tool ALIADA.



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# SMARTCULTURE

The SmartCulture project is a coordination and support action (CSA) aiming to unlock the treasures of our cultural heritage for a wide audience by using inspiring new digital media. The use of such ICT tools will help to transform passive audiences into active practitioners of culture. For achieving this goal, the SmartCulture consortium will promote the creation of engaging digital experiences for access to cultural resources by the cross fertilization between ICT enterprises, Creative and Cultural Industries (CCIs, SMEs mainly) and research stakeholders across eight European regions. This approach will lead to new opportunities and good practices for innovative digital access to cultural resources and digital culture mediation.

The SmartCulture project aims at fostering relationships between Cultural Heritage organizations, regional cultural and creative clusters to create partnerships to enlarge the visibility and accessibility of Heritage collections and sites. These relationships will not only provide an opportunity to open up the hidden social and economic potential of heritage and cultural collections through these digital technologies, but also impact on the quality life of culturally diverse citizens. The SmartCulture Project works to promote the creation of engaging digital experiences for access to cultural resources by the cross fertilization between ICT enterprises, Creative and Cultural Industries (especially SMEs) and research stakeholders across Europe.



## RICHES

RICHES (Renewal, Innovation & Change: Heritage and European Society) is a project about change: about the change digital technologies are bringing to our society, decentring culture and cultural heritage away from institutional structures towards the individual and so offering to the EU citizens a great opportunity to use their heritage as a drive for social and economic development.

Digital technologies now permeate all of society, compelling us to rethink how we do everything and to ask questions: how can CH institutions renew and remake themselves? How should an increasingly diverse society use our CH? How may the move from analogue to digital represent a shift from traditional hierarchies of CH to more fluid, decentred practices? How, then, can the EU citizen, alone or as part of a community, play a vital co-creative role? What are the limitations of new technologies in representing and promoting CH? How can CH become closer to its audiences of innovators, skilled makers, curators, artists, economic actors? How can CH be a force in the new EU economy? **RICHES** will research answers to these questions through the work of the ten partners, ten groups composed of experts from cultural institutions, public and national administrations, SMEs, humanities and social science academies. This interdisciplinary team will research the context of change in which European CH is transmitted, its implications for future CH practices and the frameworks – cultural, legal, financial, educational, technical – to be put in place for the benefit of all audiences and communities, in the digital age.

**RICHES** will employ traditional and innovative research methods and tools and a rich dissemination programme including two major international conferences will insure the project has maximum outreach and impact.



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# MAPSI

MAPSI (Managing Art Projects with Societal Impact) MAPSI refers to a specialization in management of artistic projects with societal impact, and aims to create an international network focusing on educating cultural managers and facilitators to manage and mediate artistic and cultural projects with societal impact. MAPSI will integrate the transnational and interdisciplinary fields of art, management and societal impact by developing a novel understanding on the interaction between art and society and increasing the skills and competences of future cultural managers to foster the valuable interface.

The partners aim to (1) Create an innovative field of specialization in the context of art/cultural management master's programmes that train the future managers and mediators for artistic projects with societal impact, (2) Develop new teaching materials and content of high quality that contribute to the European arts/cultural management education, and (3) Build up a conception of new integrated models for interactive study and internships.

MAPSI links three key art/cultural management master programs: Estonian Academy of Music and Theatre jointly with Estonian Business School, University of Arts Helsinki Sibelius Academy, University of the Basque Country with the expertise on Applied Economics and Cultural Economics and Laurea University of Applied Sciences with expertise on pedagogy, learning by developing, and art with societal impact approach.

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## Assessing Effective Tools to Enhance Cultural Participation

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*Project funded by the EACEA (2012/2014).*

### Meetings

**Dublin (July 2012)** Kick off meeting

**Oviedo (November 2012)** European Culture and Development

**Brussels (March 2013)** Music and its Audiences

**Catania (June 2013)** Multiproduct cultural institutions

**Dublin (September 2013)** Statistics on cultural participation

**Bilbao (January 2014)** Culture, data and digitization

**Oviedo (March 2014)** Closing meeting

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