

ACCESS TO CULTURE



A fundamental right of all citizens

“Access to Culture in the digital era: A Citizen’s Right”

Access to Culture Platform Workshop

Organised by the Working Group on Audience Participation

Draft compendium of best practice examples

List of Best Practice examples

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PLEASE FIND ADDITIONAL INFORMATION UNDER THE FOLLOWING LINKS:

- [Access to Culture Platform – Best Practices](#)
- [Working Group Audience Participation – Position Paper](#)

BEST PRACTICE PRESENTATIONS AT THE WORKSHOP OF THE PLATFORM:

1. Glyndebourne Productions Ltd, Katie Tearle, Amy Burne

Name of project/initiative	Operaland
Dates (past / ongoing/ planned)	October 2011 (Hänsel und Gretel & La Cenerentola), October 2012 (La Bohême) This is an ongoing project
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	Communication An interactive website
Target group (specific audiences, artists, etc.)	Key Stage 2 (8-13 year olds) but has interest for a variety of young people
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	Our objective is the creation of online resources to support parents and teachers, and to enhance young people's understanding and enjoyment of Glyndebourne's productions and the context of opera as an art form. <ul style="list-style-type: none"> - it will focus on Glyndebourne's current productions (with specific links to Glyndebourne on Tour's Performances for Schools and Family Performances in both the Festival and Tour programmes) - It will use Glyndebourne Opera House as an example of a working environment creating new productions The resources fall into a number of technical styles of presentation : <ul style="list-style-type: none"> - static information; - audio-visual information and examples (film & photos) - the discovery of information through navigating/"journeying" through different web pages; - activity based elements (e.g. drag and drop style games, pop up resources, etc.).
Website	www.operaland.org

2. Museumnacht Amsterdam, online game QiGame

Name of project/initiative	<i>Crossmedia platforms for Museumnacht Amsterdam (n8) and the Tropenmuseum's so-called (online) QiGame.</i>
Dates (past / ongoing/ planned)	<i>Ongoing (Museumnacht: http://www.n8.nl) From October 2009 - March 2012 (QiGame: http://www.qigame.nl)</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Crossmedia: refers to services, stories and experiences that are distributed across media platforms using a variety of media forms. Integrating various social media. Connecting online and real-life experiences. Visitor-based communications (folksonomies, games, etc.)</i>
Target group (specific audiences, artists, etc.)	<i>18 – 30 (Museumnacht): young urban professionals with an interest in the arts, culture, heritage and city life. Students, urban creatives, young professionals. 8 – 12 (Tropenmuseum/QiGame): young children and their parents</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>We developed a user-based multimedia-platform for Amsterdam's Museumnacht (http://www.n8.nl/2011/programma), opening up museums and art institutions to a wide and young audience. We collaborated with a.o. Hyves (Holland's largest social network), KPN (a large telecommunications company) and Parool (Dutch Daily newspaper) and resulting in a.o. a mobile app, ticket-sales via Hyves and Nachteluiden (crowdsourced audio walks). <i>We also developed a crossmedia-campaign for the Tropenmuseum's (ethnographic museum) online QiGame (http://www.qigame.nl) and their new exhibition in which children from the ages of 6 to 13 can get acquainted with the Chinese culture in an interactive way. With social network Hyves as our partner, players of the QiGame will be able to login with their profile and invite their friends to play the game too. Furthermore, children were able to share their highscore on Hyves, and challenge others to beat their's.</i> <i>In both cases we established an online community which we provided with the content and tools that enabled people to actively engage with the project, to co-create content and share it online.</i></i>
Website	<i>Museumnacht Amsterdam/n8: http://www.n8.nl QiGame: http://www.qigame.nl Non-fiction Office for Cultural Innovation: http://non-fiction.nl</i>

3. MuseScore

Musecore <http://musescore.com/> - a free & open source music notation software for Windows, Mac and Linux and translated in 35 languages. It is a solution for music amateurs, professional and music education world wide to create beautiful sheet music, the tool is widely used by the choral music community.

Please let me know if I should continue and invite one or both of them for a presentation at the workshop,

4. BBC Proms

Social media applied:

- [Facebook](#)
- [Twitter](#)
- [Youtube](#)
- [Flickr](#)
- [Blog Radio 3](#)

Lessons learnt:

- Website as broadcast media
- Facebook and Twitter as main social media tools applied
- Web 2.0 activities are a microcosm of all other communication activities
- Success story: launch of 2011 festival edition very successful through Twitter: all artists tweeted; audiences participate very actively
- Blog first
- Different tools serve different purposes
- Audience development: the youngsters of today are the audiences of tomorrow

5. Belgrade Music Festival

Social media applied:

- [Facebook](#)

Lessons learnt:

- Facebook connects BEMUS and Jugokonzert (an agency with year-long activity)
- Facebook bridges the “inter-festival” period
- Facebook demonstrates the close partnership with cultural institutions in Belgrade
- Twitter is only beginning to pick up
- No cultural blogging in Serbia yet

Focus: BEST PRACTICES and CHALLENGES

- the use of social networks such as Facebook in promoting artistic festivals and events: very positive experience (comparison between Bemus’ website and Bemus Facebook profile – benefits and limitations). “Circle of friends” is a very important issue.
- The biggest challenge for the Bemus festival is the lack of a main venue and principal building, making it difficult to “recognise” the festival events from other concerts (especially because the festival takes place in October when most other concert promoters in Belgrade begin their new concert season! This has a lot to do with the question of “(dis)continuity” of Bemus, which was founded in 1969 in very different socio-cultural circumstances compared to others.)
- Press events are still considered a necessity in Serbia! The country’s culture favours personal contact between the artists, the producers and the press.

6. London Symphony Orchestra

Over the last few years what has become clear to us is that audiences not only want to communicate with the orchestra via digital methods, but that they also expect it. We realised that, to ensure that we aren't falling victim to the typical "classical music is out of touch" stereotype, we had to offer the audience a choice of communications channels, and that we had to make sure that the experience that they were having in these channels, and when moving between them, was consistent and consistently excellent.

We looked at the touch points and ensured that they were consistent in brand, look and feel, and tone of voice, that everywhere that there was potential for contact with the LSO, for example asking a question via email, at the concert or on the social networks, was monitored so that we didn't lose people in the cracks.

An ongoing exercise is to improve potential dropping points – for example, if someone opens an email in the smart phone and clicks on a link, which redirects to the mobile site front page automatically, instead of the main site deep link page they were expecting.

We also looked for places where we could prolong the contact with the customer and create value for them, so we send emails that the customer receives before the concert (with useful info such as start times, PDF programme notes and restaurant info) and after they have attended (with links to reviews, broadcast info and suggestions of what to attend next), both of which examples are really very light on the marketing "hard sell" and more focused on making the customer's experience better, with the ultimate aim of making them into a return visitor.

In an ideal world we would have one database that recorded all activities and contact that we have with a customer to give us 360 degree vision; however, the reality is that a Customer Relationship Management system is too expensive and our data is stored in several different pots; we have to work quite hard to join it all up behind the scenes!

Social networks of course now play a large part in the way we communicate. For a start it has meant that we now use PULL methods, rather than PUSH, and make sure that we are open and communicative. This requires quite a substantial input of effort, as networks require monitoring and careful management, scheduling and a different approach than other methods that we are used to. And it also, as most organisations have discovered, a new way of thinking internally, especially at the most senior levels who are the most distrustful and wary of social media.

Integrating social networks into marketing communications comes with its own set of problems, not least that these sites are constantly evolving, constantly shifting in membership and vulnerable to changing fads in behaviour, and most critically, to possible failure and shutdown.

ALL THE BEST PRACTICE EXAMPLES

1. Erfgoed 2.0

Name of project/initiative	<i>if then is now</i>
Dates (past / ongoing/ planned)	<i>Beta website will be launched for testing: december 2011 Testing winter en spring; open for focus groups, in collaboration with content partners throughout the spring and summer, public launch of platform october 2012</i>
Type of project	<i>crossmedia culture tourism and heritage platform (i.e. community, magazine, and personal guide)</i>
Target group	<i>Culture tourists, amateur-connoisseurs, and heritage pros, working together in their respective roles</i>
Description <i>in a few sentences only Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. (if necessary, please join a description as an attachment)</i>	<p><i>if then is now Vision:</i></p> <ul style="list-style-type: none"> • <i>if it is then now will make cultural heritage accessible to a wider audience by adding the cultural tourism perspective</i> • <i>cultural heritage is not bound by borders, Europe and its regions offer sufficient market potential and scope for a valid and sustainable business model</i> • <i>there is a need for a concept in which cultural offerings, critical approach, user participation and commercial offerings are combined</i> <p><i>Concept: How?</i></p> <ul style="list-style-type: none"> • <i>a rich cultural and historical platform, magazine and treasure trove for regional, national and international tourists, and cultural and commercial offers on the spot ((hyper)Local)</i> • <i>Visitors can contribute by commenting or linking (co-referencing), participate in crowdsourcing, and become members of the community, or simply make a trip</i> • <i>offer heritage partners facilities to promote exhibitions, new books, trips, routes; audience data etc.</i> • <i>business partners are selected as 'ambassadors' / guardians / promoters of if then is now spots in a viable business model: buy books, book hotels, chart routes, register for events and exhibitions, order relevant history journal articles or POD guides, and more: if then is now is here</i> <p><i>Ambition</i></p> <ul style="list-style-type: none"> • <i>Within five years if then it is now is the inspirational heritage and tourism platform that makes our common treasury of cultural heritage relevant and accessible</i> • <i>through active participation in the production of content and meaning (through links) in the here and now (Then => Now) and promoting cultural tourism</i> • <i>to encourage users to view, visit, study and describe, and experience their cultural heritage, online and offline, at their own level and according to their own needs</i> • <i>Contribute to a better understanding of society</i> • <i>let heritage become part of an engaged and intelligent lifestyle for cultural citizenship</i> • <i>Costs covered (in 3-5 years)</i>
Website	<p><i>Knowledge sharing platform on: www.plaatsenvanbetekenis.nl with ENG summary.</i></p> <p><i>URL of platform: www.ifthenisnow.nl</i></p>

2. Santander Festival

Name of project / initiative	<i>Multimedia Platform</i>
Dates (<i>past / ongoing / planned</i>)	<i>Ongoing</i>
Type of project (<i>communication, marketing, artistic, learning tool, increasing access</i>)	<i>Communication</i>
Target group (<i>specific audiences, artists etc</i>)	<i>General Public and Public of cultural and music interests</i>
Description (<i>please highlight what distinguishes this project; mention visuals such as video, photos etc and other specificities if applicable</i>) (in a few sentences only; if necessary, please join a description as an attachment)	<p><i>The Santander Festival has created a new audiovisual platform accessible via its own webpage, which has been fully operational since July 2011.</i></p> <p><i>This platform is a tool with audiovisual content from which viewers may be able to gain access to clips from the audiovisual database of the Festival, as well as images belonging to the edition at hand : Presentations of performances, press conferences and so on.</i></p> <p><i>It will be a dynamic element of the Festival, constantly updated with images from past and current festivals.</i></p> <p><i>By virtue of this tool, the Santander International Festival will be fully in touch with latest audiovisual technology</i></p>
Website	<i>http://tv.festivalsantander.com/videosfis/web</i>

3. Café Budapest Contemporary Art Festival: Culture with coffee and sugar

*This year the former Budapest Autumn Festival publicises its cultural offer as **Café Budapest Contemporary Art Festival** from 7 to 16 October. The purpose of this renewal is to open towards the audience, clients of coffee houses who can dissolve in culture like sugar in hot, black coffee.*

That gave the thought of a new visual image of the Festival that the agency “Laboratory Ideas” prepared for the commission of the Budapest Festival Centre. This series of autumn events targets students, young adults and tourists. Retro pubs and coffee houses are added as new venues of art programmes which give a unique feeling and frame to cultural happenings.

It is not by chance that the festival team chose the arts-friendly agency Laboratory Ideas. They introduced already several cultural projects such as the new image of the Budapest Festival Orchestra or the “Mummies in reach” exhibition in the Museum of Fine Arts.

4. DIGITOPIA, Casa da Música, Jorge Prendas

In order for us to have an exhaustive overview of your initiatives with Digital Media please fill in the table below (*please copy and paste the table if necessary, filling in one table per project*). We may re-contact you for further details on your digital activities.

Name of project/initiative	<p><i>DIGITÓPIA</i></p>
Dates (past / ongoing/ planned)	<p><i>Started in April 2007 and has no finish date</i></p>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<p><i>Platform for the development of communities of computer musical creation</i></p>
Target group (specific audiences, artists, etc.)	<p><i>All people: musicians and non-musicians</i></p>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<p><i>DIGITÓPIA is not only a place at Casa da Música with 12 computers where people can use freely all the software available, but also a place where sound researchers and computer programmers develop new software in a freeware perspective</i></p> <p><i>Casa da Música provides access to computer-based musical creation for all: the aims is also to promote social inclusion and create multicultural communities. Childrens' workshops are offered on a weekly basis, monthly meetings between different users allow them to share their work etc.. DIGITÓPIA is also available in a "transportable" version, allowing this musical experience to be shared with people who cannot move freely (e.g. hospital patients).</i></p>
Website	<p>http://digitopia-cdm.net</p> <p>http://vimeo.com/20352518 (software develop here)</p> <p>http://vimeo.com/23210124 (handmade party@digitopia)</p>

5. De Nederlands Opera, Esther Linssen

Name of project/initiative	Zingen Bij DNO (Sing with DNO)
Dates (past / ongoing/ planned)	February 2011 until the Open Day of De Nederlandse Opera (21 st of May 2011)
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	Learning tool Participation
Target group (specific audiences, artists, etc.)	Amateurs
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	Internet based project, with various social media channels combined to strengthen the interaction between participants and DNO : <ul style="list-style-type: none"> - Zingen bij DNO website - Coaching videos on Youtube - Facebook likes and replies - Tweets and retweets - Coaching & tips through Facebook and Zingen bij DNO website The project offered amateur singers a progressive, step-by-step preparation of a choir performance for last May's Open Days. The project combined online work and practical training. Visuals : website : every 10 days a trailer. Content : 4 elements. Backstage, interview with experts in the opera field, coaching, tips. Newsletters with photos.
Website	www.dno.nl/zingen

6. Junge Oper der Oper Stuttgart, Barbara Tacchini & Koen Boellen

Name of project/initiative	<i>Die Taktik (working title) – Music Theatre</i>
Dates (past / ongoing/ planned)	<i>June 14th 2012 (world premiere) – July 14th 2012 (16 performances)</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Music Theatre, workshops involving music and video-art</i>
Target group (specific audiences, artists, etc.)	<i>Ages 13 and up</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>Die Taktik makes digital media to the substance of the composition and performance/ The use of digital media as a tool is a logical consequence of this content.</i> <i>The work is being developed at this very moment in a creative dialogue between the composer, stage designer, videoartist, costume designer and a group of young people. Computers and video games are at the heart of this piece of musical theatre: the themes of the opera are cyberworlds, parallel universes, alter egos, and the frontiers of existence in time and space. The composer is integrating references to online role-playing games, as well as to video games locations, collected by young people. Singers will perform the roles of live virtual characters, such as avatars, and dancers shall help create a live video-game performance, where the concepts of real/false are central. The music will include samples and computer-generated sounds.</i>
Website	<i>http://www.oper-stuttgart.de/spielplan/die-taktik-arbeitstitel/</i>

7. Opéra de Lille, Karine Desombre

Name of project/initiative	Carmen Live
Dates (past / ongoing/ planned)	14 th of May 2011 and following months
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	Retransmission, Broadcasting
Target group (specific audiences, artists, etc.)	All Audiences
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	Last May, we launched an audiovisual project that led to a live broadcast (14 May 2011) of our new production of “Carmen” in public spaces (Place du Théâtre in Lille), theatres (Théâtre d’Arras, Phénix in Valenciennes, Studio 43 in Dunkerque), on the internet with possibility of audiodescription (website of France 3 Nord-Pas de Calais) and on radio (France Inter). This live and simultaneous broadcast enabled the opera to be shown to a large public, combining different broadcasting channels. The performance was also broadcast in a pre-recorded version at later dates. The setting up of a challengingly vast financial and logistic structure was needed in order to assure the best possible transmission of the performance to a large audience.
Website	Video via France 3 (Nord Pas de Calais) http://culturebox.france3.fr/all/22930/carmen-a-l_opera-de-lille-et-en-direct-sur-france3.fr#/all/22930/carmen-a-l_opera-de-lille-et-en-direct-sur-france3.fr

8. Opéra National du Rhin, Flora Klein

Name of project/initiative	<i>Communication via Facebook and Twitter</i>
Dates (past / ongoing/ planned)	<i>Ongoing</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Communication</i>
Target group (specific audiences, artists, etc.)	<i>Essentially young people, but eventually people that does not necessarily know about the Opéra national du Rhin</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>Development of the visibility of the OnR using the potential of the social medias. Make our actuality and our programme/performances visible to the largest audience thanks to the networks of friends, that develop really quickly via this two websites.</i> <i>Publication of videos, photos, trailers...</i> <i>Development of Iphone and Ipad applications.</i> <i>Creation of a blog dedicated to the young audience</i> <i>The aim is to be closer to the audience by adapting ourselves to the actual medias.</i>
Website	<i>Facebook and Twitter with a link towards our website</i>

9. Opéra Royal de Wallonie Liège, Valérie Urbain

Name of project/initiative	<i>Live Web - Salomé</i>
Dates (past / ongoing/ planned)	<i>25/5 > 20/6/11</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Web campaign/opera, Free online streaming of some performances of the Opéra Royal de Wallonie.</i>
Target group (specific audiences, artists, etc.)	<i>All audiences/new medias audiences</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>The "Live Web" was created in November 2010 and offers free online streaming of performances of the Opéra Royal de Wallonie. The recording can be accessed "on demand" during the following weekend.</i> <i>Advertising through Facebook and Google Ad words</i> <i>Publication on the event on Facebook</i> <i>Blog > articles on backstage of the performance + photos of the rehearsal</i> <i>Interviews, videos, live web on Dailymotion</i> <i>E-mailing + newsletter</i> <i>Salome, is an example of one of the operas that was part of this media strategy</i>
Website	http://www.dailymotion.com/operaliege#videoid=xivmzw http://www.operaliege.be/activites/operas/salome http://www.facebook.com/operaliege http://twitter.com/#!/operaliege http://www.dailymotion.com/operaliege http://www.operaliege.be/blog/?IncludeBlogs=1&s=salome

10. Royal Opera House, Hannah Griffith

Name of project/initiative	<i>Street Stories</i>
Dates (past / ongoing/ planned)	<i>Ongoing, September 2011 – March 2012</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Cross-arts project involving dance, music and digital media</i>
Target group (specific audiences, artists, etc.)	<i>Young people aged 14-21</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>For 2012 we are planning a new project that brings artists and young people together to devise, produce and perform original cross-artform works. Several creative teams will be formed comprising artists and young people who will work creatively with a given theme or source of inspiration to make new work. The outcomes of the project will be presented at the Royal Opera House and Stratford Circus and will include the use of dance, music and digital media. Street Stories is one project in a longstanding partnership between the Royal Opera House and East London Dance</i>
Website	/

11. Teatro Real, Joachim Pflieger

Name of project/initiative	<i>La Universidad a Escena – Opera Oberta</i>
Dates (past / ongoing/ planned)	<i>Since 2003, no finish date</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Online broadcast</i>
Target group (specific audiences, artists, etc.)	<i>Students and Universities</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>The Teatro Real collaborates with the Liceu (Barcelona) to broadcast online opera performances of both of them to more or less 50 universities in the world (Spain, Europe, South America).</i> <i>This is included in the students cursus. The initiative combines a technological challenge with learning through broadcast of performances to a young audience. Since September 2010, the Teatro Real has developed partnerships with the student community in Madrid and invite them to discover the backstage organisation of their productions. The students post on their universities' website their work.</i>
Website	www.teatroreal.com and websites of the associated universities

12. Welsh National Opera, Rhian Hutchings

Name of project/initiative	The Archive of Sleep
Dates (past / ongoing/ planned)	February 11 – September 11
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	Communication : online tumblr blog
Target group (specific audiences, artists, etc.)	Young people and frequent web users
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	Archive of Sleep is a creative digital project inspired by the themes explored in The Sleeper. Visitors to the website will be encouraged to submit and document their sleep and dream patterns by combining audio, video, images and text. What we're hoping is that we will capture a narrative of wakefulness and sleep through this creative form of digital storytelling. Obviously, on many levels this is a really important project for us as not only will give a good indication of how our audiences use digital media but also how it could be used as a platform for character development – which could be very exciting.
Website	www.archiveofsleep.com

13. If then is now

Name of project/initiative	<i>if then is now</i>
Dates (past / ongoing/ planned)	<i>Beta website will be launced for testing: december 2011</i> <i>Testing winter en spring; open for focus groups, in collaboration with content partners throughout the spring and summer, public launch of platform october 2012</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>crossmedia culture tourism and heritage platform (i.e. community, magazine, and personal guide)</i>
Target group (specific audiences, artists, etc.)	<i>Culture tourists, amateur-connoisseurs, and heritage pros, working together in their respective roles</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>if then is now Vision:</i> <ul style="list-style-type: none"> • <i>if it is then now will make cultural heritage accessible to a wider audience by adding the cultural tourism perspective</i> • <i>cultural heritage is not bound by borders, Europe and its regions offer sufficient market potential and scope for a valid and sustainable business model</i> • <i>there is a need for a concept in which cultural offerings, critical approach, user participation and commercial offerings are combined</i> <p>Concept: How?</p> <ul style="list-style-type: none"> • <i>a rich cultural and historical platform, magazine and treasure trove for regional, national and international tourists, and cultural and commercial offers on the spot ((hyper)Local)</i> • <i>Visitors can contribute by commenting or linking (co-referencing), participate in crowdsourcing, and become members of the community, or simply make a trip</i>

	<ul style="list-style-type: none"> • offer heritage partners facilities to promote exhibitions, new books, trips, routes; audience data etc. • business partners are selected as 'ambassadors' / guardians / promoters of if then is now spots in a viable business model: buy books, book hotels, chart routes, register for events and exhibitions, order relevant history journal articles or POD guides, and more: if then is now is here <p>Ambition</p> <ul style="list-style-type: none"> • Within five years if then it is now is the inspirational heritage and tourism platform that makes our common treasury of cultural heritage relevant and accessible • through active participation in the production of content and meaning (through links) in the here and now (Then => Now) and promoting cultural tourism • to encourage users to view, visit, study and describe, and experience their cultural heritage, online and offline, at their own level and according to their own needs • Contribute to a better understanding of society • let heritage become part of an engaged and intelligent lifestyle for cultural citizenship • Costs covered (in 3-5 years)
Website	<p>Knowledge sharing platform on: www.plaatsenvanbetekenis.nl with ENG summary.</p> <p>URL of platform: www.ifthenisnow.nl</p>
Name of project/initiative	if then is now
Dates (past / ongoing/ planned)	<p>Beta website will launch december 2011</p> <p>Testing winter en spring; public launch of platform october 2012</p>
Type of project (communication, marketing, learning tool, artistic approach,	crossmedia culture tourism and heritage platform to

<p>increasing access for special needs)</p>	
<p>Target group (specific audiences, artists, etc.)</p>	<p><i>Culture tourists, amateur-connoisseurs, and heritage pros</i></p>
<p>Description</p> <p><i>in a few sentences only</i></p> <p>Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable.</p> <p><i>(if necessary, please join a description as an attachment)</i></p>	<p><i>if then is now</i> Vision:</p> <ul style="list-style-type: none"> • <i>if it is then now</i> will make cultural heritage accessible to a wider audience by adding the cultural tourism perspective • <i>cultural heritage is not bound by borders, Europe and its regions offer sufficient market potential and scope for a valid and sustainable business model</i> • <i>there is a need for a concept in which cultural offerings, critical approach, user participation and commercial offerings are combined</i> <p>Concept: How?</p> <ul style="list-style-type: none"> • <i>a rich cultural and historical platform, magazine and treasure trove for regional, national and international tourists, cultural and commercial offers on the spot (Local)</i> • <i>Visitors can contribute by commenting or linking, participate in crowdsourcing, and become members of the community, or simply make a trip</i> • <i>offer heritage partners facilities to promote exhibitions, new books, trips, routes etc.</i> • <i>business partners are selected as 'ambassadors' / guardians / promoters of if then is now spots in a viable business model: buy books, book hotels, chart routes, register for events and exhibitions, order relevant history journal articles or POD guides, and more</i> <p>Ambition</p> <ul style="list-style-type: none"> • <i>Within five years if then it is now is the inspirational heritage and tourism platform that makes our common treasury of cultural heritage relevant and accessible</i> • <i>through active participation in the production of content and meaning (through links) in the here and now (Then => Now) and</i>

	<p><i>promoting tourism</i></p> <ul style="list-style-type: none"> • <i>to encourage users to view, visit, study and describe, and experience their cultural heritage, online and offline, at their own level and according to their own needs</i> • <i>Contribute to a better understanding of society</i> • <i>let heritage become part of an engaged and intelligent lifestyle for cultural citizenship</i> • <i>Costs covered (in 3-5 years)</i>
Website	<p>Knowledge sharing platform on: www.plaatsenvanbetekenis.nl with ENG summary.</p>

14. Urbanode Project

Dates (past / ongoing/ planned)	<i>Ongoing (phase 1 ended in December 2010 with the Alpha-launch of the test version of Urbanode at cultural center the Melkweg)</i>
Type of project (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Environmental control:</i> <i>the ability to affect your environment in new ways, using services and spaces the way you would use a digital application in an online environment, allowing for direct control over the physical experience of a cultural venue/art space.</i>
Target group (specific audiences, artists, etc.)	<i>Visitors of cultural venues in Amsterdam with smartphones</i> <i>Professionals in the field of software and mobile services</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>For the Urbanode Project, we wanted visitors of several cultural venues in Amsterdam to directly control their environment by building an app for mobile devices (smartphones) that allows for e.g. , adjusting the lighting system and various speakers situated throughout the publically accessible space. One of the most interesting aspects to investigate about these types of contexts will be the social dynamics of resource sharing. We have build a toolkit that allows the maintainers of the space to continue to adjust the mechanisms by which individual users compete or collaborate to gain access to the controllable components like lighting and sound.</i> <i>Just imagine an art gallery of museum where visitors can influence anything from the lighting and background music to the displayed information and even art works by using their smartphones...</i> <i>The patterns of use generated by these services over time will be recorded and made available on the web at a later date. The investigation of methods of dynamic digital resource sharing in public environmental systems is an ongoing research initiative within VURB, and this dataset will provide rich examples of different approaches to making these tools available.</i>
Website	<i>The Urbanode Project: http://urbanode.net/</i> <i>VURB: http://vurb.eu/</i> <i>Non-fiction Office for Cultural Innovation: http://non-fiction.nl</i>

15. Voordekunst and other crowdfunding-projects

<p>Dates</p> <p>(past / ongoing/ planned)</p>	<p><i>Ongoing (Voordekunst was first launched in November 2010)</i></p>
<p>Type of project</p> <p>(communication, marketing, learning tool, artistic approach, increasing access for special needs)</p>	<p>Crowdfunding: <i>(sometimes called crowd financing, crowd sourced capital, or street performer protocol) allows for the collective cooperation, attention and trust by people who network and pool their money and other resources together, usually via the Internet, to support efforts initiated by artists and cultural organizations.</i></p>
<p>Target group</p> <p>(specific audiences, artists, etc.)</p>	<p><i>Fans of artistic and cultural products and projects in Amsterdam, with a focus on early adopters of cultural productions and media.</i></p> <p><i>A growing community of people who contributed to the crowdfunding and stay informed about new projects and needs.</i></p>
<p>Description</p> <p><i>in a few sentences only</i></p> <p>Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable.</p> <p><i>(if necessary, please join a description as an attachment)</i></p>	<p><i>Voordekunst [‘in support of the arts’ in Dutch] is a crowdfunding website for artists and cultural organizations who need additional funds for their art projects. It was initiated by the Amsterdam Fund for the Arts, but has evolved into an independently operated non-profit organization, which allows for more flexibility.</i></p> <p><i>Voordekunst was inspired by SellaBand and Kickstarter and is an example of a crowddonating platform. This means that the funders don’t get a financial return on investment. However, to attract potential funders, the artists can offer different incentives. In addition Voordekunst is focused on providing the artist with paid services from third parties, like a copywriter who can help them writing promotional texts or a film maker who can make a video.</i></p> <p><i>One of the goals of voordekunst is to involve the funders of art projects at an earlier stage of the execution of a project and to show the execution of the project. The idea is however not to get too much input from funders; the artist has to be able to work autonomously on his project, without others influencing him/her.</i></p> <p><i>The software that was developed specifically for Voordekunst has now also been used for a crowdfunding-project in the domain of cultural heritage: http://steunhetschooltjevandiktrom.nl/</i></p>
<p>Website</p>	<p><i>Voordekunst: http://www.voordekunst.nl/</i></p> <p><i>Amsterdam Fund for the Arts: http://afk.nl</i></p> <p><i>Non-fiction Office for Cultural Innovation: http://non-fiction.nl</i></p>

16. Berliner Festspiele

Kerstin Schilling, Marketing Director – Contacts: kerstin.schilling@berlinerfestspiele.de

Social media applied:

- [Facebook](#)
- [Twitter](#)

Lessons learnt:

1. Social Media is like a train. While you are still studying the time table, the train is already gone, so just start.
2. Social Media needs time: about 20 – 40 h/week (Beth Kanter)



3. Word of Mouth in social media is increasing, although face-to-face and telephone recommendations have the majority. The cultural sector is faster than other branch. (study trnd and ESCP Europe: social media from 1,2% to 6,9% between 2009 and 2011)
4. Social Media needs measurement, but measuring is only done by a few institutions (Beth Kanter: "Doing is more fun than measuring")
5. Social Media needs a strategy and has to be involved in the general communication strategy of the institution (problem of institutional readiness).

17. Edinburgh International Festival

Jackie Westbrook, Marketing and Communications Director – Contact: jackie.westbrook@eif.co.uk

Social media applied:

- [Twitter](#)
- [Facebook](#)
- [YouTube](#)
- [Flickr](#)
- [RSS news feed](#)
- [Blog](#)

Lessons learnt:

- All activities with digital tools are additional to the actual communication strategy
- Blog experience: encouraged third party bloggers; film project with students to contribute
- Challenge: community building is a complex process
- Key: audience development to be done
- Investigate customer expectations
- Messages should be matched to channels
- Challenge: return versus investment
- To be explored: search engines

18. Music Biennale Zagreb

Nina Calopek, Head Producer – Contact: nina.calopek@hds.hr

Social media applied:

- [Facebook](#)
- [Twitter](#)
- [Youtube](#)

Lessons learnt:

- Facebook bridges the “inter-festival” period of the Biennale
- Strategy for “inter-festival” period needed (i.e. connect with other activities)
- Facebook and Twitter for selling tickets (i.e. Quiz on Facebook)
- Used to connect with bloggers and journalists
- Used to receive feedback from the audience
- Analyse your audiences/followers – get to know your target group
- Cooperation with radio and TV – youtube channel
- Blogging not yet popular in Croatia for contemporary music
- Challenge: website of Croatian Composers’ Society only in Croatian

19. Flanders Festival Brussels / KlaraFestival

Sophie Detremmerie, Flanders Festival Brussels, Business Director Flanders Festival Brussels – Contact:
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Sarie Van Lancker, Communication Manager Flanders Festival Brussels – Contact: Sarie@festival.be

Social media applied:

- [Facebook](#)
- [Twitter](#)
- [Video blog](#)

Lessons learnt:

- Find a balance between posting too much or not enough information on Facebook and Twitter: but you have to keep triggering the people.
- Challenge to find new followers on social media: number increased since last year, but it was difficult to get new followers. This year, focus was put on social media by mentioning Facebook and Twitter on flyers and posters and by putting QR code on all publications hoping that more people will find their way to the Facebook page, Twitter account and website.
- Audience development: win young people through dedicated project
- Challenge: communication in three languages (French, Dutch, English)
- Create contact with the traditional public by the internet: printed communication tools still needed

Focus Best Practices: [Young reporters](#)

The festival is looking for two young people (knowledge of classical music is not necessary) to report about the KlaraFestival. The initiative and call are announced on klarafestival.be, Facebook, Twitter and with the help of Klara and Musiq'3. The two reporters will have access to all concerts and be part of the KlaraFestival team during the festival. Stories and movies about the concerts will be produced and put on klarafestival.be and on Facebook page. The aim is to make the KlaraFestival accessible for youngsters: by giving two young people the chance to experience the KlaraFestival and by giving the opinion and views of two young people on the KlaraFestival to other young people. Through this online project the KlaraFestival can also be a digital and online festival besides a broadcast festival.

20. DanceMe

Name of project/initiative	<i>DanceMe</i>
Dates (past / ongoing/ planned)	<i>First edition (Past): July 2010 – July 2011</i> <i>Second edition (Planned): February 2012</i>
Type of project/initiative/... (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Artistic approach:</i> <ul style="list-style-type: none"> - <i>Virtual mobility project</i> - <i>Cross-media project</i>
Target group (specific audiences, artists, etc.)	<i>artists</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>DanceMe included 13 artists from some European countries (Italy, Germany, Poland, UK). They had all different artistic background – dance, performance, video, music, writing – and gathered together on a web platform in order to create live performances that have been showed live in Milan.</i> <i>The challenge was to make their creative process completely transparent to the whole community and to accept input and contributions coming from other artistic disciplines, integrating them in the work. The output was 6 different live performances, with original music and videos. Any creative material was given a Creative Commons license, in order to let it go viral on the web. Some of them toured and are still touring even after the project's end.</i> <i>DanceMe was included in “Open-the-doors” project by European Festival Association.</i>
Website	<i>www.danceme.org</i>

21. Studio 28 TV

Name of project/initiative	<i>Studio28 TV</i>
Dates (past / ongoing/ planned)	<i>ongoing</i>
Type of project/initiative/... (communication, marketing, learning tool, artistic approach, increasing access for special needs)	<i>Communication</i>
Target group (specific audiences, artists, etc.)	<i>Artists, cultural workers, politicians, citizens interested in cultural policies</i>
Description <i>in a few sentences only</i> Please highlight what distinguishes this project; mention visuals such as video, photos and other specificities if applicable. <i>(if necessary, please join a description as an attachment)</i>	<i>Studio28 TV is a web tv on cultural policies, the only one in Italy, aimed at informing cultural workers and citizens on what's going on in the cultural field, both at a local, national and European level.</i> <i>The currently formats are: the web series, the interview, the video streaming of cultural events.</i> <i>New formats (from 2012 on): best practices, dance critics price, citizen journalism on culture (together with two Italian Universities), Perception of Contemporary Art in public museums and galleries.</i> <i>Studio28 TV has been acknowledged by the Italian ministry of Cultural for its activities on promoting culture.</i>
Website	<i>www.studio28.tv</i>

22. Fairmusic

<http://fairmusic.net/project/>

the aim is to develop standards for the music (industry) sector that guarantee a fair value chain

- To position Fair Music as the global brand for musical diversity
- To create awareness of audiences
- To raise awareness of industry and policy makers
- To set up a certification agency (code of conduct, certificate)
- To install a sustainable distribution scheme (digital – internet, mobile, physical, live) and a catalogue of a certified fair music repertoire

23. Cité de la Musique - Music in libraries

An ambitious digitisation process of the music library <http://www.cite-musique.fr/anglais/mediatheque/ressources.aspx>

24. European Music Exchange Platform

<http://www.music-connects.eu/en/home.html>

An interactive internet platform that informs about the manifold music life in Europe and wants to animate music lovers of every age and genre to take part in a cultural exchange across borders.