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Input paper:

Digital Shift and a pressure to survive – new audiences, new demands, new business models

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Digital shift

Today the digital environment forms an integral part of our everyday experience. The digital shift is affecting changes in our society, economy and culture, involving different aspects of convergence of cultures, media and information technologies, and influencing new forms of communication. The unfolding of those transitions, influenced by economic factors, legal battles, and new (cultural) practices, will determine the balance of power in the next media era. The cultural professionals and artists are searching for a new *modus operandi* in these new conditions, as digital culture, marked by the convergence processes that are happening in the context of digital networks has brought many changes to the fore. More than being simply a technological shift, convergence affects changes that shape relations in today's society. Jenkins (2006: 17)[1] points out that *'convergence alters the relationship between existing technologies, industries, market, genres and audiences. Convergence alters the logic by which media industries operate and by which media consumers process news and entertainment'.*

Previously, the virtual and real spheres used to be clearly delimited, but today the boundaries are no longer clear. Our experience of 'digital' is moving *"from the virtual foreground to the material background"* (Hawk and Rieder, 2008: xiv)[2], indicating that our 'reality' has also been transformed into information space where material objects are becoming media objects as they potentially become information flowing through global networks[3]. This implies that culture and digital culture evolve and are becoming more interlinked as they frame our experience – more closely, one and the same (Uzelac, 2008)[4].

According to the data from Eurostat[5], in 2013, 72% of individuals were regularly using the Internet in Europe and many use mobile internet via smart phones and tablets. The fact that over 70% of European citizens engage in communication in a digital context can no longer be overlooked by the artists and cultural professionals that are in charge of reaching their audiences. Presently internet is the media space in which people spend a significant part of their leisure time, making a media literacy a pressing issue of cultural and media policies. The ways we consume, share and create cultural content have changed. Citizens (users or prosumers) turn to digital platforms to search for information, communicate, share, contribute to joint projects, shop or enjoy entertainment activities. This is a consequence of what Benkler (2006)[6] calls the networked information economy in which peer production and sharing have a significant role[7].

Challenges and opportunities for the arts and culture

Influenced by the above-described context, major changes are also happening in the operating environment of the arts and culture sectors and creative businesses that is being affected by the digital shift and convergence processes. They have been experiencing disruptions to their existing communication and business models and must consider how their missions in the digitally infused environment can be fulfilled by new ways of working and what new opportunities may be taken advantage of. Digital space has significant communication potential but direct revenue opportunities still seem to be limited, while developing online services bare additional costs. Ignoring these opportunities, on the other hand, would mean not keeping pace with changing user behaviour – their new habits and

[1] Jenkins, Henry (2006) *Convergence Culture: where old and new media collide*. New York, London, New York University Press

[2] Hawk, Byron; Rieder, David M: "On Small Tech and Complex Ecologies". In: Hawk B., Rieder D. M., Oviedo, O. (eds): *The Culture and Digital Tools*. Minneapolis, London, University of Minnesota Press, 2008

[3] Terms such as ambient intelligence, locative media, ubiquitous computing and the *Internet of Things* (see http://www.networkcultures.org/_uploads/notebook2_theinternetofthings.pdf)[3] have been introduced into discussions about digital culture.

[4] Uzelac, Aleksandra. (2008) "How to understand digital culture: Digital Culture – a resource for a knowledge society", pp. 7-21. In: Uzelac, A. Cvjetičanin, B. (eds): *Digital Culture: The Changing Dynamics*. Zagreb, Institute for International Relations (www.culturelink.org/publics/joint/digicult/digital_culture-en.pdf)

[5] http://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=isoc_pibi_use&lang=en (accessed 30 May 2014)

[6] Benkler, Yochai (2006) *The Wealth of Networks: how social production transforms markets and freedom*. New Haven, London, Yale University Press. (www.benkler.org/Benkler_Wealth_Of_Networks.pdf)

[7] According to Benkler, one of the major implications of the networked information economy is the shift from a mass-mediated public sphere (broadcast model) to a networked public sphere (broadband model), in which many more individuals can communicate their viewpoints and observations to many others, which results from the fact that the practical capacities of individuals have been improved in the digital network environment.

expectations.

The sectors belonging to the creative economy field, of which the arts form an integral part, are expected to gain benefits from being at the crossroads of creativity and entrepreneurship. Thus, an emphasis has been placed on the need to develop hybrid business skills and models based on cross-promoting online and offline environments in order to compete more effectively on national and global markets. Fusing digital and physical contexts presents opportunity for arts institutions and museums that are holding collections, as well as, rich supporting data sets, to enrich the visitors' experience *in situ* while visiting exhibitions. For artists this also opens up opportunities for experimentation. The fusion of digital and physical experience enables the overlaying of particular physical locations with a layer of additional virtual information (visual or textual) through the use of Smartphone Apps, QR Codes and 3D browsers and this allows extending artistic and cultural projects beyond the walls of cultural venues.[8]

From the point of view of the arts and cultural professionals, the internet can be used for different purposes, including:

- as a platform for developing new artistic projects,
- an audience development tool (taking opportunity to expose the audience to their content, to make the audience know it and like it in order to attract them to their offline services and products, and take advantage of those who like it to spread the word through their social networks),
- marketing tool (memberships, profiles, networks, comments are powerful online marketing strategies; opportunity for nurturing relationship with users/audience - providing communication platforms through which 'fans' can communicate among themselves or with artists and learn about live events.),
- platform for distributing content (proliferation of new distribution mechanisms (Internet, smartphone platforms…)
- or for e-commerce (broadening the scope of their traditional products (e.g. ringtones for music industries) or opportunity to make 'everything' available, as there is no problem of stocking products in digital space, allows for Long tail effect to be exploited and more 'niche' products to find their consumers.).

The above-mentioned uses of internet require new sets of skills that artists and cultural professionals must develop - i.e. practical, conceptual and cognitive competencies and capacities along the whole cultural value production chain- from creation, production and reproduction skills; promotion and marketing skills; distribution and access skills; to consumption and usage skills (Mercer, 2011)[9].

Artists working in arts sector and cultural and creative industries produce 'content', i.e. 'signs, symbols, meanings, values, in textual, audio and visual forms' and a lot of this content is now digital from the moment of its creation or is at least digitisable (Mercer 2011) and this could represent a competitive advantage if it is marketed in the appropriate way in the context of digital networks. The intermediaries and gatekeepers of the analogue era have been replaced by Google, Amazon and other big digital platforms that today mediate what users see. The early expectations that internet will bring more opportunities for flourishing bottom-up initiatives have been only partly fulfilled and we are also witnessing a trend of monopolistic and oligopolistic control over a large part of the contemporary economy in which the digital sphere is included. In such a context, understanding how to work effectively

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[8] Some examples of projects exploring fusion of digital and physical experience include: artistic intervention 'We AR in MoMA' done in October 2010 by two new media artists at the Museum of Modern Art in New York that involved placing numerous extra virtual artworks in the galleries and introducing an additional (virtual) floor – at the top of the MoMA building by using augmented reality (see http://www.scottbillings.co.uk/?p=88); the Powerhouse museum augmented reality (AR) mobile app - drawing images from the museum's Flickr collection and presenting them via the Layar platform that users can access on the spot the photography is presenting; or AMS 3.0 - mobile GPS tours of Amsterdam (www.waag.org/project/amstours).

[9] Mercer, Colin. (2011) Which skills for culture in a globalised and digitised world? (Issue paper prepared for European Culture Forum 2011, http://www.eenc.info/wp-content/uploads/2011/11/Panel-2-Issue-Paper-Skills-for-culture-European-Culture-Forum-2011.pdf

in the context of digital networks and taking advantage of the attention economy to reach the potential users becomes imperative for success.

Engaging users and spotting trends

The institutional supply driven model, based on the logic 'supply through your website and users will come,' has not been proven effective. The demand side and a focus on users, their habits, expectations and tastes also play a significant role in achieving the success in digital space. If we want to embrace the demand side seriously, we should make sure that we know our targeted audience, and users' habits should be systematically monitored. Identifying the changing trends in audience engagement with (digital) culture in European countries through regularly carrying out surveys on (digital) audiences would ensure that arts and cultural professionals can make informed decisions on how to steer the development of their activities in the context of digital networks. What users do and how they interact with the available cultural content, where or with whom, to whom they trust, where they look for information, which niches can be spotted and addressed is useful knowledge, helpful for spotting barriers that might be present on arts and cultural websites, channels or other type of network profiles.

- A useful example of audience trend spotting is a study conducted jointly by the Arts Council of England, MLA and Arts&Business in 2010, that looked at *Digital audience: Engagement with arts and culture online*[10] in the UK, that provides a useful insight into who engages with culture online and via mobile devices, looking at behaviour, attitudes, spending patterns, barriers and future trends and how these correlate with offline cultural consumption.
- Culture Segments (http://mhminsight.com/culture-segments) and its Audience Atlas[11] is another UK example of a useful tool and methodology, helping arts and cultural organisations to identify and segment their audience in order to better understand their potential market and thus deliver a greater impact.
- In order to align a digital strategy with an organisation's overall strategy it is necessary to be able to measure and evaluate the success of its online activities. Having a clear understanding of what an organisation is trying to do and for which audience and which values drive its actions is a grid against which online digital metrics should be set, making sure that it is analysed in such a way to provide relevant insight for overall activities and to show if investments put in the online activities can be justified. Two Culture24 reports[12] *Let's Get Real: How to Evaluate Online Success?*, (2011) and *Let's Get Real 2: A Journey towards understanding and measuring digital engagement* (2013) provide some useful methodological points for arts and culture organisations in evaluating their own success in digitally engaging their audience .

New business models and a sustainability agenda for digital culture

Even though the digital environment might have opened up possibilities for applying new business models[13], there is still a lack of expertise among artists and cultural professionals related to the use of digital technologies and of understanding of how to apply it innovatively to support and sustain their activities. They need to consider who their audience is and where to get the resources – money and knowledge - needed to explore these potentials in innovative ways. Artists do not function in a social vacuum; rather they co-operate with the arts sector, the creative industries or Free Culture projects. A study *Public and Commercial Models of Access in the Digital Era* by Feijoo, C et al. (2013)[14] has identified different models of delivering content to users: eg. via the web browser, client applications, mobile applications, etc.; payment models: subscription, pay per download, freemium model, etc. that are being used in the field of creative industries that also determine the working context for artists and how are they paid for their work.

[10] www.artscouncil.org.uk/media/uploads/doc/Digital_audiences_final.pdf
[11] http://mhminsight.com/files/culturesegments-HTDL-11-2195.pdf?download
[12] http://weareculture24.org.uk/projects/action-research/
[13] Business model - the way organisations create value and how they do business with their clients. (Feijoo, C et al., 2013: 119)
[14]. Feijoo, C et al. (2013) *Public and Commercial Models of Access in Digital Era*
www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET%282013%29495858_EN.pdf

Entrepreneurship in a digital context presents new possibilities and challenges for artists and cultural professionals used to their conventional modes of operation and they need to broaden their outlook and try to find the right balance and adequate tools to be able to generate sustainable revenues, while also ensuring that their artistic and cultural goals are supported and sustained by viable and socially acceptable business models. E-commerce, fundraising, advertising, sponsoring, and branding are explored as potential revenue models. There are no prescribed recipes to follow, but rather strategies that could be explored in search for viable solutions.

New opportunities for online fundraising from users and new models of funding such as crowd funding have recently emerged. To be successful, the focus in the business model should be placed on the audience or users, as without them there are no revenues, but this needs to be complemented by adequate partnerships and viable revenue models. In general, online fundraising tools[15] provide people with an ability to mobilise their social networks. They have been designed for effortless sharing and they allow users to be asked to support a cause by giving their recommendation or donation. Such tools make a connection between donation and expressions of values by *'breaking down barriers between giving, activism and awareness-raising'* (Charitable giving and fundraising in the digital world, 2007)[16]. By addressing an audience with whom artists or a cultural organisation is engaging in dialogue, who may feel that they have a shared ownership over a project, it might be easier to motivate users to become involved with the project or cause.

A particularly popular new concept in online fundraising is **Crowd funding**[17], an open call to the public to raise funds for a specific project, usually through an online platform. Crowd funding is a strategy that can be used either by individuals (artists and creative workers) or organisations developing new projects. It has allowed for easier fundraising by individual artists that can get in direct contact with their potential audiences/donors. It is a strategy that focuses on users, where users provide the income that makes a project possible. Crowd funding is aimed at fundraising for concrete projects via internet donations made by the audience/users that are invited to donate a certain amount. It is a type of pre-financing, in which users express their confidence that a particular artistic or cultural project has artistic or social value and may gain success on the market. Each project has an initial budget which must be reached within a limited time frame. If the targeted percentage of the budget is reached, the project is considered successful and can be implemented. If a certain project does not reach its funding target, it will not be implemented and the money is usually returned to the backers.

Crowd funding covers a variety of project types ranging from philanthropic, artistic[18], public, innovative, other business ideas, as well as, a variety of financing models such as donations, rewards, pre-sales, equity, lending. While crowd sponsoring/supporting (donations, rewards and pre-sales models) do not entail any financial return to contributors, crowd lending or crowd investing (profit-sharing, lending and investment in securities models) involve the prospect of financial return. The commonly used model of crowd-funding in arts and cultural projects is the one in which the backers get some in-kind benefits (reward-based crowd funding). Benefits can include, in the case of films, invitations to a premiere, or special mentions in the film credits; if the project is about music, a copy of a music album, etc. The supporters also get regular updates on the progress of the project. Crowd funding has the advantage of supporting artistic production while building at the same time an audience for it. As it relies on digital technologies and social media, this means that projects can be promoted easily and with limited costs.

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[15] For example Facebook Causes, JustGiving app, ChipIn (discontinued since 2014), Twitpay, Kickstarter, GoFundMe, Sponsume, Goteo, etc.

[16]Griffith, M.,2007. ICT Foresight. *Charitable Giving and Fundraising in a Digital World*. (Report). London: National Council for Voluntary Organizations (NCVO).

[17] For more details see these reports: A Report Crowdfunding Schemes in Europe by David Röthler and Karsten Wenzlaff (EENC Report, 2011) provides an extensive overview of the crowd funding related issues http://www.eenc.info/news/report-on-crowdfunding-schemes-in-europe-and-their-legal-implications/ The European Commission has also issued the communication on the topic of crowd funding 'Unleashing the potential of Crowdfunding in the European Union' (2014) http://ec.europa.eu/internal_market/finances/docs/crowdfunding/140327-communication_en.pdf and Sustainable models for Shared Culture – Case studies and Policy Issues http://in-progress.fcforum.net/wp-content/uploads/2013/10/SharedCulture_web.pdf brings a chapter on crowdfunding and free culture.

[18] In general, crowd funding platforms support different social goals, but there are examples of some platforms that focus on artistic and entrepreneurial projects like for example Sponsume (www.sponsume.com).

In addition to fundraising possibilities via social networks, there are other examples of revenues that are possible to achieve in the digital environment by addressing either commercial businesses or users. In attempts to promote their brands, commercial businesses have shown that they can be quite innovative in using possibilities of digital technologies to develop innovative online marketing campaigns. Examples include **digital branding**, where commercial partners promote their brands through digital arts participatory projects that provide a rich digital experience and users' engagement in which the commercial partner presents itself as an enabler of creative ideas or a facilitator of a creative connective project[19].

A study: Business Model Innovation: Cultural Heritage (2010: 86)[20] suggests creating a **bundle of products** '*in which you combine something that is available free of charge with something that has to be paid for. Then your earnings are not directly from digitisation, but from a linked product.'* Similar to that is a **freemium model**[21] (a combination of the words free and premium) used by the creative industries in which you give a core product away for free to a large group of users and sell premium products to a smaller fraction of this user base (e.g. advanced or extra features, higher quality images). A study: *Public and Commercial Models of Access in Digital Era* by Feijoo, C et al. (2013) suggests that this model may be of interest in the provision of public content, as it allows a distinction to be made between the public service (basic objectives) and possible further commercial interests. This is relevant as the public sector is distributing its content to both final users (for non-commercial use) and commercial content providers.

In addition, new partnerships models could be created to exploit the potential for collaboration between culture and commerce through **public-private partnerships**. Often cultural professionals lack the knowhow on technological issues in developing digitally based projects or the financial resources to develop them. Finding suitable partners with technological expertise who have an interest in developing innovative services and in engaging with users through the communication platforms they are creating, is a model that has been tried out as an attempt to reach beyond the classical contractor-client model. For example Google provides a significant investment in the digitisation of books. *The New Renaissance Report* of the 'comité des sages'[22] mentions a partnership agreement between Google and the Austrian National Library under which 400 thousand books from the library's holdings in the public domain will be digitised and made available online via Google and the Austrian National Library website. Other examples of public private partnerships in digitising books include BiblioBoard App[23] or ProQuest's 'Early European Books' project[24] in which books from different library holdings published before 1700 have been digitised and ProQuest can sell them in the next 10 years, after which period they are available to everybody. If partnerships based on jointly investing in cultural projects are entered into, it has to be clearly defined in which time frame and under which conditions the commercial partners can, exploit the content (exclusively – eg. Google books, or non-exclusively – the Creative Commons) and what is an added value gained for cultural organisations and users.[25]

Partnerships for collective action

According to Shirky (2008)[26], digital networks are enabling new ways of collective actions and creation of large and distributed collaborative groups, or to be precise, these new digital tools, in fact, remove previously existing obstacles for our collective actions. This potentially opens some new possibilities for sustainable open culture projects based on partnerships.

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[19] See Arts&Business commisioned paper 'Innovations for the future – Digital techlology and culture: case studies' (Fogg, 2010)

[20] https://www.google.hr/url?q=http://www.kennisland.nl/uploads/fckconnector/737587a9-9c8f-49c6-9be2-d8581e6dc6ed&sa=U&ei=WSpyU4T_OMOp0QXmrIDACw&ved=0CCAQFjAA&sig2=RvMDwBdv1kftwj7HxjWTfg&usg=AFQjCNGPxkmpwIgh-i0Wjjhw7zaFWQo_cw

[21] See How-To for Sustainable Creativity in the Digital Era http://fcforum.net/files/sustainable-creativity/Fcf_How-To-eng_1-0.pdf

[22] The new Renaissance Report of the 'comité des sages'(2011) http://www.ace-film.eu/wp-content/uploads/2011/02/CdS_Final_report.pdf

[23] www.biblioboard.com

[24] www.proquest.com/products-services/eeb.html

[25] *The New Renaissance Report* (2011: 39) proposes basic conditions and principles that should apply when private funds are invested to digitise and make accessible on line collections of European public cultural institutions. See http://www.ace-film.eu/wp-content/uploads/2011/02/CdS_Final_report.pdf

[26] Shirky, Clay (2008). *Here Comes Everybody. The Power of Organising Without Organizations*, London, Penguin Group

In addition to establishing partnerships with the private sector as a form of revenue, arts and cultural organisations can improve their services to their audiences by establishing cooperation within arts and cultural sectors. As artistic and cultural content is scattered over collections of numerous cultural institutions, this is a reason to establish partnership relations with other cultural institutions to enable digital collaboration to pool this content into thematic platforms from which users could easily access the existing content. Europeana[27] is an example of such a platform that enables and promotes access to and reuse of the cultural content from European arts and culture sector and provides a platform for collaboration that could support cultural professionals and organisations in an attempt to build up the necessary knowledge and expertise related to digital culture issues.

Partnerships with users: The booming user-generated-content trend is a clear indication that users have plenty of interest in co-creation. Many cultural institutions struggle with the idea of allowing users to interact with the content they have in their safekeeping and of sharing it. This raises questions related to copyright and content licensing, but on the other side it could provide new opportunities – by allowing users to tag cultural content, to use it and share it, cultural organisations may gain greater audience engagement and commitment. In addition, embracing users' input and feedback to inform a cultural product development and possibly create a cultural brand awareness and loyalty brings potential benefit to both cultural organisations as well as their potential business partners. The 'open innovation' method based on a user driven service development has been tried by commercial businesses, and arts and cultural organisations should consider possibilities to harness such a potential when developing new services.

In the network information economy non-market ways of commons-based peer production have a more significant role than in the industrial information economy, as conditions for production of information are widespread and new modalities of organizing production are possible: *"radically decentralised, collaborative and non-proprietary; based on sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other without relying on either market signals or managerial commands"* (Benkler, 2006: 60). Digital platforms allow for creating new services based on partnerships. Such a context provides opportunities for the emergence of cooperative structures that are assisting communities to produce culture in a sustainable way and without restricting access to cultural resources. The Free Culture[28] movement revolves around the cooperative creation of culture, sharing and reuse, and promotes strategies that make cultural practices sustainable and empower society. The digital environment only creates "*conditions of possibility that suggest possible futures rather than determine them*" (Hawk and Rieder, 2008: xviii). Thus, tapping into the described opportunities (broadband model) offered by the digital context still depends largely on our existing cultural policies and strategies that shape ways of working and acceptable models for arts and culture.

Which policies for digital culture?

In the convergence context, culture and digital culture are becoming closely interlinked. Rather than thinking in terms of real and virtual, online and offline, or 'digital' and 'pre-digital', it should be made clear that new realities are digitally infused. The ways we work and cooperate in the field of arts and culture depends on established ways of thinking and accepted working practices, on institutional policies and strategies, financial mechanisms and legislative frameworks, etc. These do not always seem to sit easily with the open, non-hierarchical, interactive nature of the digital networks and opportunities they provide. In order to embrace the digitally infused context of today's society in which new practices, the convergence of art forms, issues of reuse, or open data could represent real opportunities for creative actors, cultural policies must be able to understand, support and regulate the changed cultural reality (based on the hybrid analogue-digital model) and accept and understand its practices. We need to consider whether it is time for a paradigm shift in cultural policies.

[27] www.europeana.eu/

[28] Culture in which everyone can freely participate as a consumer and as producer, a culture that recognise that sharing is am integral part of how culture is used and how it is produced. (Sustainable models for Shared Culture – Case studies and Policy Issues http://in-progress.fcforum.net/wp-content/uploads/2013/10/SharedCulture_web.pdf)

- The complex digital technologies that we are using nowadays cannot be viewed as tools; they should rather be viewed as environments. Thus, when approaching digital culture issues, the focus of cultural policies should not be put on the effects of specific technologies, but rather on the shifting effects of ecologies they enable. Sporadic, disparate measures adopted with a piecemeal approach that tackle issues separately (copyright, access issues, reuse, etc.) may not contribute to an adequate re-conceptualisation of cultural policy.

If 'creating an enabling environment for digital culture and for empowering citizens' is set as a relevant cultural policy goal, then issues of long-term sustainability and viability of services should present themselves as relevant elements that cultural policies must address.

- Cultural policies should ensure that artistic and cultural goals of cultural organisations are supported and sustained by viable and socially acceptable business models that can support long term viability of public services providing cultural content to users.

  New mechanisms, such as crowd funding, lack an adequate regulatory framework at both the national and European level. With crowd funding, support can be given to projects aiming at social returns (crowd-supporting), as well as, commercial returns (crowd-investing), so policies need to differentiate among them and allow for nuanced regulations that support eg. tax exemptions for those projects contributing to collective creativity and the public good. As crowd funding initiatives are project-based, they can only be considered as complementary sources of revenues to steady public support.

- Basic set of conditions and principles should be agreed upon to be applied when private funds are invested in digitising and making online public cultural collections accessible, with consideration given to the added public value, a defined timeframe and conditions for commercial use of content by private partners. More particularly, they should: ensure respect for rights holders, maintain transparency, encourage free access to material for end-users and equivalent access conditions across borders, safeguard the cultural institution partner's access to digital material of the same quality and grant them the right of reuse, provide for the possibility of revenue sharing schemes while avoiding exclusive partnerships.[29]

Sustainability of culture depends on securing viability while achieving the cultural sector's long-term objectives. The goal is to ensure continuity for the cultural sector in which entrepreneurship is encouraged, open access guaranteed and artistic and cultural goals are supported and sustained by viable business models.

- The New Renaissance Report proposes that *'innovative business models, smart investments, collaboration between sectors (ie. public-private, cultural-business, creative-technological), policies adapted to the needs of stakeholders (ie. cultural institutions, creators, private partners, the general public) can help tackle the transition to the digital era in a dynamic and forward-looking way.'*
- Access to culture is a fundamental aspect of our cultural memory. Unless ways are found to stimulate the online accessibility of copyrighted material a significant part of our more recent (contemporary) art will not be available for users to access. According to The New Renaissance Report there is a *"black hole of the 20th century', in which the majority of the traditional works of the last century falls, because they are not digital, they are out of distribution and quite often they are orphan works".*
- Embracing the logic of abundance, on which Free Culture is based, could provide the cultural sector with new ways of achieving its long-term goals and cultural policies should ensure that the existing frameworks do not interfere with or limit the development of initiatives based on Free Culture principles and logic of open access and sharing.

Evidence-based policies are needed and they should be supported by systematic research and monitoring of issues and developments in digital culture, such as audience engagement, digitisation initiatives and

[29] *The New Renaissance Report* (2011: 39)

financial models underpinning them, access and participation issues, criteria for evaluating success of institutions' digital activities, etc.

- A grid for surveying digital trends (similar to the Compendium project[30]) available in a comparative context could provide a useful tool for policy makers and cultural practitioners, allowing them to make informed decisions on how to steer the development of their activities in the digital context.
- When evaluating the success of an organisations' digital activities, indicators for success should not be only economic. Understanding what organisation is trying to do, which values drive its actions, and for which audience activities are developed is a grid against which evaluations should be conducted.
- Developing cultural indicators for measuring cultural, social and democracy values as an outcome of cultural projects would contribute to broadening the outlook of cultural professionals and policy makers in steering developments of open and sharable digital culture and in applying models in which social, cultural, economic, and political values coexist.

[30] www.culturalpolicies.net/