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Use of Digital Tools in the Arts and Cultural Sector

ENCATC Research

ABOUT THE RESEARCH "USE OF DIGITAL TOOLS IN THE ARTS AND CULTURAL SECTOR"
The ENCATC research on use "Use of Digital Tools in the Arts and Cultural Sector" is based on the ENCATC survey "Digital technology competences and know-how" that was carried out between September 2014 and May 2015. This publication provides ENCATC with information about how digital technology know-how is used by three core target groups: researchers, academics and cultural managers. The purpose was to provide data for research for outcomes, recommendations for the design of a mater class on digital tools for cultural managers, as well as for the elaboration of a digital tool handbook on the same issue to be produced in the future.

ABOUT ENCATC
ENCATC is the leading European network on cultural policy and management. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector and make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC is co-funded the Creative Europe programme of the European Union.

Co-funded by the
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of the European Union

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PREFACE AND SUMMARY

ENCATC's very raison d'être is to provide timely skills, competences and know-how to cultural educators, researchers and managers. Working across cultural sectors and art disciplines, ENCATC has the ambition to raise the capacity of educators, researchers, academics, students and professionals to initiate and realise projects, respond in an efficient and timely manner to the challenges of our societies, reach new audiences and adapt their work and their practices in an innovative and inspiring way. ENCATC also provides a privileged space for peer-to-peer, inter-generational and cross-sectoral learning. Through workshops, academies and seminars, the network gives formal capacity building opportunities, while conferences and study visits provide direct and practical experiences, in terms of digitalisation of cultural practices, broadening of audiences towards new territories and new communities, and testing and adopting new managerial structures and processes. ENCATC is a strong learning platform helping cultural professionals develop and innovate.

One of the main objectives of Creative Europe is to stimulate and finance initiatives aimed at providing cultural players with skills, competences and know-how, including encouraging adaptation to digital technologies.

Having this in mind, ENCATC has designed in April 2014 a major survey on the use of digital tools in the arts and cultural sectors. The idea of this research field is to provide ENCATC and cultural players with information about the digital technology know-how used by three core target groups: **researchers, academics and cultural managers**. This research resulted in a series of recommendations on future education and training needs for cultural managers, researchers and educators. In addition, as a follow up to this research ENCATC also wishes to establish in 2016 an informal forum where cultural managers from cultural organisations and networks based in Brussels and beyond could regularly exchange best and bad practices on the use of digital tools for the management of their own organisation as well as for improving the communication and boosting audience development and participation of their own organisation.

The cross-over theme of this survey was the monitoring of time-management tools, web presentation and monitoring and social media usage (we focused on effectiveness of bridges between research, academics, alumni and professional cultural managers in order to professional career development).

At the same time, as I mentioned previously, we aimed at using this information for the design of the ENCATC Masterclass on "Digital Tools for Cultural Mangers" held on 4 December in Brussels.

The survey was carried out between **September 2014 and May 2015** and was made up with 10 questions mainly made of **multiple choice questions**. The form was designed with the Google Forms tool and spread to our members, our distribution list. To increase the number of answers the survey was widely disseminated through our social media channels (LinkedIn, Twitter and Facebook). A total of 451 recipients answered our survey from September 2014 to May 2015. In addition, to ensure a wider range of answers and a large geographical coverage, ENCATC asked all the participants of the activities organised by ENCATC from September 2014 to May 2015 to fill in the form. **Finally, the survey was posted to** IFACCA, European Festival Association, Europa Nostra, IETM, On the Move, UNESCO Forum University network, the Association of Arts Administration Educators to share with their members and followers. To reach as many as students as possible, the survey was posted to the students of ENCATC members through the Praxis Newsletter and several of our members posted the form via their own Facebook page. We estimate that about 11,980 people directly received the invitation to answer to our questions just through ENCATC's reach alone.

The 451 answers collected at the end of the eligibility period were deeply analysed by the ENCATC research team composed by two

Photos from the ENCATC Masterclass
"Digital Tools for Cultural Managers"
held in Brussels in December 2015.

experienced researchers: Isabel Verdet and Ana Viñals.

Regarding the **occupation or professional profile of the respondents**, the original question offered the options: **academic/lecturer, researcher, cultural manager** and other. Given that many of the respondents included themselves into the "other" category with regard to their occupation (and could specify which other category they belonged to), this category has been split into three for the evaluation of the survey results: **student, artist and other**. That is how we finally got six categories. It is important to remark here that respondents were able to choose more than one option, which explains why, in the table, the number of respondents (582) is higher than the total of the respondents to the survey in general (451), because some of them are, for instance, both academics and researchers, or cultural managers and artists.

As it can been seen in the figure 1, **a great majority of the respondents** (nearly 55%) **are cultural managers**, which means that they identify themselves as cultural managers only and/or cultural managers and something else. **They are followed by researchers and academics/lecturers**, with around 25% of the respondents each, and, with a lower number of responses, we find the students, artist and other. Very briefly, just another remark regarding the respondent's profile, in this case regarding their continent and country of origin. It can be seen, in figure 2, that **the survey reached professionals in the arts and cultural sector from all over the world**. However, **the vast majority of respondents work mostly in Europe**, followed at a considerable distance by the respondents working mainly in America and on more than one continent. This is understandable if we consider that ENCATC members are mostly based in Europe. **Within Europe, there is a great diversity in the countries where respondents mainly work**, with a predominance of respondents working in Germany (12%), Belgium (10%), and France (9%) and Spain (9%).

Another question in the survey referred to the age group to which respondents belong, and it gave **five different options: 20-30, 31-40, 41-50, 51-60, and older than 60**. In this case, obviously, only one answer could be chosen. Figure 4 shows the distribution of the respondents by age group. **Most of them fall within the categories 20-30 (43%) and 31-40 (32%)**.

Since the profile of the respondents was so diverse, when analysing the responses, **the results were weighted according to the percentage of responses collected for each occupation, geographical area and age group**, respectively.

Most of the respondents declared to use the whole range of digital technologies, a significant percentage, most of them and only a few of the respondents (6%) use only some of the mentioned digital technologies. When **crossing the responses to this question with the age groups**, the data show some other interesting results (figure 7). While one could expect a more extensive use of the whole range of digital technologies among the youngest segments of the population, the results show that, for the age group **20-30**, there is a **balance between those using the whole range of technologies** (59%) and those **using most of them** (but not all) (36%). However, for the **segments 31-40 and 41-50, a vast majority of respondents use the whole range of technologies** (70% and 69%, respectively), clearly outnumbering those using most of them (27% and 20%, respectively).

Another question was aimed at finding out the extent to which arts and culture people use interconnectivity, by providing three options of response: I do not use interconnectivity, I expect and use full interconnectivity, and I use connectivity partly. As it can be seen in figure 8, **interconnectivity is widely used by arts and culture people**. Nevertheless, a **full interconnectivity is only expected and used by 47%** of the respondents, while almost half (49%) use interconnectivity only partly.

Those expecting and using **full interconnectivity** only seem to be a **clear majority within the academic sector**, with a 54% in front of the academics/lecturers who use interconnectivity only partly. However, it must be noted that within one category such as "academic/lecturer", we find those who work as academics/lecturers, but also those who combine this with another profession. Therefore, when answering this question about interconnectivity, for those having a multiple profile, it is impossible to know for which of their professional profiles they use interconnectivity for, if not for all of them.

Looking at the use of interconnectivity by group age (figure 10), there are only two cases in which the respondents who use **interconnectivity partly outnumber those who use it fully: the youngest** (20-30) **and the oldest** (older than 60). These data somehow **break the idea that young people**, since they were raised in the digital era, **are expected to use technologies in a fuller way**.

This figure shows the answers when respondents were asked the **main use** they make **of applications and resources**. The first remark to be made concerning this issue is the fact that respondents chose, on average, almost 8 uses of applications and responses among the ones proposed (a total

of 3,600 responses were selected, given by the 451 respondents). That means that **applications and resources are not only highly used, but also for a high diversity of purposes.**

The **most common uses of applications or resources** are:

- To compose documents
- To collect and analyse data and information
- To prepare presentations and present
- To share (e.g. documents) in a participative way, and
- To search for literature (66%).

Regarding the most used products in the different devices, **Microsoft products are still the most widely used** (75% of the respondents), followed by **Apple products** (46%) and **Open Source SW** (with a significant 21%).

Those percentages slightly vary when reading the data through the age group lens. **Those between 20 and 30 seem to use more Microsoft products and less Apple products** than the average, while it is just the opposite for those between 31 and 40 years old. The use of Open Source SW is higher than the average for the older segments of the populations (41-50, 51-60, and older than 60).

When focusing on the use of social media, there is **a clearly predominant use of Facebook** (71% of the respondents) over the rest of social media, followed by LinkedIn (59%), Twitter (34%) and Academia.edu (18%).

If we pay attention to the different professional profiles, it must be mentioned that **Facebook and Twitter seem to be more used among artists**. Unsurprisingly, **Academia.edu is more used by academics/lecturers and researchers**. **LinkedIn**, on the other hand, is in general widely used, with the exception of students, who hardly use it.

Another question, as we can see here, was aimed at finding out the **use of respondents' favourite application or digital tool.**

A first observation to be made is that some of the **respondents use applications or digital tools for more than a single purpose**. Most used ones are focused on books and reading documents and taking notes, management of contacts, and, to a lesser extent, on time management.

A significant number of respondents (representing 10%) used applications and digital tools with a focus that is different to the ones proposed. **Among those other focuses**, it is remarkable the **apparition of community-oriented uses** such as community discussions, online communities, input and discussion on European topics, audience data collection, etc.

There are not significant differences with regard to this when grouping the respondents by age group or occupation. What we see here is a summary of the responses given to the only open question in the question, I quote: "Talking about the digital technology to use in my professional life, I would like to attend a training focused on:"….

The **responses were very diverse** and gave rise to a large number of categories of analysis, 44 in particular. So, what we see here is the top 10, the **formative themes most often repeated** by the professionals who participated in the study.

There are also specific demands depending on **their professional profile**, that we will see now.

Researchers believe that they need training focused on four specific areas that are directly related to the improvement of their research work:

- To learn how to use Information and Communication Technologies **(ICT) to digitally manage the arts, as well as for management tasks and workflow.**

- To gain knowledge on innovative **quantitative and qualitative research methodologies** for data analysis, citations generation, management of content and data mining, as well as to learn how to use in-depth the quantitative statistics programme (e.g. SPSS).

- **To use social networks in a professional way.** They want to learn how to properly use social networks such as Twitter and Linkedin (professional social network) at their workplaces and, consequently, to know how increase the visibility of their academic/ professional profiles on websites.

- They are also interested in learning about programmes for **planning and project management.**

Academics and lecturers conceive the use of digital technologies as tools for their work:

- They want to learn how to **use digital technologies for their daily routines**: doing presentations, making effective use of social networks such as Linkedin or Facebook, learning how to get started in online conferences, planning cultural events by using digital technologies, etc.

- They demand training focused on the **use of digital technologies for learning and knowledge** (LKT), that is, some of them request training associated with the use of digital technologies as teaching resources, as effective tools for preparing online courses, working with images, etc.

- They are also interested in learning how to **use ICTs as tools for empowerment and citizen participation** (EPT). In this sense, they demand training on management of blogs, co-working tools, generating online debates, etc. **Academics and lecturers are the only profile, among the once here analysed, who clearly shows a conception of technology as tools for learning and participation.**

Cultural managers demand training **to develop their digital strategy**, through linking different social media and online platforms such as websites/blogs to promote projects, as well as creating virtual dialogue sessions and report on these sessions, etc.

Apart from that, what clearly distinguishes cultural managers from the other profiles is that they seem to think that their work must be **quantitatively justified**, so it is not surprising that they are interested in learning how to use **ICT as tools which could help them justify their work**. The main training demands in this sense include the following five:

- Social Media Marketing (SMM)

- Search Engine Optimization (SEO): how to raise the number of likes on Facebook page or the number of followers on Twitter.

- Social Media Marketing (SMM): audience engagement.

- Customer Relationship Management (CRM Systems).

- Return on Investment-Marketing.

What about **students in the field of arts and culture**? We found that they, as digital natives, naturally use digital tools, but they have another kind of concerns, related to the "dangers" and **obstacles that they might encounter in the use of digital tools**. In this sense, students would mostly like to receive three types of training:

- **Digital competence**: to recognise how to divide relevant from irrelevant sources, video or audio museums.

- Information about **social media and digital technology risks.**

- **Massive Online Open Course** (MOOC) about "Cultural Policy".

Artists, unlike other profiles, have quite simple but **practical and related to their work-- training demands**, and they would consider useful to be trained on:

- **Design programmes** (such as Photoshop).

- **Social Networks to communicate with others.**

- **Public relations and Marketing.**

To summarise, we can synthesize the results of this brief survey in seven points. These seven conclusions indicate the way to follow in order to improve the work of professionals in the arts and culture, with regard to their use of digital and social technologies:

- **Most of the respondents declared to use the whole range of the digital technologies**, a significant percentage most of them, and only a few of the respondents use only some of the mentioned digital technologies.

- **Interconnectivity is widely used by arts and culture people**. Full interconnectivity is only expected and used by 47% of the respondents, while almost the same

percentage of respondents (49%) use interconnectivity only partly.

- The **most common uses of applications of resources are**: to compose documents; to collect and analyse data and information; to prepare presentations and present; to share (e.g. documents) in a participative way, and to search for literature.

- **Microsoft products are still the most widely used** (75% of the respondents), followed by Apple products (46%) and Open Source SW (with a significant 21%).

- Regarding social media, there is **clearly a predominant use of Facebook** (71% of the respondents), followed by LinkedIn (59%) and Twitter (34%) and Academia.edu (18%).

- Favourite **applications and digital tools are mostly focused on** books and reading documents and taking notes and managing of contacts, and, to a lesser extent, on time management.

- Researchers, cultural managers, academics and artists use technologies in quite a superficial way and they demand **training basically related to information and communication**.

Before starting reading the whole research, I will suggest some ideas for further reflection. First, I would like to recall the work by the social psychologist Dolors Reig, who states that, according to the objective to be achieved, technology can be used in three different ways:

- **ICT: Information and Communication** Technologies

- **LKT: Learning and Knowledge** Technologies

- **EPT: Empowerment and Participation** Technologies

Thus, far from considering digital media as being exclusively Information and Communication Technologies (ICT), the digital culture is taking us to understand technologies as well as tools for Learning and Knowledge (LKT) and for Empowerment and Participation (EPT). That is, as tools that ultimately enable our enjoyment, involvement and personal development through the net.

Following Reig's division and looking at the results of our survey, we could say that **professionals in the arts and cultural sector use digital technologies mostly as ICT** and thus they are not making the most out of these technologies' potential.

The second idea that I would like to put on the table for further reflection has to do with that first idea: how can make cultural managers make the most out of digital technologies? We often hear about the need to be digitally competent but, **what does it mean being digitally competent?**

To be competent in the digital era means **having a combination of knowledge, skills and attitudes** which are appropriate to a digital context:

- **Knowledge is required on the nature, function, and opportunities of ICT in everyday situations in private, social and professional life**. This entails having sufficient **hands-on knowledge** of the main software applications and to **understand what are the opportunities and potential risks** of the Internet and communication via electronic media (e-mail or net tools) for professional life, leisure, information sharing and collaborative netting, learning and research.

- **Skills to search, collect and process information and to use it in a critical and systematic way**, assessing relevance and distinguishing the truthful data.

- **Critical and reflective attitudes towards available information and a responsible use of the interactive media**, i.e. an interest in engaging in communities and nets for cultural, social and/or professional purposes.

In conclusion, professionals in the field of arts and culture need to be trained according to the digital age. They should **know and practice the values of the digital culture** in which we live: a **collaborative, participatory environment and in which both knowledge and culture are networked**. Theoretical and practical training should be aimed at making them digitally competent, in terms of attitudes, knowledge and skills. Only being digitally competent themselves could professionals develop proactive, critical and participatory audiences.

Preface and summary by
GiannaLia Cogliandro Beyens
ENCATC Secretary General

ENCATC Research

INTRODUCTION

This report is the result of the evaluation of the "Survey on digital technology competences and know-how", which was carried out by ENCATC between September 2014 and May 2015, with a total of 451 responses collected from people working or somehow linked to the arts and cultural sector from all over the world. The survey was designed with Google Forms and spread via ENCATC's website, blog, social media and newsletters, as well as e-mail sending to ENCATC members, partners and followers.

The main aim of this survey was to provide ENCATC with information about how digital technology know-how is used by three core target groups: **researchers**, **academics** and **cultural managers**. The cross-cutting theme of this survey was the monitoring of time-management tools, web presentation and social media usage.

This report is structured as follows:

- Firstly, the profile of the respondents (professional profile, geographical area of work, and age group) is presented.

- Secondly, an overview of the responses for each question is provided, with a more detailed analysis by profile/ geographical area/ age group when appropriate. A first set of questions was devoted to the digital tools already being used by professionals in the arts and cultural sector. These first questions relate to issues such as: the range of digital technologies used, use of interconnectivity, main use of applications and resources, products mostly used among the different devices, use of social media, and focus of favourite application or digital tool. A final open question referred to the aspect on which respondents would like to receive some training.
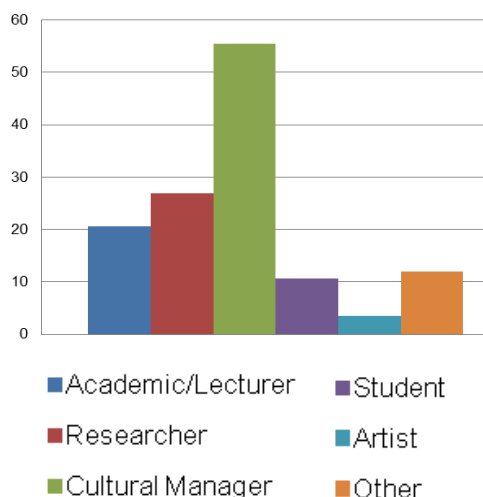
- Finally, some conclusions are drawn and some recommendations are given for the design of a master class on digital tools for cultural managers, as well as for the elaboration of a digital tool handbook on the same issue.

AN OVERVIEW OF THE RESPONDENTS' PROFILE

A total of 451 responses to the survey were collected, with a high diversity in terms of occupation (or professional profile), geographical area in which they work, and age group of the respondents. What follows is an overview of the responses grouped by these criteria, which were included in questions 8 (occupation), 9 (country of work) and 10 (age group) of the form.

Occupation or professional profile

Regarding the occupation or professional profile of the respondents (question 8), the original question offered four multiple choice options (among which, more than one could be chosen). Those options were: academic/lecturer, researcher, cultural manager and other. Given that many of the respondents included themselves into the "other" category with regard to their occupation, this category has been split into three for the evaluation of the survey results: student, artist and other. That gives us more detailed information, by identifying 6 different final categories: academic/ lecturer, researcher, cultural manager, student, artist and other.

It is important to remark here that respondents were allowed to choose more than one option,

Table 1. Occupation of the respondents[1]

Occupation	Nr. of respondents
Academic/ Lecturer	93
Researcher	121
Cultural Manager	250
Student	48
Artist	16
Other	54
TOTAL	582

Figure 1. Respondents by occupation (in %)

[1] All tables and figures are an own elaboration from the data of the survey, unless it is indicated otherwise.

which explains why, in table 1, the number of respondents (582) is higher than the total of the respondents to the survey in general (451). Some of the respondents are, for instance, both academics and researchers, or cultural managers and artists. Figure 1 provides a more accurate overview of the profile of the respondents, according to their occupation. As it can been seen, a great majority of the respondents (nearly 55%) are cultural managers, which means that they identify themselves as cultural managers only and/ or cultural managers and something else. The same goes for the categories "researcher" and "academic/lecturer", with around 25% of the respondents each (21% for academics/lecturers, and 27% for researchers). With a lower number of responses, as foreseeable, we find the categories originally included within the "other" category: "student" (11%), "artist" (4%), and "other" (12%).

Geographical area of work of the respondents

In question number 9 respondents were asked about the country in which they mostly work in. In view of the responses to this specific question, it can be stated that the survey reached professionals in the arts and cultural sector from all over the world. In order to systematize the responses, they were first grouped in continents: Africa, America, Asia, Australia, Europe, more than one continent and n/a[2]. Figure 2 shows the percentage of the responses received from each of the continents and, as it is clearly visible in the figure, the vast majority of respondents work mostly in Europe (78%), followed at a considerable distance by the respondents working mainly in America (6%) and in more than one continent (4%). That predominance in the responses is understandable when taking into account that most of ENCATC members carry out their work in the European continent. Among those respondents whose work is based in America, 41% work in North America (Canada and the United States) and 59% in Latin America (including Mexico). Figure 3 shows the responses per country for those who work mostly in Europe. In that figure, the category "other" includes the countries for which fewer than 5 responses were collected.

There is a great diversity in the European countries in which respondents mainly work, with a predominance of respondents working in Germany and the UK (12% each), and Belgium (10%), Spain and France (9% each).

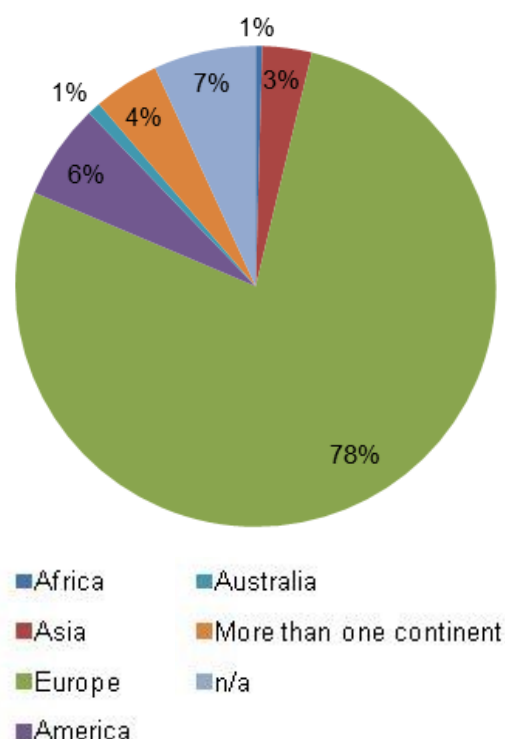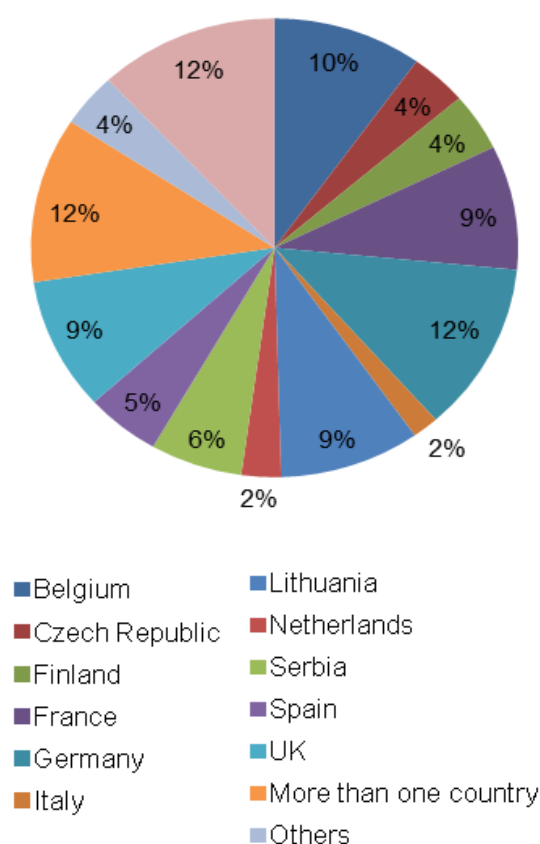**Figure 2. Respondents by continent (in %)**
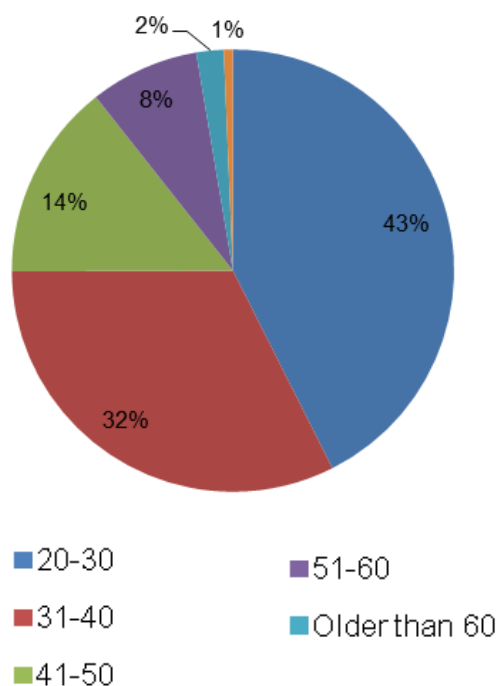

Figure 3. Respondents from Europe (in %)

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[2] While it was explicitly mentioned that this question – formulated as "I mostly work in"– referred to the specific country, some of the respondents (22 of them) replied by stating the sector or thematic area in which their working activity is developed. Those responses were included in the n/a category.

Respondents by age group

Question number 10 referred to the age group to which respondents belong, and it gave five different options: 20-30, 31-40, 41-50, 51-60, and older than 60. Obviously, only one answer could be chosen in this case. Figure 4 shows the distribution of the respondents by age group. Most of them fall within the categories 20-30 (43%) and 31-40 (32%).
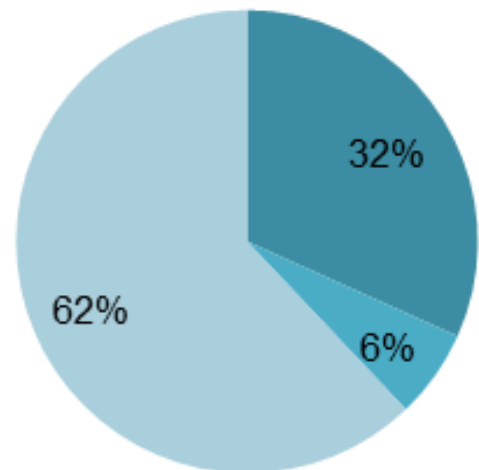
As a general note, it must be mentioned that, since the profile of the respondents is so diverse, when analysing the responses of the following questions (from 1 to 6), the results were weighted according to the percentage of responses collected for each occupation, geographical area and age group, respectively.

Figure 4. Respondents by age group (in %)

mostly working in Europe (who outnumbered those working in other regions of the world, as previously mentioned), the percentages are almost exactly the same: Whole range (64%); most of them (30%), and only some of them (6%). These percentages show a wide use of digital technologies by professionals in the arts and cultural sector.
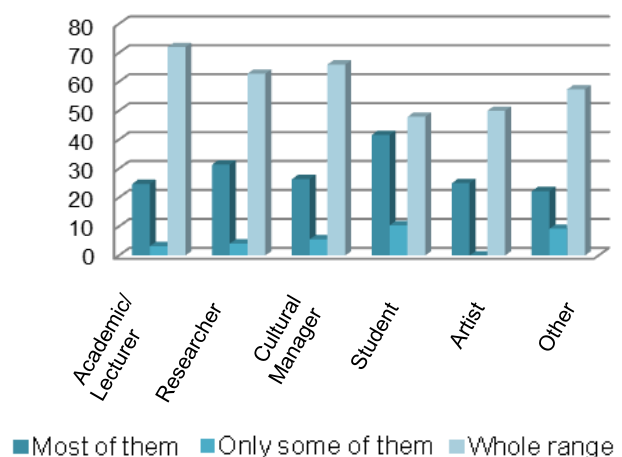
Figure 5. Use of digital technologies

If we focus now on the responses given by the members of each professional group –by combining the responses to question number 1 with those to question 8 (occupation)–, some slight differences can be appreciated (see figure 6). For all professional profiles, those using the whole range of digital technologies are clearly over those using most of them and, even more, over those using only some of them. The situation is only more balanced for the case of students, among which a 48% declared to use the whole range of digital technologies, and 42% chose the option "most of them". Thus, no big differences can be found at this point among the different professionals working in arts and culture.

RANGE OF DIGITAL TECHNOLOGIES USED

The very first question in the survey asked professionals in the arts and cultural sector about the range of digital technologies they use, with a multiple choice question offering three possible answers: Whole range (computer, mobile, other devices, audio-visual technology); most of them, and only some of them.

Most of the respondents (62%, see figure 5) declared to use the whole range of digital technologies, a significant percentage (32%) use most of them, and only a few of the respondents (6%) only makes use of some of the mentioned digital technologies. For the case of respondents
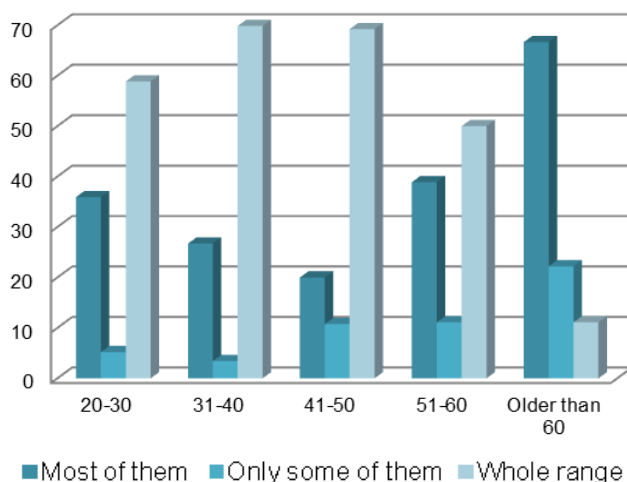
Figure 6. Use of technology (by occupation) (in%)

When crossing the responses to this first question with the age group (question 10) of the respondents, the data show some other interesting results (see figure 7). While one could expect a more extensive use of the whole range of digital technologies among the youngest segments of the population, the results show that, for the age group 20-30, those using the whole range of technologies (59%) are not that far from those using most of them (but not all) (36%). However, this distance increases for the segments 31-40 and 41-50, for which those using the whole range of technologies (70% and 69%, respectively) are clearly more numerous than those using most of them (27% and 20%, respectively). The use of digital technologies (whole range-most of them) is again more balanced for the age group 51-60 (50%-39%). It is remarkable that only one of the respondents within the "older than 60" group declared to use the whole range of digital technologies. Nevertheless, this result may not be concluding, since only a few respondents fall into this age group (9 responses, a 2% of the total).

Figure 7. Use of technology (by age group) (in %)

USE OF INTERCONNECTIVITY

The following question in the survey (number 2) was also a closed multiple choice one, and it referred to the use of interconnectivity when using digital technologies. More specifically, this question aimed at finding out the extent to which arts and culture people use interconnectivity, by providing three options of response: I do not use interconnectivity, I expect and use full interconnectivity, and I use connectivity partly.

A general overview of the responses to this question (figure 8) shows, similarly to the previous question, that interconnectivity is widely used by arts and culture people. Nevertheless, a full interconnectivity is expected and used by a 47% of the respondents, while almost half (49%) use interconnectivity only partly.

Figure 8. Use of interconnectivity (in %)

Figure 9. Use of interconnectivity (by occupation) (in %)

Figure 9 shows the same responses but grouped by occupation. There are only a few remarkable differences between the distinct profiles. Those expecting and using full interconnectivity only seem to be a majority among academics (54%), cultural managers (49%), and those within the "other" category (50%). Another significant difference can be found within the category "student", among whom a 65% use interconnectivity only partly, and only a 31% expects and uses full interconnectivity. The general trend for academics/lecturers, researchers and cultural managers –sectors for

which those using full interconnectivity outnumber those using it only partly– is reversed for the case of students and, to a lesser extent, of artists.

In any case, it must be noted that, as previously mentioned, within one category such as "academic/ lecturer", we find those who work as academics/ lecturers, but also those who combine this with another profession. Therefore, when answering this question about interconnectivity, for those having a multiple profile, it is impossible to know for which of their professional profiles do they use interconnectivity, if not for all of them. Therefore, the analysis of the level in the use of interconnectivity by occupation of the respondents is not completely precise. Once acknowledged this limitation, it is still considered that the survey is valid to identify general trends in the use of interconnectvity.

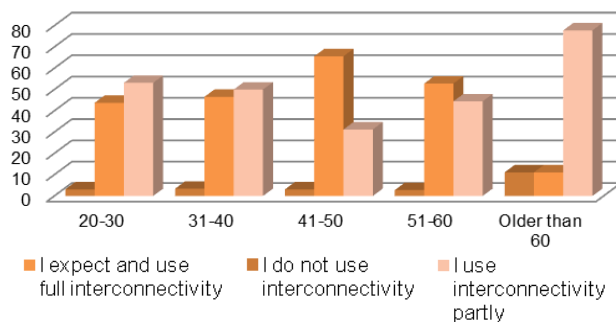**Figure 10. Use of interconnectivity (by age group) (in %)**

Figure 10 shows the responses to this second question per age group (question 10). As previously mentioned, the data are weighted taking into consideration the total number of responses collected for each age group, in order to avoid problems of over or under representation of some of the segments.

Several issues may be pointed out looking at figure 10. First, this analysis confirms the general balance between those who expect and use full interconnectivity and those who use it only partly, for almost all the age ranges. Second, there is not such a balance among respondents between 41 and 50 years old (66% expect and use full interconnectivity, and 31% use it only partly), and among the older than 60 ones. Third, there are only two cases in which the respondents who use interconnectivity partly outnumber those who use it fully: the youngest (20-30) and the oldest (older than 60). Fourth, regarding the lower age ranges, these data somehow break the idea that young people, since they were raised in the digital era, are expected to use technologies in a fuller way. Last, the percentage of those who do not use interconnectivity is generally insignificant (lower

than 5%), with the exception of the age group "older than 60", for which this percentage reaches the 11%.

MAIN USE OF APPLICATIONS AND RESOURCES

The following multiple choice question (number 3) asked professionals in the arts and cultural sector about the main use they make of applications and resources. 17 options were given and respondents were allowed to choose as many as needed. Those options were: 1. To collect and analyse data and information; 2. To make databases; 3. To compose documents; 4. To search for templates; 5. To search for literature; 6. To form and generate citations; 7. To share (e.g. documents) in a passive way; 8.To share (e.g. documents) in a participative way; 9. To prepare presentations and present; 10.To prepare presentations and present online; 11.To communicate with stakeholders (networking); 12.For time planning; 13.To build a web page; 14.To compose newsletters; 15.As a tool for strategy or project planning and management; 16.To present my ideas through a blog, and 17.Other.

The first remark to be made concerning this question is the fact that respondents chose, on average, almost 8 uses of applications and responses among the ones proposed (a total of 3,600 responses were given by the 451 respondents). That means that application and resources are not only highly used, but that they are also used for a high diversity of purposes. Figure 11 shows the responses to this question for each one of the possible answers, in percentage of the total number of respondents. The most common uses of applications or resources, with around a 70% of the respondents having selected them, are: 3. To compose documents (78%); 1. To collect and analyse data and information (75%); 9. To prepare presentations and present (71%); 8. To share (e.g. documents) in a participative way (69%), and to search for literature (66%). At a short distance, about a 60% of respondents chose 7. To share (e.g. documents) in a passive way (61%) and 11. To communicate with stakeholders (networking) (59%). Among the least chosen uses, we find 10. To prepare presentations and present online (29%), 16. To present my ideas through a blog (20%) and 6. To form and generate citations (20%). However, even those less "popular" uses are significant, since at least 1 out 5 respondents identified them among the main uses they make of application and resources.

In order to find out if there is a more predominant use of applications and resources in a given professional profile, we filtered the responses of this question by occupation (question 8) and focused on the options that cultural managers

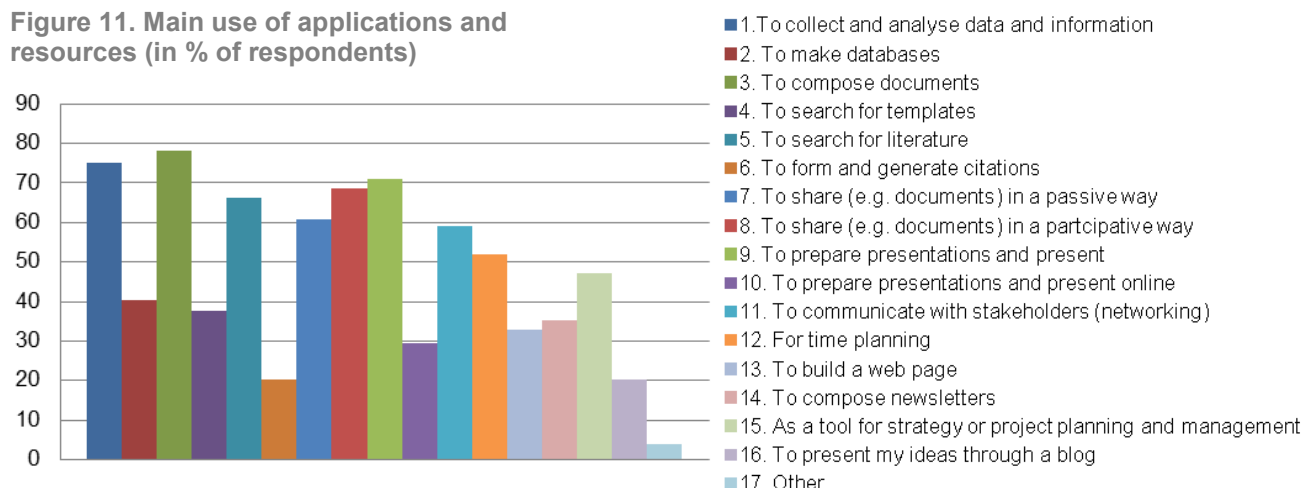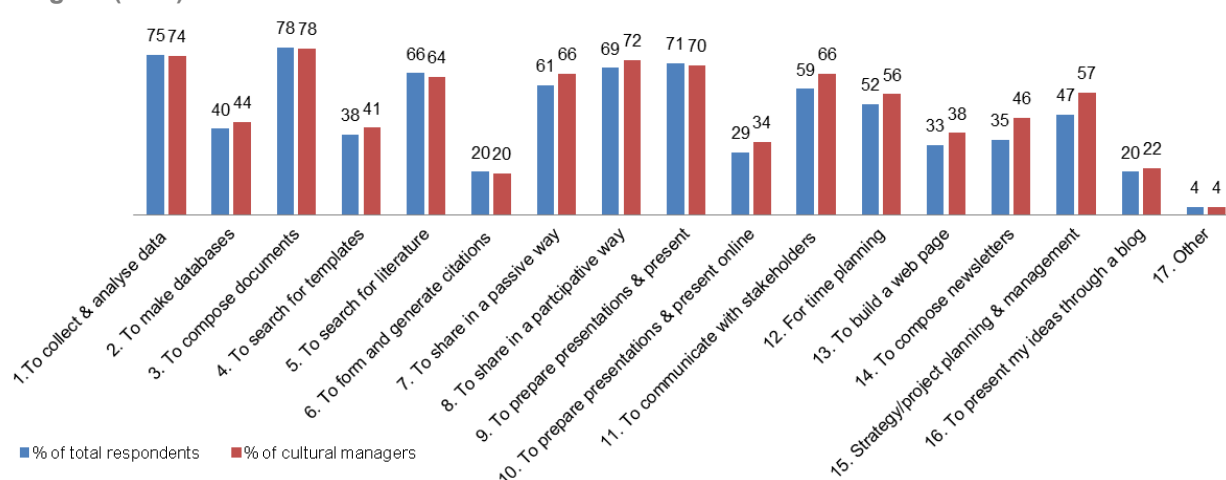**Figure 11. Main use of applications and resources (in % of respondents)**

- 1.To collect and analyse data and information
- 2. To make databases
- 3. To compose documents
- 4. To search for templates
- 5. To search for literature
- 6. To form and generate citations
- 7. To share (e.g. documents) in a passive way
- 8. To share (e.g. documents) in a partcipative way
- 9. To prepare presentations and present
- 10. To prepare presentations and present online
- 11. To communicate with stakeholders (networking)
- 12. For time planning
- 13. To build a web page
- 14. To compose newsletters
- 15. As a tool for strategy or project planning and management
- 16. To present my ideas through a blog
- 17. Other

Figure 11 bis. Main use of applications and resources by total respondents and cultural managers (in %)

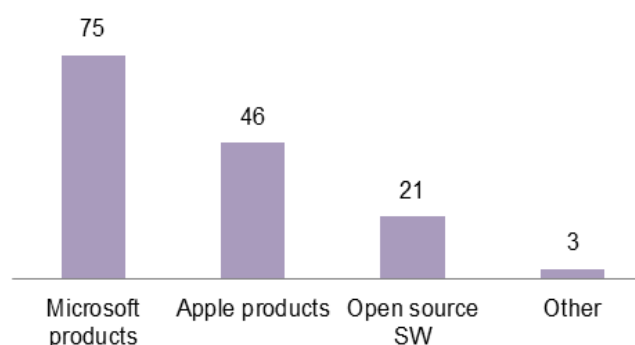■ % of total respondents ■ % of cultural managers

identified as their main uses. However, as shown in figure 11 bis, there are not big differences in the uses of applications and resources made by cultural managers and by the average of the respondents. Only in six cases, for six uses, these differences are 5% or more: 7. To share (e.g. documents) in a passive way; 10. To prepare presentations and present online; 11. To communicate with stakeholders (networking); 13.To build a web page; 14. To compose newsletters, and 15. As a tool for strategy or project planning and management. In all these six cases, these uses are more common among cultural managers than on average.

PRODUCTS MOSTLY USED AMONG THE DIFFERENT DEVICES

Question number 4 was aimed at finding out the products mostly used among the different devices by professionals of the arts and cultural sector: Microsoft products, Apple products, Open Source SW or other. It was again a multiple choice question, so respondents using, for instance,

Microsoft in their PC and Apple in their iPhone were able to declare so. Figure 12 shows the general results. As explained, all the percentages together make more than a 100%, because more than one option could be chosen. Microsoft products are still the most widely used (75% of the respondents), followed by Apple products (46%) and Open Source SW (with a significant 21%).

Figure 12. Products mostly used (in %)

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[3] The focus is placed on cultural managers because it is the most recurrent profile among the respondents, with nearly 60% (see figure 1), and so it provides a higher number of absolute responses and allows a more reliable in depth analysis.

Those percentages slightly vary when reading the data through the age group lens. Those between 20 and 30 seem to use more Microsoft products and less Apple products than the average, while it is just the opposite for those between 31 and 40 years old. The use of Open Source SW is higher than the average for the older segments of the populations: 41-50, 51-60 and older than 60. Finally, these three oldest groups generally present higher percentages for the four options given, which shows a higher number of responses, which in turn means that members of those age groups are more likely to use more than one kind of product at the same time.

Figure 12 bis. Products mostly used (by age group) (in%)
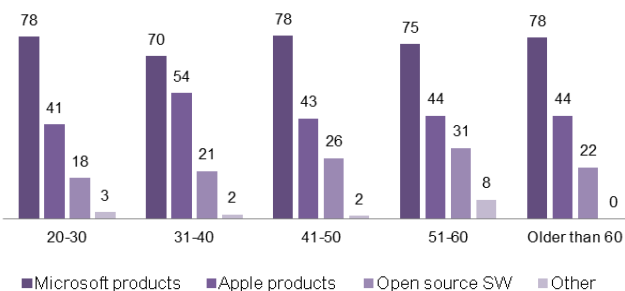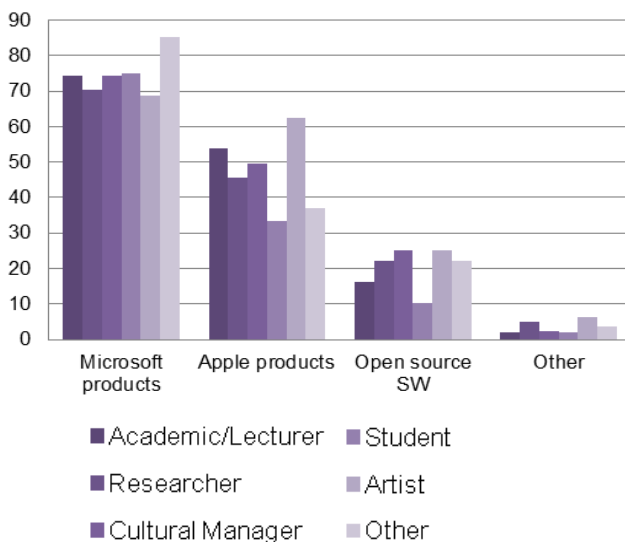

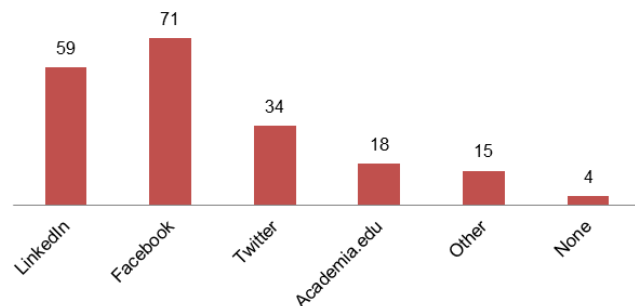**Figure 13. Products mostly used (by occupation) (in %)**

Results are not much different when focusing on the professional profile of the respondents (figure 13). The only remarkable issues here are the wide use of Apple products by artists and the low use of the same products by students.

USE OF SOCIAL MEDIA

Question 5 focused on the use of social media for professional purposes. The general overview of the

responses to this question (figure 14) shows a clearly predominant use of Facebook (71% of the respondents) over the rest of social media, followed by LinkedIn (59%), Twitter (34%) and Academia.edu (18%).

Figure 14. Use of social media (in %)

These general trends vary when focusing on the use of these same social media according to the age group of the respondents (figure 15). The use of Facebook is even more predominant among those between 20 and 30 years old (76%), and between 31 and 40 (77%); while it decreases for the rest of age groups (even if the percentage of people within these groups is still higher than 65%). LinkedIn, on its turn, is more used among respondents in the age groups 51-60 (72%), 31-40 (67%) and 41-50 (60%). The trend for Academia.edu – 41-50 (31%), 51-60 (22%), and 31-40 (21%)– and Twitter –41-50 (46%), 31-40 (35%), and 51-60 (36%)– are similar.

Figure 15. Use of social media (by age group) (in %)

Finally, figure 16 shows the extent to which each social media is used by the different profiles of professionals in the arts and cultural sector. In this regard, it must be mentioned that Facebook and Twitter seem to be more used among artists (94%

and 69%, respectively)[4]. Unsurprisingly, Academia.edu is more used by academics/ lecturers and researchers (41% and 37%, respectively). On the other hand, LinkedIn is in general widely used (around a 60% for all profiles), with the exc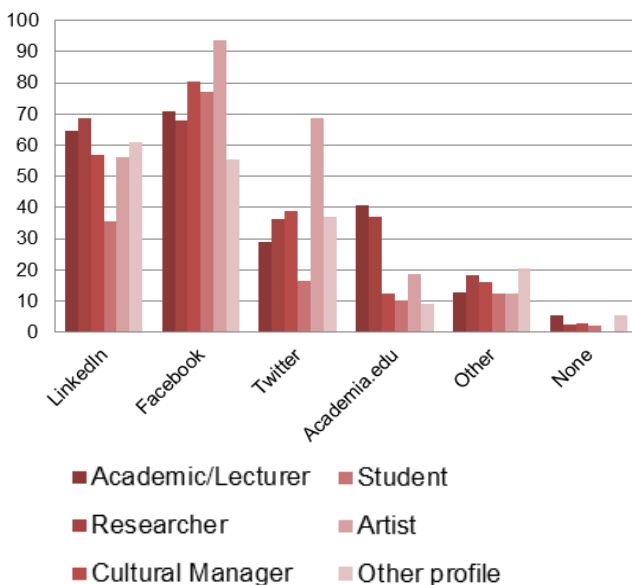eption of students, who hardly use it (only a 35% of them do). That matches the low use of this social media by those among 20 and 30 years old, in comparison to the use of LinkedIn made by the other age groups (figure 15), and it is explained by the professional-oriented nature of this social media. The use of Twitter is also considerably low among students (only a 17%).
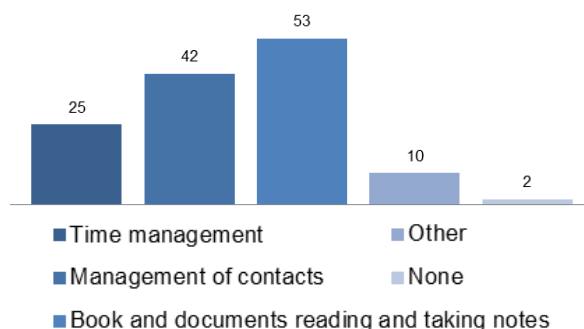
Figure 16. Use of social media (by occupation) (in%)

- Academic/Lecturer
- Student
- Researcher
- Artist
- Cultural Manager
- Other profile

FOCUS OF FAVOURITE APPLICATION OR DIGITAL TOOL

Question 6 was also a multiple choice one, asking the respondents about the focus of their favourite application or digital tool, and offering four possible answer options: time management, management of contacts, books and documents reading and taking notes, and other. Figure 17 shows the
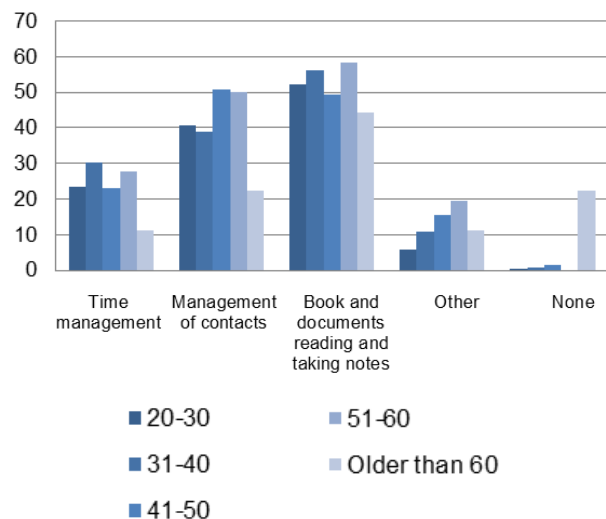
Figure 17. Favourite application or digital tool (in %)

- Time management
- Management of contacts
- Book and documents reading and taking notes
- Other
- None

general distribution of the responses to this question. A first observation to be made is that some of the respondents use applications or digital tools for more than a single purpose. Most used ones are focused on books and documents reading and taking notes (53%), management of contacts (42%), and, to a lesser extent, on time management (25%). A significant number of respondents (representing 10%) used applications and digital tools with a focus that is different to the ones proposed. Among those other focuses, it is remarkable the apparition of community-oriented uses that were not present in the responses to the previous questions: community discussions, online communities, input and discussion on European topics, audience data collection, etc.

Considering the distribution of the responses to this question by age group (figure 18), the use of applications and digitals tools focused on books and documents reading and taking notes, as well as on time management, is slightly higher among those aged 31-40 and 51-60. However, as it can be seen in the figure, these differences are not significant. On the contrary, management of contacts was a more recurrent response for age groups 41-50 and 51-60. Finally, none of the proposed focuses of applications and tools was a satisfactory answer for many of those older than 60 respondents (22% of respondents within this age group did not mark any option).

Figure 18. Favourite application or digital tool (by age group) (in %)

- 20-30
- 31-40
- 41-50
- 51-60
- Older than 60

Last, in figure 19 we focus on the same results, now grouped by the occupation of the respondents. Once more, it must be noted that some of the respondents have a multidimensional profile, and it is thus not possible to know if they make a different use of applications and digital tools in, for instance, their academic and cultural manager facets.

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[4] It must be noted, however, that only a few responses from artists (representing a 5% of the total of collected responses).

However, the general trend shows that digitals tools focused on books and documents reading and taking notes are more used among academics/ lecturers and researchers. For the rest of the answer options, the responses are quite balanced among the different professional profiles. Only time management applications and tools are less preferred by artists.

Figure 19 Favourite application or digital tool (by occupation) (in %)

DIGITAL TECHNOLOGY IN PROFESSIONAL LIFE

The open question number 7 of the form –"Talking about the digital technology to use in my professional life, I would like to attend a training focused on:"– referred to the type of training that professionals in the arts and culture (culture managers, researchers, academics/lecturers and other professionals) would like to receive; that is to say, to contents and themes identified by professionals of the sector as necessary for their daily work. It is very important to take this question into consideration, since responses might provide some clues for the design of training programmes adapted to the real needs of the sector.

In order to offer respondents the opportunity to express themselves openly and without restrictions, the format given to this question was an open-ended one. However, in general, the answers to this question were quite short, poor and superficial. Most of them were poorly defined concepts, and expressed through a single word or short sentence. Consequently, the collected responses have given rise to a large number of categories of analysis; resulting, more specifically, in 44 of them (see table 2). Categories generally present a low density, that is, few answers can be associated to the same category. The training demands that have been exposed are very general and thematically distant from each other and, therefore, difficult to be brought together.

Table 2. 44 training categories in digital technologies

DIGITAL TECHNOLOGIES INFORMATION AND CONMMUNICATION TECHNOLOGIES (ICT)	DIGITAL STRATEGY	DIGITAL TECHNOLOGIES LEARNING AND KNOWLEDGE TECHNOLOGIES (LKT)	MUSEUM AUDIENCE DEVELOPMENT THROUGH DIGITAL TECHNOLOGIES
DIGITAL RIGHTS	DATABASES	THEORY	INTERNET OF THINGS (IoT)
DATA ANALYSIS	DIGITAL LEARNING	MOBILE TECHNOLOGIES	DIGITAL IDENTITY
NEW TRENDS AND APPLICATIONS	SOCIAL MEDIA MARKETING (SMM)	SEARCH ENGINE MARKETING (SEM)	WRITTING AND PRODUCING CONTENT
SOCIAL MEDIA	ONLINE CONFERENCING	ROI-MARKETING	DIGITAL COMPETENCE
WEBSITE CREATION AND DESIGN	PROJECT PLANNING OR MANAGEMENT	SEARCH ENGINE OPTIMIZATION (SEO)	AUDIOVISUAL RESOURCES OR TOOLS
APPS	CO-WORKING	INFOGRAPHICS	RISKS
DESIGN PROGRAMMES	REMOTE WORKING TOOLS	BLOG	DIGITAL ADVERTISING
BIG DATA	DIGITAL TECHNOLOGIES EMPOWERMENT AND PARTICIPATION TECHNOLOGIES (EPT)	CONTACT MANAGEMENT	MOOC ABOUT CULTURAL POLICY
DEBATES	TIME MANAGEMENT PLATFORMS	FASHION BRAND MANAGEMENT	PUBLIC RELATIONS AND MARKETING
CUSTOMER RELATIONSHIP MANAGEMENT (CRM SYSTEMS)	OFFICE PRODUCTS	PHOTOGRAPHY	PRESENTATIONS (WORK)

Figure 20. Top 10 digital technologies training demands

Digital technologies used as Information and Communication Technologies	Data analysis	Social Media	Website creation and design
Project planning and management	Time management platforms	Social Media Marketing (SMM)	Search Engine Marketing (SEM)
	Search Engine Optimization (SEO)	Digital Competence	

Despite the diversity in the responses, 10 of these categories might be identified as the topics most often repeated by the arts and culture professionals who took part in the study: researchers, academics/lecturers, cultural managers, artists, students and other professions.

However, regardless of the most repeated 10 training topics, it seems necessary to point out that, among those who have completed the survey and depending on their professional profile, there are specific demands that must be highlighted. These specific demands correspond to particular aspects that show specific training gaps for the different respondents' profiles. The training demands for each specific professional profile are presented below.

TRAINING DEMANDS ACCORDING TO PROFESSIONAL PROFILES

Researchers demand training focused on…

Researchers believe that they need training generally focused on four specific areas, which are directly related to the improvement of their research work:

▪ To learn how to use Information and Communication Technologies (ICT) to digitally manage arts and management work and workflow.

▪ To gain knowledge on innovative quantitative and qualitative research methodologies for data analysis, citations generation, management of content and data mining; as well as to learn how to use in-depth the quantitative statistics program (e.g. SPSS).

▪ To use social networks in a professional way. They want to learn how to properly use social networks such as Twitter and LinkedIn (professional social network) at their workplaces and, consequently, to know how to increase the visibility of their academic/ professional profiles in social networks.

▪ They are also interested in programs for project planning and management.

In addition, several of them showed interest in learning how to design web pages and in specific design programs.

Academics and lecturers demand training focused on…

Researchers, academics and lecturers conceive the use of digital technologies as tools for their work. Therefore, they want to learn how to use digital technologies for their daily routines: doing presentations, making an effective use of social networks such as LinkedIn or Facebook, learning how to get started in online conferences, planning cultural events by using digital technologies, etc.

However, their types of answers make us notice that academics and lecturers conceive technologies as something else than mere communication tools (ICTs). On the one hand, academics and lecturers demand training focused on the use of digital technologies for learning and knowledge development (LKT); in other words, some of them request training associated with the use of digital technologies as teaching resources, as effective tools for preparing online courses, working with images, etc. On the other hand, academics and lecturers are interested in learning how to use ICTs as tools for empowerment and citizen participation (EPT); along these lines, they demand training on management of blogs, co-

working tools, generating online debates, etc. Academics and lecturers are the only ones, among the profiles here analysed, who clearly show a conception of technologies as tools for learning and participation (and not only for information and communication).

Cultural managers demand training focused on…

The cultural manager profile is a very broad professional category that includes a variety of professional fields such as: policy advisor, digital project manager, course organizer, creative projects accelerator, assistant at an EU Cultural Projects Team, programme officer, marketing field, booker, international coordinator, seller or visual artist, among others.

As it was the case for researchers and academics/ lecturers, cultural managers would like to be trained in the use of ICT to boost their career. In the particular case of cultural managers, they believe that they should receive training on how to use digital technologies to make online presentations, share documents, manage projects, prepare reports quickly and easily, or on how to use ICT as tools to communicate remotely (webinar, skype, mumble etc.). In other words, cultural managers demand training to develop their digital strategies, to link different social media and online platforms such as websites/blogs to promote their projects, to create virtual dialogue sessions and report on these sessions, etc. From all that we can infer the willingness of these professionals to use ICT based on values of digital culture such as: co-creation, *sharism*, collaboration, participation, team work, etc.

Apart from that, what clearly distinguishes cultural managers from the previously analysed ones is the fact that they are pretty aware of the need to quantitatively justify their work. As a consequence,

not surprisingly, they are interested in learning how to use ICT as tools which could help them justify their work. The main training demands in this sense include the following five:

- Social Media Marketing (SMM).

- Search Engine Optimization (SEO): how to raise the number of likes on Facebook pages or the number of followers on Twitter.

- Social Media Marketing (SMM) for audience engagement.

- Customer Relationship Management (CRM Systems).

- Marketing ROI.

Finally, it is important to highlight that there is, among cultural managers, an outstanding interest for learning about the use of mobile technologies, design programs (Typo3 or InDesign) or about the Internet of Things (IoT).

Students demand training focused on…

The current students in the field of arts and culture demand training geared towards prevention. In other words, current students, as digital natives, naturally use digital tools; however, they are very vulnerable to the dangers and obstacles that digital tools may also imply. In this sense, students would mostly like to receive three types of training:

- Digital competence: to recognise how to divide relevant from irrelevant sources.

- Information about social media and digital technology risks.

- Massive Online Open Course (MOOC) about "Cultural Policy".

At the same time, students want to learn about audio-visual resources, apps and website development and design courses.

Artists demand training focused on…

Artists (filmmakers, musicians, actors, photographers...), unlike other profiles, expressed very direct, rather simple, but very practical and related to their work- training demands. By way of example, they would consider useful to be trained on:

- Design programmes (Photoshop).

- Social Networks to communicate with others.

- Courses about "Public relations and Marketing".

CONCLUSIONS AND RECOMMENDATIONS

To summarize, the results of this survey might be summarised in 7 points. These 7 conclusions indicate the path to follow in order to improve the work of professionals in the arts and culture, with regard to their use of digital technologies:

1. Most of the respondents (62%) declared to use the whole range of digital technologies, a significant percentage (32%), most of them, and only a few of the respondents (6%) use only some of the digital technologies.

2. Interconnectivity is widely used by arts and culture people. Full interconnectivity is only expected and used by 47% of the respondents, while almost the same percentage of respondents (49%) use interconnectivity only partly.

3. The most common uses of applications of resources, with around a 70% of the respondents having selected them, are: to compose documents (78%); to collect and analyse data and information (75%); to prepare presentations and present (71%); to share (e.g. documents) in a participative way (69%), and to search for literature (66%). At a short distance, about a 60% of respondents chose: to share (e.g. documents) in a passive way (61%), and to communicate with stakeholders (networking) (59%).

4. Microsoft products are still the most widely used (75% of the respondents), followed by Apple products (46%) and Open Source SW (with a significant 21%).

5. Regarding social media, there is a clearly predominant use of Facebook (71% of the respondents), followed by LinkedIn (59%) and Twitter (34%) and Academia.edu (18%).

6. Favourite applications and digital tools are mostly focused on books and documents reading and taking notes (53%) and management of contacts (42%), and, to a lesser extent, on time management (25%).

7. Researchers, cultural managers, academics and artists use technologies in quite a superficial way and they demand training on uses basically related to information and communication purposes.

Once analysed and interpreted the survey results, a general reflection is that much remains to be done with regard to the use and the ability to take advantage of the opportunities that digital technologies offer in the field of arts and culture. The responses to question 3 "I use many applications and resources to…" indicate that there is a general understanding of digital technologies mainly as tools for information and communication. That is to say, researchers, cultural managers, academics and students in the field of arts and
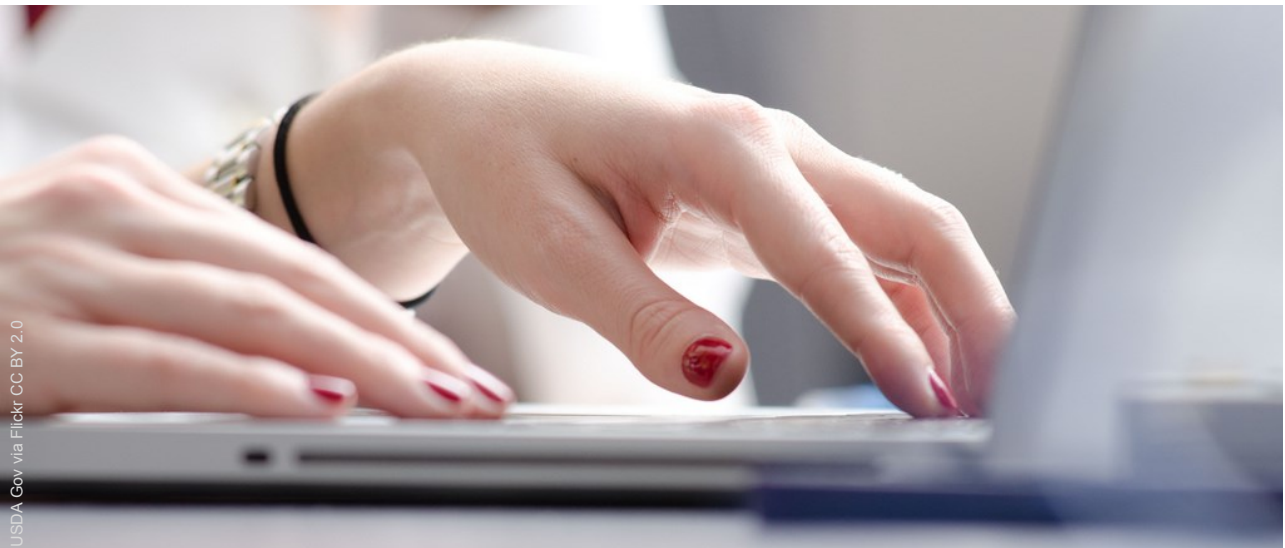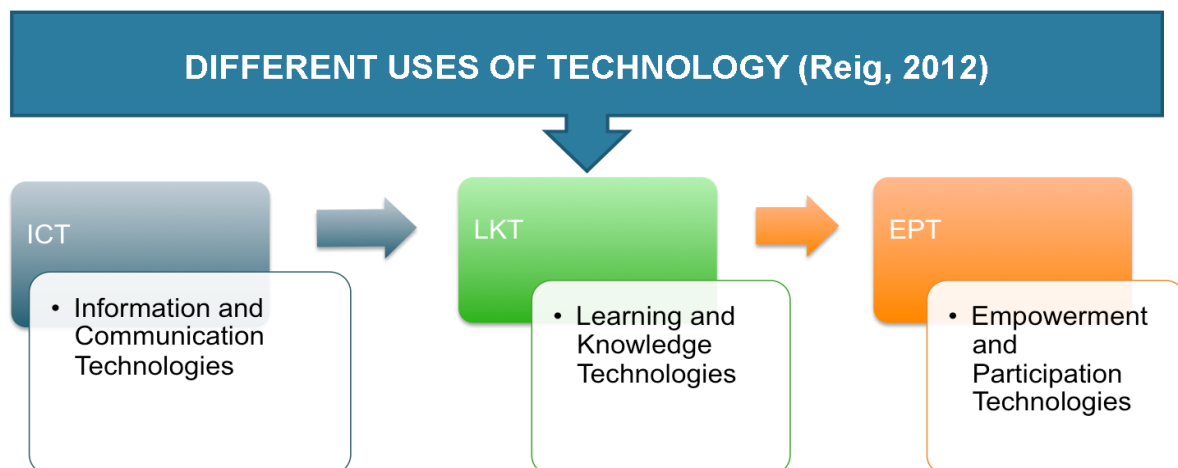

USDA Gov via Flickr CC BY 2.0

Figure 21. Different uses of digital technologies

DIFFERENT USES OF TECHNOLOGY (Reig, 2012)

ICT
- Information and Communication Technologies

LKT
- Learning and Knowledge Technologies

EPT
- Empowerment and Participation Technologies

culture conceive and use digital technologies, Internet and social media basically to collect and analyse data and information, as well as to communicate with others.

The social psychologist Dolors Reig states that, according to the objective to be achieved, technology can be used in three different ways (see figure 21):

1. ICT: Information and Communication Technologies

2. LKT: Learning and Knowledge Technologies

3. EPT: Empowerment and Participation Technologies.

Thus, far from considering digital media as being exclusively Information and Communication Technologies (ICT), contemporary digital networked culture is leading us to understand technologies also as tools for Learning and Knowledge (LKT), and Empowerment and Participation (EPT). According to this, digital tools ultimately enable our enjoyment, involvement and personal development through the Net. According to Reig's distinction of the different uses of technologies (2012)[5], professionals in the arts and cultural sector would still be at the first stage of the scale.

So, how can researchers, cultural managers, academics/lecturers, artists, students and other professionals related to arts and culture take advantage of technology to its full potentital? The answer might sound simple: offering training in digital competence. But what does it mean being competent? In general, being competent involves "know-how", i.e. having hands-on knowledge within different social contexts. It also involves being able

to integrate knowledge, procedures and attitudes, as well as to renew previously gained knowledge in order to "know how" to get on throughout life. Thus, what does it mean being digitally competent?

To be competent in the digital era means having a combination of knowledge, skills and attitudes appropriate to a digital context:

▪ Knowledge is required on the nature, function and opportunities of ICT in everyday situations in private, social and professional life. This entails having sufficient hands-on knowledge of the main software applications, such as word processors, spreadsheets, databases, data storage and management, and to understand what are the opportunities and potential risks of the Internet and communication via electronic media (e-mail or net tools) for professional life, leisure, information sharing and collaborative netting, learning and research.

▪ Skills to search, collect and process information, and to use it in a critical and systematic way, assessing relevance and being able to identify truthful data and distinguish it from what is not.

▪ Critical and reflective attitudes towards the information available and a responsible use of the interactive media, i.e. an interest in engaging in communities and nets for cultural, social and/or professional purposes.

International surveys and academic literature continue to verify that many people lack digital capabilities; for this reason, the Information Society Unit at the Institute for Prospective Technological Studies (IPTS) launched "DIGCOMP: A Framework for Developing and Understanding Competence in

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[5] Reig, D, *Socionomía: ¿vas a perderte la revolución social?* Barcelona: Deusto, 2012.

Europe"[6], a project with a view to contribute to the better understanding and development of Digital Competence.

The report details the various aspects of digital competence by listing 20 competences and describing them in terms of knowledge, skills and attitudes. As it can be observed in figure 22, digital competence is divided into 5 areas (dimension 1) and 20 concrete competences (dimension 2). The areas are the following:

1. **Information**: identify, locate, retrieve, store, organise and analyse digital information, judging its relevance and purpose.

2. **Communication:** communicate in digital environments, share resources through online tools, link with others and collaborate through digital tools, interact with and participate in communities and networks, cross-cultural awareness.

3. **Content-creation**: create and edit new content (from word processing to images and video); integrate and re-elaborate previous knowledge and content; produce creative expressions, media outputs and programming; deal with and apply intellectual property rights and licences.

4. **Safety**: personal protection, data protection, digital identity protection, security measures, safe and sustainable use.

5. **Problem-solving**: identify digital needs and resources, make informed decisions as to which are the most appropriate digital tools according to the purpose or need, solve conceptual problems through digital means, creatively use technologies, solve technical problems, update one's own and others' competences.

In conclusion, training for professionals in the field of arts and culture should be fully adapted to the digital age and designed from a comprehensive understanding of digital technologies as more than mere information and communication technologies. These professionals should know and put into practice the values of a digital culture in which we are immersed, the values of collaborative, participatory and networked culture. Therefore, they must be competent and have digital abilities and digital literacy and skills, in order to be able to fully enjoy the potential of digital technologies. This way, professionals could on their turn contribute to generate proactive, critical and participatory audiences.

Figure 22. Overview of Areas and Competences of Digital Competence

Source: prepared by the authors on the basis of DIGCOMP report. EC, 2013.

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[6] Available at: http://ipts.jrc.ec.europa.eu/publications/pub.cfm?id=6359

ANNEXE

SURVEY ON DIGITAL TECHNOLOGY COMPETENCES AND KNOW-HOW

These are the questions included in the online Google survey form completed by respondents.

*Required

1. I am using digital technologies *
Tick all that apply.

- ☐ Whole range (computer, mobile, other devices, audio visual technology)
- ☐ Most of them
- ☐ Only some of them

2. Using digital technologies *
Tick all that apply.

- ☐ I expect and use full interconnectivity
- ☐ I use interconnectivity partly
- ☐ I do not use interconnectivity

3. I use mainly applications and resources *
Tick all that apply.

- ☐ To collect and analyse data and information
- ☐ To make databases
- ☐ To compose documents
- ☐ To search for templates
- ☐ To search for literature
- ☐ To form and generate citations (ex. citation generator)
- ☐ To share (e.g. documents) in a passive way with others
- ☐ To share (e.g. documents) in a participative way with others
- ☐ To prepare presentations and present
- ☐ To prepare presentations and present online
- ☐ To communicate with stakeholders (networking)
- ☐ For time planning
- ☐ To build a web page
- ☐ To compose newsletters
- ☐ As a tool for strategy or project planning and management
- ☐ To present my ideas through a blog
- ☐ Other: ………………………………

4. Among the differents devices, I mostly use: *
Tick all that apply.

- ☐ Microsoft products
- ☐ Apple products
- ☐ Open source SW
- ☐ Other: ………………………………..

5. Regarding social media, I use for my professional work: *
Tick all that apply.

- ☐ LinkedIn
- ☐ Facebook
- ☐ Twitter
- ☐ Academia.edu
- ☐ Other: ………………………………….

6. My favourite application or digital tool is focused on: *
Tick all that apply.

- ☐ Time management
- ☐ Management of contacts
- ☐ Book and documents reading and taking notes
- ☐ Other:

7. Talking about digital technology to use in my professional life, I would like to attend a training focused on : *

………………………………………………………

8. I am (select all relevant options): *
Tick all that apply.

- ☐ Researcher Academic/Lecturer
- ☐ Cultural Manager
- ☐ Other: ………………………………...

9. I mostly work in: *
Please indicate the country

………………………………………………………...

10. My age group is: *
Tick all that apply.

- ☐ 20-30
- ☐ 31-40
- ☐ 41-50
- ☐ 51-60
- ☐ Older that 60

About ENCATC

Who we are

Established in 1992, ENCATC is a network of more than 100 member institutions and professionals in over 40 countries active in education, training and research within the broad field of cultural management and policy. ENCATC members have an impact on the education of thousands of cultural managers worldwide.

Our mission is to stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology.

Our members are higher education institutions, training centres, arts and cultural organisations, consultancies, public authorities and artists who are interested in the broad field of culture.

We believe in the power of cultural management and cultural policy education, training and research to make the cultural sector strong and sustainable in Europe and beyond.

ENCATC is an NGO which works in partnership with the European Union, UNESCO and is an observer to the Council of Europe.

In practice ENCATC:

- **Bridges** academics, researchers and practitioners by organising educational activities and events
- **Transforms** innovation into knowledge by producing e-magazines for members, stakeholders and students
- **Fosters** critical debate by publishing academic research in the ENCATC Journal and the ENCATC Book Series
- **Rewards** excellence in PhD research through the ENCATC Award
- **Influences** policies and promotes knowledge exchange by participating in European projects and consultations

6 good reasons to join:

- **Stay abreast of what's happening in your field** with access to our bi-monthly e-magazine and ad hoc flash news
- **Share your expertise, develop your knowledge and contacts** by attending our Annual Conference and major events
- **Inspire your students** through our educational activities and support tailored tools/publications such as the Scholars and Praxis
- **Improve your career and progression opportunities** by publishing your work in our scientific journal and book series
- **Provide international mobility to your career** by attending our annual study tours and events abroad
- **Broaden your horizons and enrich your knowledge** by joining European Union and other projects led by ENCATC members

Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture.

Membership is available on a full, associate and supporting basis for affiliate organisations such as educational and training institutions, foundations, cultural organisations, regional and local governments and any institution interested in cultural management and policy education.

Contact

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