ksigune

KULTURA ETA SORMEN INDUSTRIAK
CULTURAL AND CREATIVE INDUSTRIES

CAST

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KULTURA ETA SORMEN INDUSTRIAK
INDUSTRIAS CULTURALES Y CREATIVAS

Overview

KSIgune was set up as a strategic instrument in the Basque Country to undertake cooperative actions in the fields of training, research, innovation and transfer in higher education entities related to the needs of the cultural and creative sector, contributing to economic, social and cultural growth in the region by creating an ecosystem of knowledge and innovation, building and nurturing relationships between Basque higher education centres and the diversity of actors that make up the sector.

KSIgune is made up of a total of 20 faculties and schools at 4 universities and 5 higher education centres which, in turn, comprise 111 training capacities (degree courses, postgraduate courses and PhD programmes), 44 research capacities (mainly research groups) and 5 transfer capacities (institutes).

Throughout the report, we have tried to give a detailed description of how the cultural and creative industries (CCIs) are represented in Basque higher education, a description based on information gathered from the staff responsible for degree courses, postgraduate courses, research groups and institutes in the different Basque schools and faculties.

Firstly, it is worth highlighting the wide variety of CCI-related training and research programmes in the Basque Country, as opposed to a more limited diversity of bodies and departments dedicated specifically or in a cross-cutting manner to transfer activities. Consequently, promoting and encouraging transfer is of great importance, starting with the promotion of programmes for this purpose, such as KSIgune, but also by structuring actions and departments that go beyond just managing them in an informal way.

It is also worth mentioning the particularities between disciplines/sub-sectors. Basque higher education promotes training, research and transfer in relation to all the sub-sectors covered by CCIs, with special emphasis on music, language industries, haute cuisine and design.

LEINN Arts, Mondragon University

IED Kunsthal Bilbao

Furthermore, we should highlight the heterogeneous impact of training and research on the value chain, given that a large part of the training and research capacities are concentrated in the educational area of CCIs. They have a more widespread impact on other stages of the chain, particularly on creation and, to a lesser extent, on output and editing. Distribution, preservation and management are stages of the value chain that are less prioritised by training and research programmes.

In terms of innovation, about one third of the programmes say they give it a high priority. Specifically, in terms of their self-perception, innovation in music- and design-related programmes is particularly high, followed by fashion, video games and language industries.

Innovation types are also varied, but balanced. For example, 43% of programmes promote a type of social innovation, compared to 52% of these which state that they are dedicated to boosting innovation in companies in the sector or supporting the relationship between the design, marketing and video games sub-sectors with other sectors in order to boost innovation in these sectors.

The capacities of universities, especially in this context of culture and creativity, also have a high level of activity of a public nature, sometimes limited to the university sphere. In addition to this challenge, the value of part of the scientific, cultural and artistic output that is favoured or directly promoted by higher education needs to be highlighted.

The pages that follow analyse these and other related issues in greater depth and highlight the importance of this initiative, KSIgune, which seeks to highlight the wealth of capacities in our higher education system in terms of culture and creativity, and then strategically interconnect them with the institutional sphere and business and associative environment of this heterogeneous sector. KSIgune's mission is to mine the wealth of the Basque cultural and creative ecosystem, fostering cooperation between nodes and with other sectors, and to grow its social impact.

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REPRESENTATION OF THE CULTURAL AND CREATIVE INDUSTRIES IN BASQUE HIGHER EDUCATION

Conclusions from identifying higher education capacities related to the cultural and creative sectors.

Introduction

The Creative Economy has been defined as the sum of creativity, culture, economy and technology, considered by the UN to be "*an evolving concept based on creative assets potentially generating economic growth and development. It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development*". The CCI[1] sector in the Basque Country has a total of 16,122 companies, of which 40.1% are in the cultural sphere (6,462 companies) and 59.9% in the creative sphere (9,660 companies). The CCI sector employs a total of 48,161 people and only recreational and cultural activities have a gross value added (GVA) of 94 (EU 27=100) in terms of the Basque Country's degree of productive specialisation. This local context goes hand in hand with an increasingly higher profile for this industry and a firm commitment in Europe through the RIS3 strategy. Given this situation, it is of the utmost importance to sustain and also to increase the wealth of research and teaching towards its impact, such as innovation in and development of CCIs in the Basque Country. In an increasingly globalised scenario, more and more public, private and social actors are facing the need to implement collaborative policies and actions aimed at achieving smart specialisation strategies and generating and transferring value in the field of science, technology and innovation[2] to society. This challenge is a basic requirement for achieving feasible and sustainable social and economic development models in European regions such as the Autonomous Community of the Basque Country. Faced with this challenge, higher education has an absolutely vital social role. In fact, universities in particular are one of the most important actors in the R&D system in the Basque Country. Consequently, universities account for 17.4% of R&D investment[3].

A third mission needs to be added to the two classic missions of universities (research and teaching) in order to produce this social and economic impact in the 21st century - knowledge

[1] Sectors of organised activity whose main purpose is to produce or reproduce, promote, disseminate and/or market goods, services and activities with cultural, artistic or heritage content.

[2] A new or improved product or process (or a combination of both) that is significantly different from the unit's previous (legacy) products or processes which has been made available to potential users (product) or put into use by the unit (process).

[3] Bilbao (December 17, 2019). Last year, the Basque Country broke its record for R&D investment with 1.423 billion euros. Deia. Recovered from www.deia.eus

UPV/EHU, Faculty of Social and Communication Sciences

transfer. In the case of Spain, it is striking that it is ranked as the eleventh world power in terms of scientific output, while, in terms of transfer, it only contributes around 1% of the total number of international patents, a situation which, on average and with nuances, can be applied to our own circumstances: the Basque Country.

This issue is being addressed by regional, national and international political agendas. A paradigmatic example of this is "Horizon Europe", the research and innovation framework programme that focuses on innovation as a tool to respond to the social challenges posed by the energy-environmental, demographic-social and technological-digital transitions. Also at a European level, and implemented in regions, we can point to the RIS3 Smart Specialisation Strategy which identifies cultural and creative industries as a niche opportunity, towards which research efforts aligned with the demands of the business and social fabric, among others, can be directed.

This is why KSIgune was created to address the issue of transferring and applying the knowledge generated at universities, higher education centres and research centres in the cultural and creative industries sector. In this sense, it is an ecosystem made up of the operational units of academia, the administration and the sector.

To this end, the first step was to identify in detail the training and research offer of Basque higher education[4] (BHE) in order to subsequently examine in depth the current situation regarding all the degree courses, postgraduate courses, PhD programmes, research groups and institutes - a set of programmes that we call capacities - based on a reflective exercise shared by all the people responsible for them and the management of the centres. We thank them for their generous participation in this first exploratory study, which we hope will mark the start of actions that meet the needs of our higher education, cultural and creative industries and our region.

[4] Education that makes up part of the Basque education system and includes university education, higher arts education, advanced vocational training, advanced plastic arts and design vocational training and advanced sports education.

Centres and Universities Involved

KSIgune enjoys the participation of all the Basque Universities and those with a presence in the Basque Country, and all the higher education centres related to the field of CCIs:

- University of the Basque Country (UPV/EHU)
- University of Deusto
- Mondragon University
- Tecnun, University of Navarra
- IDarte Higher School of Art and Design of the Basque Country
- Dantzerti Higher School of Art
- Musikene Higher School of Music of the Basque Country
- IED Kunsthal
- DigiPen Institute of Technology, Europe-Bilbao
- Basque Culinary Center

Through the following schools, faculties and centres:

Universidad del País Vasco Euskal Herriko Unibertsitatea — LETREN FAKULTATEA / FACULTAD DE LETRAS

Universidad del País Vasco Euskal Herriko Unibertsitatea — ARKITEKTURA GOI ESKOLA TEKNIKOA / ESCUELA TÉCNICA SUPERIOR DE ARQUITECTURA

Universidad del País Vasco Euskal Herriko Unibertsitatea — GIZARTE ETA KOMUNIKAZIO ZIENTZIEN FAKULTATEA / FACULTAD DE CIENCIAS SOCIALES Y DE LA COMUNICACIÓN

Universidad del País Vasco Euskal Herriko Unibertsitatea — ARTE EDERREN FAKULTATEA / FACULTAD DE BELLAS ARTES

Universidad del País Vasco Euskal Herriko Unibertsitatea — BILBOKO INGENIARITZA ESKOLA / ESCUELA DE INGENIERÍA DE BILBAO

Universidad del País Vasco Euskal Herriko Unibertsitatea — GIPUZKOAKO INGENIARITZA ESKOLA / ESCUELA DE INGENIERÍA DE GIPUZKOA

Universidad del País Vasco Euskal Herriko Unibertsitatea — INFORMATIKA FAKULTATEA / FACULTAD DE INFORMÁTICA

Universidad del País Vasco Euskal Herriko Unibertsitatea — FARMAZIA FAKULTATEA / FACULTAD DE FARMACIA

Deusto — Facultad de Ciencias Sociales y Humanas Gizarte eta Giza Zientzien Fakultatea — Faculty of Social and Human Sciences

Deusto — Facultad de Ingeniería Ingeniaritzako Fakultatea

Mondragon Unibertsitatea — Facultad de Humanidades y Ciencias de la Educación

Mondragon Unibertsitatea — Goi Eskola Politeknikoa — Escuela Politécnica Superior

Mondragon Unibertsitatea — Facultad de Empresariales

tecnun Universidad de Navarra

I·D arte — Arte eta Goimailako Diseinu Eskola — Escuela de Arte y Superior de Diseño

DANTZERTI — EUSKADIKO ARTE DRAMATIKO ETA DANTZA GOI MAILAKO ESKOLA · ESCUELA SUPERIOR DE ARTE DRAMÁTICO Y DANZA DE EUSKADI

musikene

KUNSTHAL IED Kunsthal Bilbao Centro Superior de Diseño

DigiPen INSTITUTE OF TECHNOLOGY EUROPE - BILBAO

basque culinary center

Working team and contrast analysis

- Euskampus Fundazioa
- Deputy Ministry for Culture, Department of Culture and Language Policy of the Basque Government
- Deputy Ministry for Universities and Research, Department of Education of the Basque Government
- CCI Steering Group, Working Group 2 (R&D and innovation in CCI)

Centres that took part in the contrast analysis:

DigiPen Institute of Tecnology

- School of Architecture of the University of the Basque Country
- Faculty of Social and Communication Sciences of the University of the Basque Country
- Faculty of Fine Arts of the University of the Basque Country
- Faculty of Computer Sciences of the University of the Basque Country
- Faculty of Social and Human Sciences of the University of the Deusto
- Faculty of Engineering of the University of the Deusto
- Faculty of Humanities and Education of Mondragon University
- IDarte Higher School of Art and Design of the Basque Country
- Dantzerti Higher School of Dramatic Art and Dance of the Basque Country
- Musikene Higher School of Music of the Basque Country
- IED Kunsthal
- DigiPen Institute of Technology, Europe-Bilbao
- Basque Culinary Center, Mondragon University

Contents

Content of Tables and Figures

FIGURES

TABLES

IMAGES

1 Introduction

Objectives of KSIgune

KSIgune is seeking to create a knowledge hub[5] in the field of cultural and creative industries as a strategic tool for carrying out of actions in the fields of training, research, innovation and transfer, which is linked to the needs of the sector.

Main lines of work:

- **Commitment to local communities:** To contribute to economic growth by creating an ecosystem of knowledge and innovation, establishing and nurturing relationships between higher education and the diversity of cultural and creative industries under the paradigm of smart specialisation.
- **Higher education as a launch pad for innovation:** To create opportunities for innovation by creating intersections and designing and deploying meeting spaces.

Understanding that the ultimate aim of the KSIgune programme is to maximise the impact of the higher education system on the Basque cultural and creative sector, the following main objectives have been set:

1. To promote collaboration between university research groups in the Basque Country, together with the most important companies and institutions. This should serve to:

a. Identify and prioritise new research opportunities that respond to the needs of companies and entities in the sector in the Basque Country.

b. Activate and highlight the multitude of disciplines in diverse areas of knowledge that make up the cultural and creative industries ecosystem.

c. Add value to existing research, and strengthen international research and postgraduate education projects.

d. Create a natural context for companies and entities and universities to meet and cooperate in a fluid way, progressively leading to the creation of a community.

[5] Ecosystem of knowledge and innovation, based on co-creation between different actors as a main driving force, which strives to provide answers to social and global issues through cooperative training, research and innovation actions.

2. To create a relational context between universities and Basque public institutions and companies and organisations in the cultural and creative industries. This should serve to:

a. Coordinate with the administration to promote R&D and innovation policies on CCI.

b. Promote intra- and inter-institutional co-responsibility of all areas of governance related in one way or another to cultural and creative industries.

c. Address the needs of the Basque Country in terms of innovation and smart specialisation and serve as a vector for sectoral diversification.

d. Deepen the understanding of the social dimension of culture and promote the dissemination to society of the knowledge generated.

3. To contribute to setting up dynamics that can be extrapolated to a potential EIT[6] or KIC[7] for CCI (Knowledge and innovation communities for CCI), in which the Basque Country aspires to participate in a significant way. This should serve to:

a. Advance the structuring of the CCI sector and promote international outreach by developing a local node that is connected to leading international networks.

b. Raise the level of competitiveness of CCIs and their capacity to generate wealth and prosperity.

c. Support initial collaborations (budding relationships and emerging projects with a high potential for excellence, internationalisation and transfer).

d. Create solid, professionalised structures and foster talent and human capital in the cultural and creative sector.

[6] European Institute of Innovation and Technology.

Knowledge and innovation communities promoted by the EIT

RIS3 Context and Knowledge Hub

With the support of the Basque Government's Department of Education, Euskampus Fundazioa was asked to work on setting up a university hub on cultural and creative industries (CCI), in close collaboration with the Basque Government's Department of Culture and the RIS3 EUSKADI CREATIVA8 steering group, in line with the RIS3 Smart Specialisation Strategy and the following objectives (2020-2024):

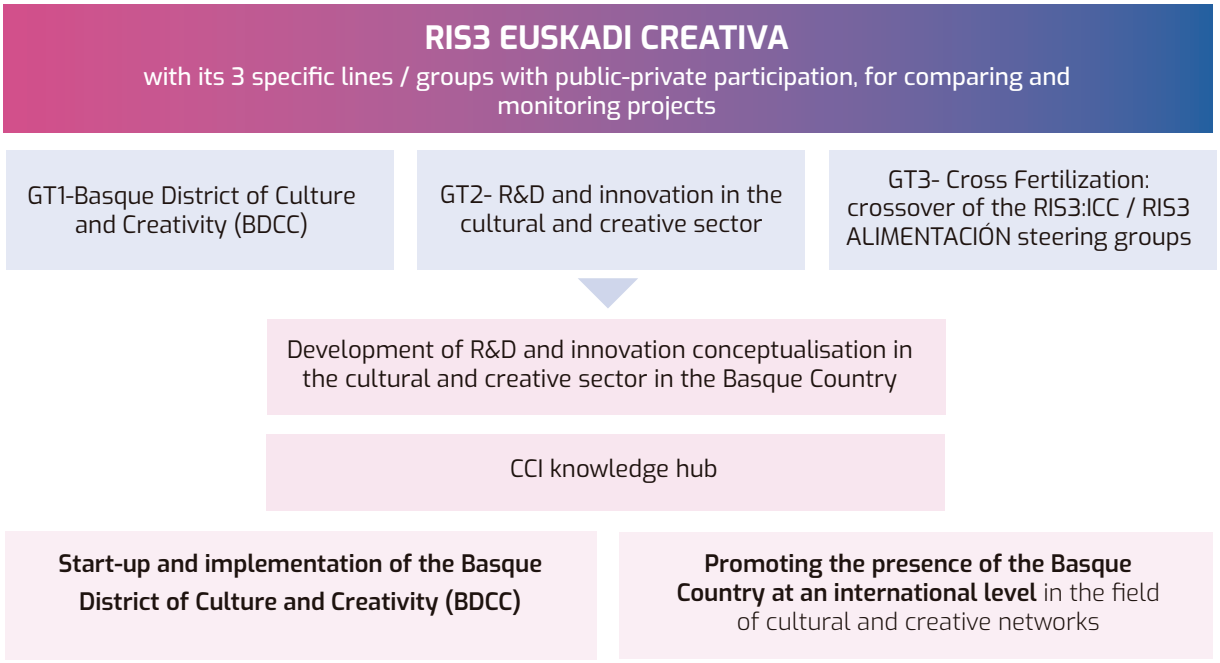


Figure 1. Objectives 2020-2024 of the RIS 3 Euskadi Creativa Smart Specialisation Strategy"

The three lines along which we are carrying out this work are:

1. Support in conceptualising R&D and innovation in the cultural and creative sectors, in collaboration with Tecnalia and the Basque Observatory of Culture.

2. Activation of a knowledge hub for CCIs with the aim of promoting and articulating medium-term connections between the Euroregion's universities and entities in the cultural and creative sector in order to contribute to the development of the RIS3 niche opportunity for CCIs.

3. Start-up to enable the Basque Country to position itself for the EIT's call for KIC for CCIs (last quarter of 2021).

[8] A group of representatives from various public and private actors related to CCIs that is tasked with taking part in implementing the sector's strategy, led by the Basque Government.

Line 2 "Knowledge Hub for CCIs" is led at an operational level by Euskampus Fundazioa with the principal objective of creating a map for training, research and transfer capacities[9]. It aims to reflect the detailed situation of Basque higher education in relation to cultural and creative industries in order to serve as a strategic tool for jointly developing actions with the Department of Culture and Language Policy in the fields of training, research, innovation and transfer connected to the needs of the sector.

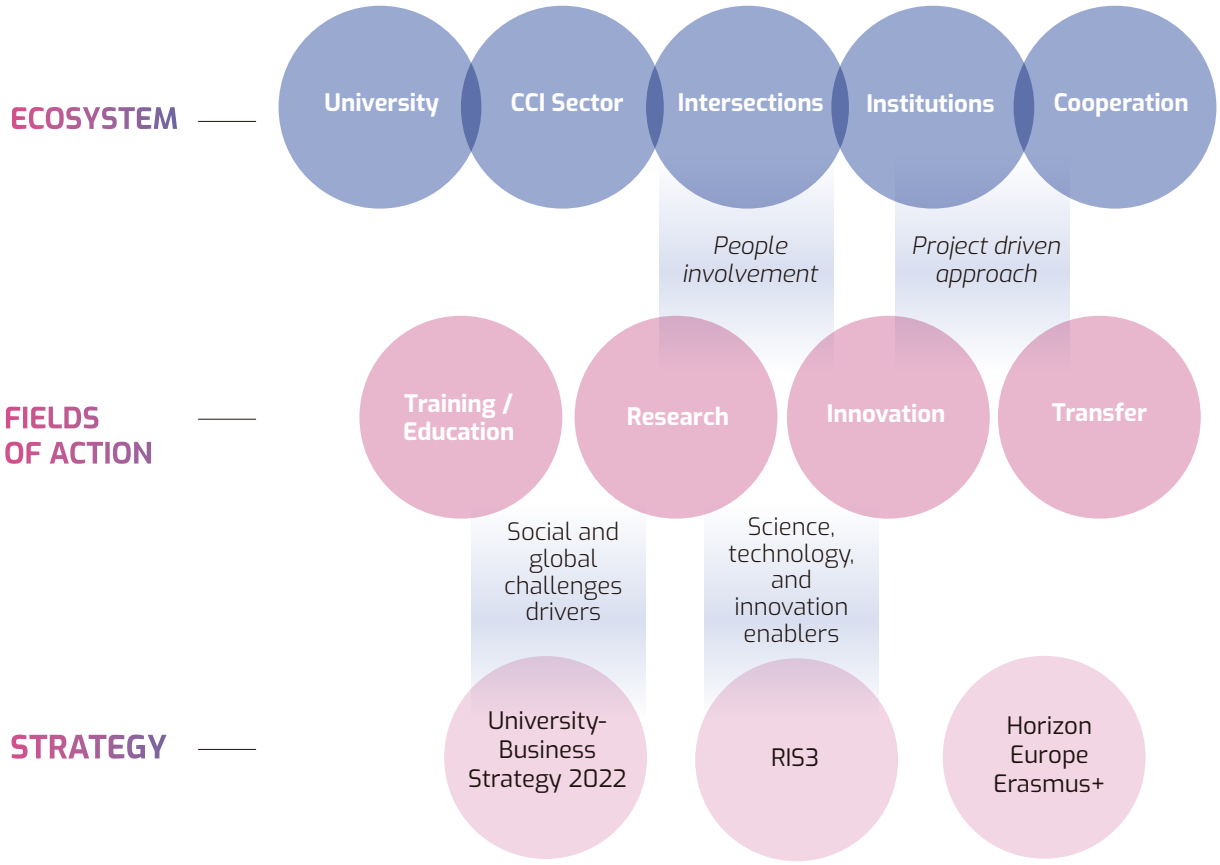


Figure 2. Ecosystems, fields of action and KSIgune strategy

[9] All degree courses, postgraduate courses, research groups, institutes, chairs and facilities related to a specific field, e.g. CCIs.

Methods and Actions 2020

1

During 2020, we identified the entire training, research and transfer offer on CCI in Basque higher education. Carrying out this identification involved creating a taxonomy[10], contrasting the sector (through the CCI Steering Group), following the guidelines set out by the Basque Observatory of Culture. These classification principles, on the basis of which the mapping was subsequently carried out, are as follows:

CCI VALUE CHAIN	CULTURAL SECTORS	CREATIVE SECTORS	CAPACITIES	PCTI 2030 TRANSFORMING POWERS
· **Creation** · **Output and editing** · **Distribution, trade and dissemination** · **Preservation** · **Training** · **Management and regulation**	· **Performance arts** · **Visual arts** · **Audiovisual and multimedia** · **Books and press** · **Music** · **Cultural heritage**	· **Architecture** · **Advertising** · **Video games** · **Design** · **Haute cuisine** · **Language industries** · **Fashion** · **Crafts**	· **Training** · **Research** · **Transfer**	· **Digital + Technology** · **Energy + Environment** · **Social + Demographics**
While all functions of the value chain are considered in the cultural industries, the creative industries only include creation, the creative activity that generates added value. "Accordingly, architecture covers architectural services, not construction; fashion includes design and pattern-making activities, not the whole of manufacturing or trade."[11]			· **Training:** Degree courses, postgraduate courses, master's degrees and PhD programmes. · **Research:** Research groups or areas structured under other methods. · **Transfer** Institutes, chairs or transfer areas structured under other methods.	Those defined by the 2030 Agenda and the transitions outlined by the Basque Science, Technology and Innovation Plan 2030

[10] Specific classification type.

[11] Basque Observatory of Culture (2018) Conceptual delimitation and definition of the CCI sectors in the Basque Country. Basque Government

2

Following the creation of the taxonomy and using it to identify the existing degree courses, postgraduate courses, research groups and transfer structures in our higher education system, an individualised process to disseminate the project was carried out with the deans and heads of the faculties and centres involved in the field of CCIs, simultaneously contrasting the capacities identified at their centres with them. This has resulted in a complete mapping of BHE capacities (degree courses, postgraduate courses, research groups, institutes, chairs) in cultural and creative industries. **20 centres, 111 training capacities, 44 research capacities and 5 transfer capacities were identified** (The map can be found on the KSIgune website - Map of Capacities).

TECNUN, School of Engineering, University of Navarra

www.ksigune.eus

3

Following the creation of the map, specific information directly related to the fields of research, innovation and transfer was collected with the participation and assistance of all the capacities identified. The questionnaires used, and the objectives of the project, were compared with the KSIgune centres, based on their direct relationship with CCIs or because they contain specific areas of work that are closely related.

Subsequently, questionnaires were sent to all staff responsible for the capacities identified. For this purpose, a bilingual digital tool, customised for the project, was used to provide stability to the data collection in the annual updates to come.

A total of 109 completed questionnaires (70% of the total BHE capacities) were completed during the second half of 2020, and the data obtained from the questionnaires was then processed. The results are presented below, in an attempt to show the situation of Basque higher education in relation to the different sub-sectors that make up the Basque cultural and creative industries.

IED Kunsthal

2

Results

REPRESENTATION OF THE CULTURAL AND CREATIVE INDUSTRIES IN BASQUE HIGHER EDUCATION

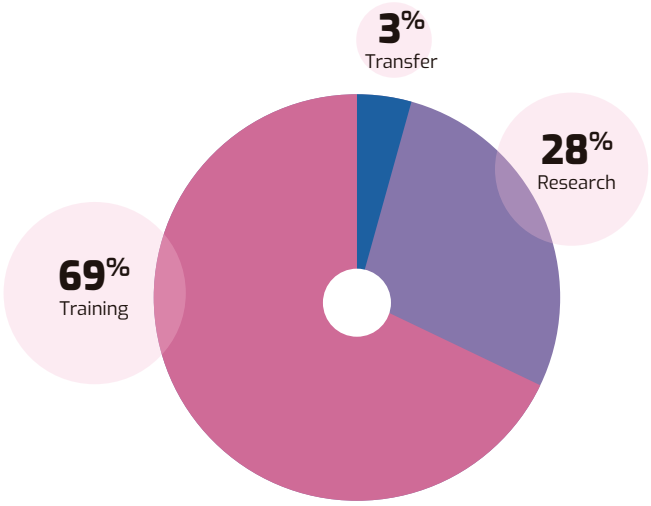
From which Basque higher education capacities are the cultural and creative sectors addressed?

To answer this question, we started from the three principal work functions of the university: teaching (training), research and transfer.

Accordingly, we identified a total of 160 programmes in higher education as a whole, represented at 20 centres:

- **Training**
  degrees or equivalent, postgraduate degrees, PhD programmes..... 111
- **Research**
  research groups..... 44
- **Transfer**
  institutes and chairs..... 5

In the pages that follow, we will take a closer look at how training, research and transfer are distributed in terms of universities, and higher education centres where appropriate, and their type, degree or degree equivalent, master's degrees and specialisations, PhD programmes, research groups, institutes and chairs.



Distribution of higher education programmes by target audience.

Under which higher education methods are cultural and creative industries addressed?

The following is a breakdown of the distribution of education by university or higher education institution, where applicable, and its type (degree or degree equivalent, master's degrees, specialisations and PhD programmes):

	BACHELOR'S DEGREES	MASTER'S DEGREES AND SPECIALISATIONS	PHD PRO-GRAMMES	TOTAL	%
UPV/EHU	23	25	7	55	49.6%
Mondragon University	6	9	1	16	14.4%
Musikene	5	11	-	16	14.4%
University of Deusto	10	4	1	15	13.5%
DigiPen	2	-	-	2	1.8%
KUNSTHAL	2	-	-	2	1.8%
EASD IDarte	2	-	-	2	1.8%
Dantzerti	2	-	-	2	1.8%
University of Navarra	1	-	-	1	0.9%
TOTAL	**53**	**49**	**9**	**111**	
%	**47.7%**	**44%**	**8.3%**		100%

Table 1. Distribution of training by university or higher education centre

As can be seen, there are more degrees than master's degrees, a characteristic that is different in the particular cases of Mondragon University, Musikene and UPV/EHU. The prevalence of CCI-related PhD programmes is low considering the diversity of the sector. It is precisely in view of this diversity that these PhD programmes can be seen as being rather open, less specialised or specific if you like, and able to integrate a wider range of disciplines. PhD programmes are only provided by the University of the Basque Country/Euskal Herriko Unibertsitatea (7), the University of Deusto (1) and Mondragon University (1). The distribution of education by type (degrees, master's degrees, specialisations and PhD programmes) is shown below *(Figure 4)*, as is the share of each university

or centre in all education related to cultural and creative industries *(Figure 5)*. With the exception of Musikene, universities related to multiple sectors have a greater number of CCI-related capacities compared to universities/centres that specialise in a cultural/creative field and that are also smaller in size.

UPV/EHU, Faculty of Pharmacy

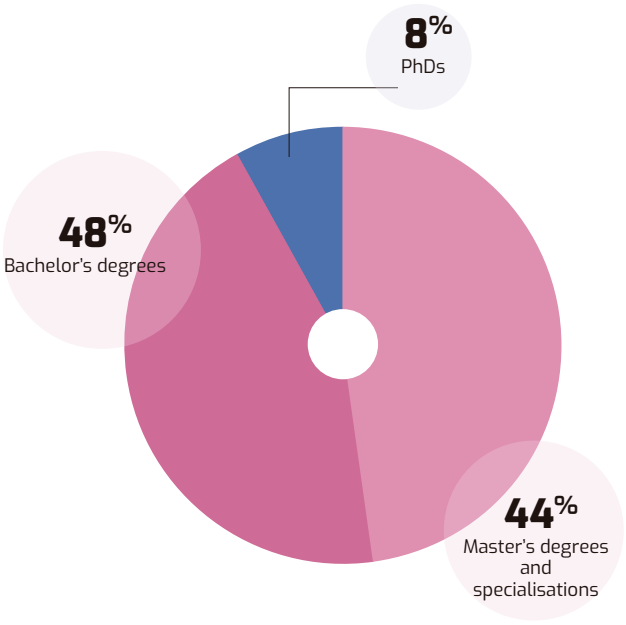


Figure 4. Distribution of higher education programmes by type

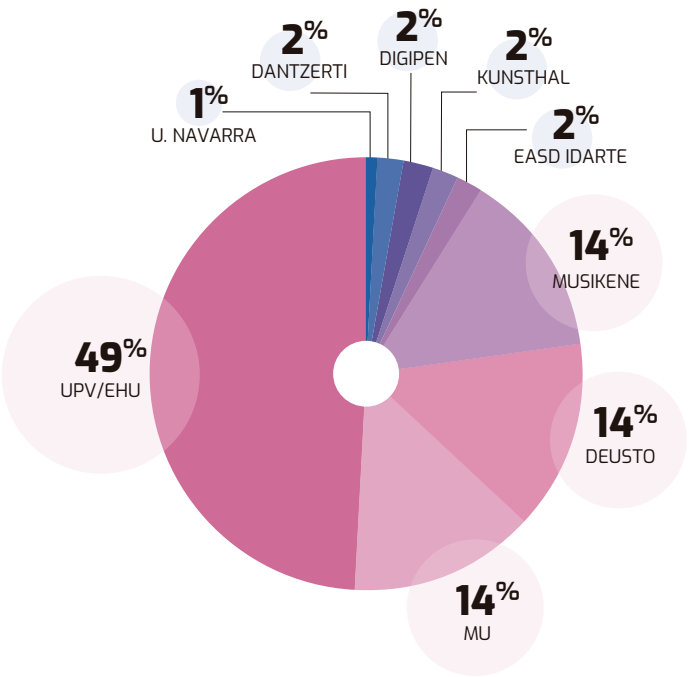


Figure 5. Representation of each university or college in terms of training on CCI as a whole

Under what methods are cultural and creative industries addressed in advanced research?

A total of 44 research capacities are supported in the context of Basque higher education.

- University of the Basque Country/UPV/EHU 35
- University of Deusto..... 6
- Musikene 2
- Mondragon University 1

Musikene is the only centre fully dedicated to one area of cultural and creative industries (music). We can also say that Musikene does not channel research activity through the research groups, but through what it calls "research areas". The rest of the universities and higher education institutions did not report any research activity.

Under what methods are cultural and creative industries addressed in transfer?

Transfer capacities in this field are minimally represented - only by Musikene and the University of Deusto - compared to research and training capacities. Although this is not ideal, it is the most frequent in all branches of knowledge, as transfer is understood as the university's mission, but it is not as integrated as research or training in the operating dynamics of most centres (which is why it is often referred to as the "third mission"). This residual representation of transfer is also due to the cross-cutting nature of the departments dedicated to these tasks. What have been identified here are classrooms, institutes, chairs and "others" with an emphasis on the cultural and creative industries and, as we can see, they are not very well represented in the higher education system. Nevertheless, this does not prevent transfer actions from being addressed by other cross-disciplinary departments, but it is surprising that the centres devoted entirely to the cultural or creative sphere have not identified these departments or areas. This may be due to the formulation of the question and how it is understood, but it may also indicate that transfer work is taking place "informally" without a pre-established structure for it.

How are the sub-sectors within the cultural and creative industries represented in higher education?

The following graph shows the weighting of the various sub-sectors that make up the cultural and creative industries - as established by the Basque Government's Department of Culture and Language Policy - in Basque higher education. The most selected sub-sectors by capacities are: Cultural Heritage (18%), Visual Arts, Audiovisual and Multimedia and Music (10% each).

Although these sub-sectors are the most prevalent in higher education programmes, they

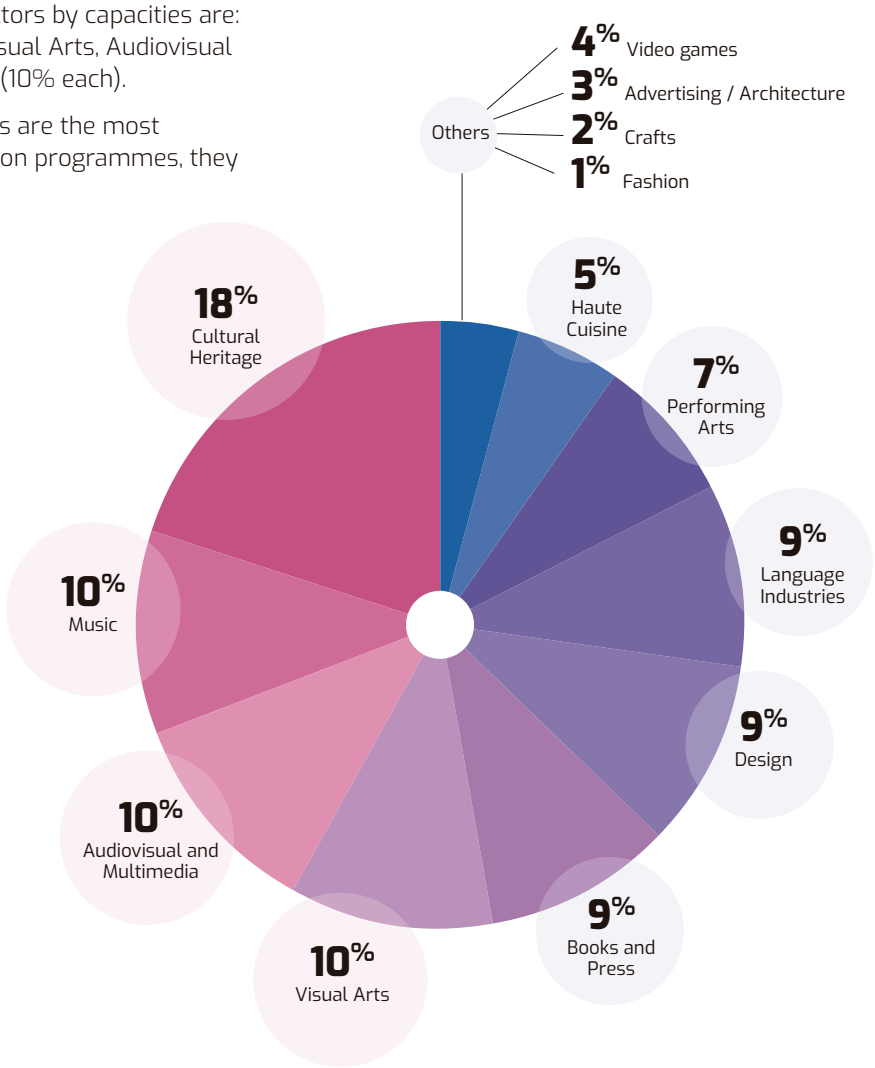


Figure 6. Representation of cultural and creative sub-sectors in Basque higher education

do not correspond directly to the most prioritised sectors, i.e. those that capacities have selected as the first choice in their thematic alignment. When we delve deeper into this question, music is at the forefront as the sub-sector with the highest number of dedicated degree and postgraduate courses, specifically represented by Musikene. It is followed by the language, haute cuisine and design industries, specifically represented by the Faculty of Computer Science and the Faculty of Arts of the University of the Basque Country, by the Basque Culinary Center and, in the last case, by ID arte, IED Kunsthal and the Engineering Department of the University of Deusto. Therefore, we can see how the skills aligned with music, language and design are concentrated at certain centres which specialise predominantly in these sub-sectors. It should be noted that thematic alignment refers only to disciplines or sub-sectors and does not imply that training or research is targeted at the same issues in each of the capacities. They are simply in the same discipline or sub-sector of work.

Sub-sectors such as visual arts, audio-visual and multimedia and architecture are covered by a wider variety of programmes, while still being concentrated at certain centres. Heritage, books and press, video games, performing arts and advertising are prioritised by various degree courses and postgraduate courses, albeit to a lesser extent, and are part of others in a more tangential way.

Finally, crafts are only minimally represented. As far as fashion is concerned, it also has a symbolic representation, but, in this case, it is the priority of one of the capacities promoted by the Faculty of Fine Arts of the University of the Basque Country.

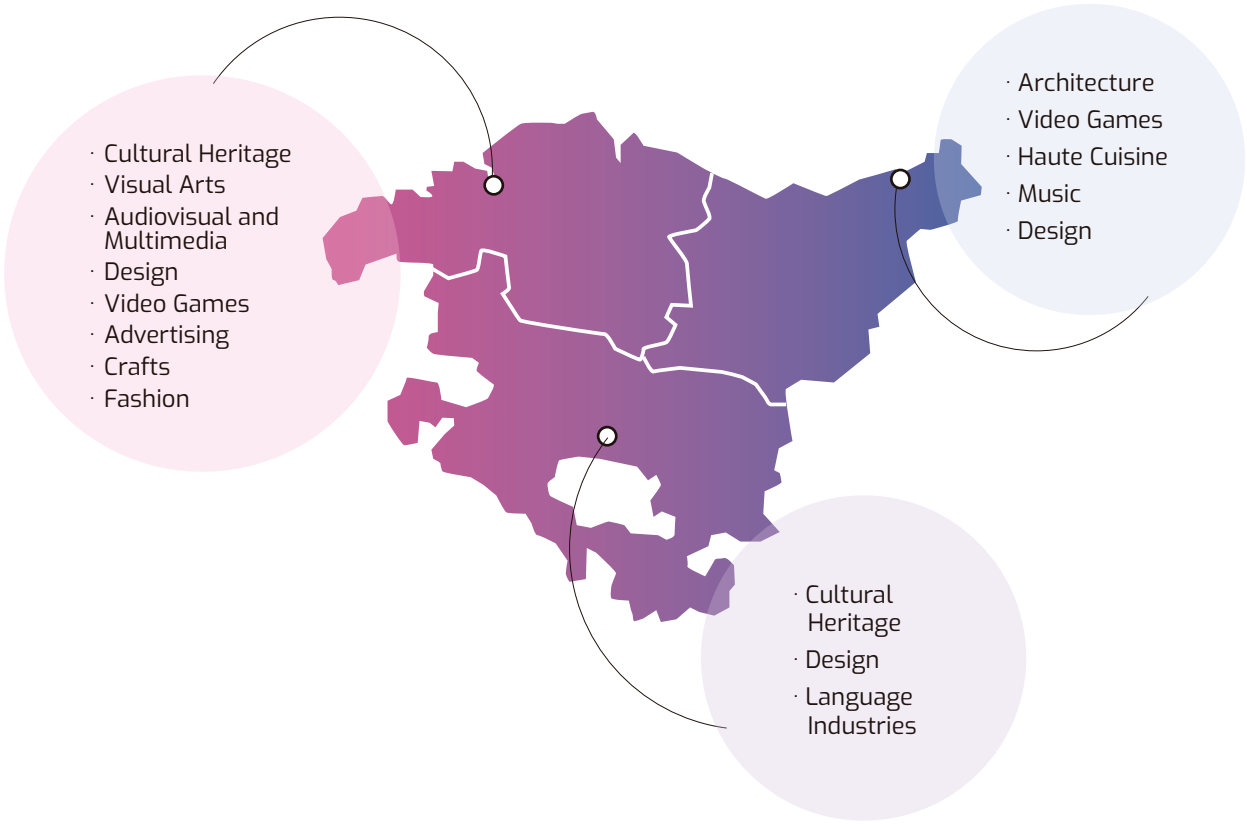


Figure 7. Representation of cultural and creative sub-sectors prioritised by centres by province

	% Programmes in the sector	Centres with highest prevalence	% Programmes that prioritise it	Centres that prioritise
Cultural Heritage	 **18%**	· Musikene · UPV/EHU Arts	 **19%**	· Musikene · UPV/EHU Arts · UPV/EHU Social and Communication Sciences · UPV/EHU Fine Arts · UPV/EHU Pharmacy · U. Deusto Social and Human Sciences
Visual Arts	 **10%**	· UPV/EHU Fine Arts · DigiPen	 **41%**	· UPV/EHU Fine Arts · DigiPen · U.Deusto Engineering
Audiovisual and Multimedia	 **10%**	· UPV/EHU Social and Communication Sciences	 **35%**	· UPV/EHU Social and Communication Sciences · UPV/EHU Fine Arts · UPV/EHU Arts · U. Deusto Social and Human Sciences
Music	 **10%**	· Musikene	 **90.5%**	· Musikene · MU Business Studies
Books and Press	 **9%**	· UPV/EHU Social and Communication Sciences · UPV/EHU Arts	 **16%**	· UPV/EHU Social and Communication Sciences · UPV/EHU Arts
Design	 **9%**	· Kunsthal · U. Deusto Engineering · ID arte · Tecnun	 **60%**	· ID arte, Kunsthal · U. Deusto Engineering · UNAV Tecnun · UPV/EHU Engineering · MU Politeknikoa · UPV/EHU Computer Sciences · U. Deusto Social and Human Sciences
Language Industries	 **9%**	· UPV/EHU Computer Sciences · UPV/EHU Arts	 **62%**	· UPV/EHU Computer Sciences · UPV/EHU Arts · MU Humanities
Performing Arts	 **7%**	· Musikene · UPV/EHU Fine Arts	 **7%**	· UPV/EHU Fine Arts
Haute Cuisine	 **5%**	· Basque Culinary Center	 **100%**	· Basque Culinary Center
Video games	 **4%**	· DigiPen · U. Deusto Engineering · UPV/EHU Computer Sciences	 **22%**	· DigiPen · U. Deusto Engineering
Architecture	**3%**	· UPV/EHU Engineering	 **37%**	· UPV/EHU Engineering · ID arte · U. Deusto Social and Human Sciences
Advertising	**3%**	· U. Deusto Social and Human Sciences	 **17%**	· UPV/EHU Social and Communication Sciences
Crafts	**3%**	· U. Deusto Engineering	**2%**	
Fashion	**1%**	· UPV/EHU Fine Arts	 **100%**	· UPV/EHU Fine Arts

Table 2. Representation and prioritisation of cultural and creative sub-sectors in Basque higher education

At which stages of the value chain does higher education have an impact?

To answer this question, capacity managers were asked to position each of their programmes at the stage of the value chain at which they conduct their training, research or transfer. To this end, we have used the value chain for cultural and creative industries as defined by the Basque Observatory of Culture (2018)[12] made up of the following areas:

- Training
- Creation
- Output/Editing
- Distribution/Trade/Dissemination
- Preservation
- Management and Regulation

Again, this question was raised on the understanding that all university capacities develop competences at various stages of the value chain. For this reason, the question was answered by establishing an order based on their priority objectives. There is a strong focus on education, i.e. there is a great deal of energy devoted to training and research in the educational area of the cultural and creative industries and, in this sense, a great deal of education is done in order to educate.

The other stages of the value chain are distributed more evenly in terms of priorities, with the main focus being on creation and, to a lesser extent, output and publishing (under the umbrella of books and press output).

As we can see, regardless of the level of focus or distribution of priorities, the stages of the value chain on which Basque higher education has the greatest impact are: Education, Creation and Output.

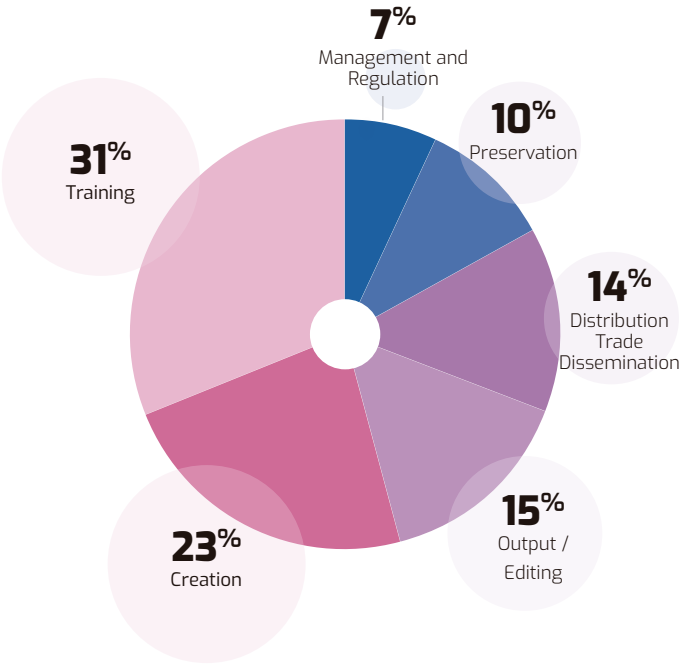


Figure 8. Distribution of programmes by impact on the CCI value chain.

[12] Basque Observatory of Culture (2018) Conceptual delimitation and definition of the CCI sectors in the Basque Country. Basque Government

The table below shows:

- Percentage of programmes (degree courses, postgraduate courses, PhD programmes, research groups, institutes) showing an impact on this stage of the value chain.
- Centres with the highest impact at that stage of the value chain, irrespective of the degree of prioritisation.
- Centres that have specifically prioritised that stage of the value chain among those with an impact.

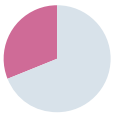
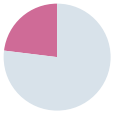
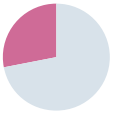
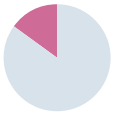
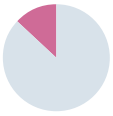
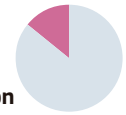
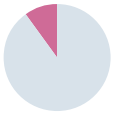
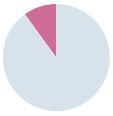
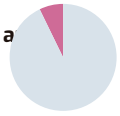
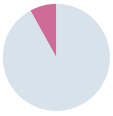
	% Programmes in the value chain	Centres with highest prevalence	% Programmes that prioritise it	Centres that prioritise
Training	 **31%**	· Musikene · Kunsthal · UPV/EHU Fine Arts · UPV/EHU Computer Sciences · MU Basque Culinary Center · UPV/EHU Arts · ID arte	 **90%**	· Musikene · Kunsthal · UPV/EHU Fine Arts · UPV/EHU Computer Sciences · MU Basque Culinary Center · UPV/EHU Arts · ID arte · DigiPen · UNAV Tecnun · UPV/EHU Social and Communication Sciences · UPV/EHU Pharmacy · U. Deusto Engineering · U. Deusto Social and Human Sciences
Creation	 **23%**	· UPV/EHU Fine Arts · U. Deusto Engineering · MU Basque Culinary Center	 **28%**	· UPV/EHU Fine Arts · U. Deusto Engineering · MU Basque Culinary Center
Output / Editing	 **15%**	· UPV/EHU Social and Communication Sciences · U. Deusto Engineering	 **13%**	· UPV/EHU Social and Communication Sciences · U. Deusto Engineering · UPV/EHU Fine Arts · Basque Culinary Center
Distribution Trade Dissemination	 **14%**	· U. Deusto Social and Human Sciences · MU Basque Culinary Center · Musikene	**0.3%**	· Musikene
Preservation	 **10%**	· Musikene · UPV/EHU Arts	 **9%**	· UPV/EHU Social and Communication Sciences · UPV/EHU Fine Arts
Management a Regulation	 **7%**	· UPV/EHU Arts · MU Politeknikoa	 **8%**	· MU Politeknikoa

Table 3. Representation and prioritisation of the stages of the value chain in Basque higher education

How do the training, research and transfer capacities identified relate to the transforming powers of the 2030 Agenda?

This section presents the degree of alignment of the different degree courses, postgraduate courses, research groups, etc. identified in Basque higher education with the transforming powers defined by the 2030 Agenda and the transitions highlighted by the Basque Science, Technology and Innovation Plan 2030. These are:

- **Social + Demographics**
- **Energy + Environment**
- **Digital + Technology**

As we can see, 40% of these capacities are identified with the "Social + Demographics" power, closely followed by "Digital + Technology" (35%). "Energy + Environment" is lagging far behind (16%).

However, it cannot be overlooked that 9% of the capacities do not position themselves in this respect, from which we can deduce that they may be unaware of this categorisation or do not identify with it.

It is also interesting that the "Energy + Environment" power is so under-represented given its prioritisation in European frameworks such as the Green Deal.

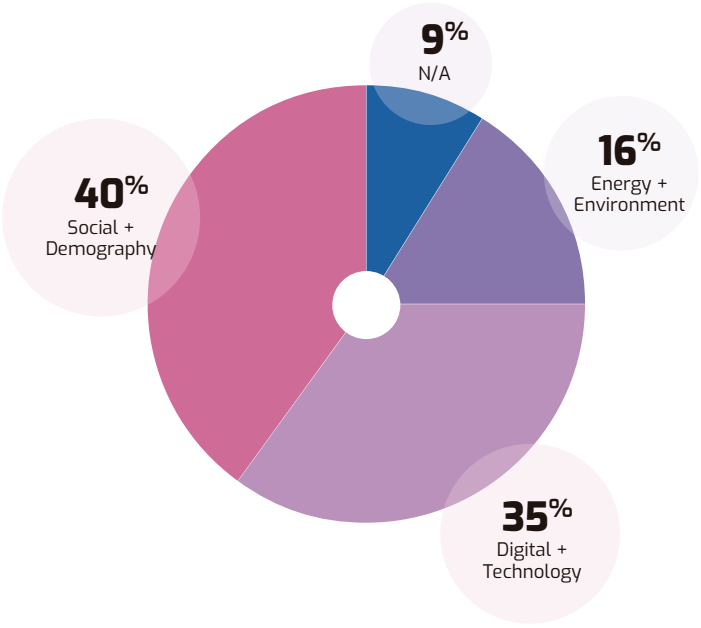


Figure 9. Distribution of programmes by their impact on the global transitions highlighted by the PCTI 2030

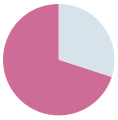
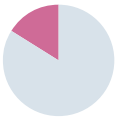
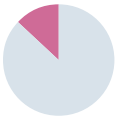
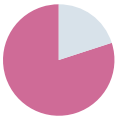
	% Programmes set in the transition	Centres with highest prevalence	% Centres that prioritise	Centres that prioritise
Social and Demographics	 **40%**	· Musikene · U. Deusto Engineering · UPV/EHU Arts · Basque Culinary Center · Kunsthal · ID arte	 **70%**	· Musikene · U. Deusto Engineering · UPV/EHU Arts · Basque Culinary Center · Kunsthal · ID arte · UPV/EHU Social and Communication Sciences · UPV/EHU Pharmacy · U. Deusto Social and Human Sciences · MU Humanities
Digital + Technology	 **35%**	· DigiPen · Tecnun · UPV/EHU Computer Sciences · U. Deusto Engineering · Basque Culinary Center · ID arte	 **65%**	· DigiPen · Tecnun · UPV/EHU Computer Sciences · U. Deusto Engineering · ID arte · UPV/EHU Fine Arts · UPV/EHU Social and Communication Sciences · MU Politeknikoa · MU Business Studies · UPV/EHU Arts
Energy + Environment	 **16%**	· UPV/EHU Pharmacy · MU Politeknikoa	 **13%**	· UPV/EHU Pharmacy · MU Politeknikoa · UPV/EHU Fine Arts · UPV/EHU Engineering
N/A	 **9%**	· UPV/EHU Fine Arts	 **80%**	· UPV/EHU Fine Arts

Table 4. Representation and prioritisation of transitions in Basque higher education.

Image courtesy of IED Kunsthal.

ECONOMIC DATA (2019) ON HIGHER EDUCATION CAPACITIES RELATED TO THE CULTURAL AND CREATIVE INDUSTRIES

How are university capacities related to cultural and creative industries funded?

As can be seen from the responses, most of the funding for CCI-related training and research is public (82%). This funding channel includes the following:

- Basque Government: direct contributions, Hazitek, Bikaintek, Berriker, Elkartek.
- Open European calls: Horizon 2020.
- Provincial councils of Bizkaia (DEMA), Gipuzkoa and Alava.
- Navarre Provincial Council.
- Government of Navarre.
- Government of Spain: MINECO.
- Bilbao Ekintza.
- University of the Basque Country/Euskal Herriko Unibertsitatea.

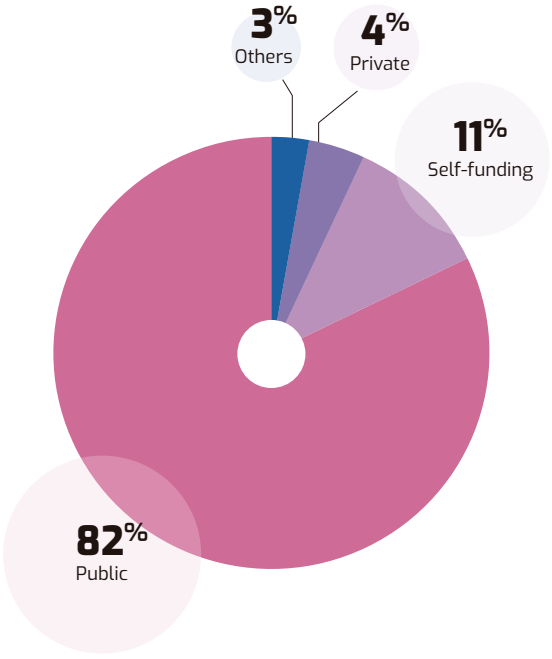


Figure 10. Distribution of funding sources

Meanwhile, private funding accounts for 4% and includes a heterogeneous variety of companies and other entities. There are basically three types of method that this funding caters for.

1. Firstly, the sponsorship of foundations that are partners of banking institutions and their social work (BBK, La Caixa, Banco Santander).

2. Secondly, contracting by small and medium-sized enterprises, technology centres, cultural centres, the media or companies with a high level of R&D and innovation.

3. Finally, contracting of research and transfer capacities by public administrations to provide services. This is a funding channel with few common elements across capacities or programmes, so establishing an average number of contracts over the last five years (43) is less meaningful than highlighting the fact that the range of variability has changed from no contracts to 200 contracts in the period 2015-2019. Again, looking specifically at the 2019 figures, we would have an average number of 14 contracts, a rather vague figure if we take into account that this ranges from 0 to 60 over the year. The sub-sectors with the highest number of contracts are music, haute cuisine and language industries.

In terms of self-funding, there are collaboration agreements, business classes (Innova, Eurohelp, Sherpa and BCAM) and transfer contracts. Finally, there are references to financial awards and other remunerated calls that have a direct impact on students.

Although we will not go into the causes here, it is still surprising that, in a field with a high level of creation such as culture and creativity, there is practically no funding from mechanisms for recognising intellectual property.

Mondragon University, Faculty of Humanities and Education Sciences

INTERNATIONALISATION AND MULTILINGUALISM

How does higher education in this field link up internationally?

Three of the leading Basque higher education institutions related to culture and creativity have sites in different countries. These are: IED Kunsthal, through the European Institute of Design; DigiPen Institute of Technology Europe Bilbao, with sites in Washington and Singapore and the Basque Culinary Center.

A small majority of the capacities interviewed are involved in international networks. Interestingly, the percentage is lower if we only focus on research and transfer capacities. The overall percentage is modest, especially if we take into account the high relative importance of centres/capacities of an eminently international nature.

The countries with which there is the most frequent cooperation are France, the United Kingdom and Italy, followed by Hungary, Germany, the Netherlands and Belgium.

PARTICIPATION IN INTERNATIONAL NETWORKS

	ALL CAPACITIES	RESEARCH AND TRANSFER CAPACITIES
Yes	51%	44%
No	35%	32%
No response	14%	24%

Table 5. Comparison of participation in international networks.

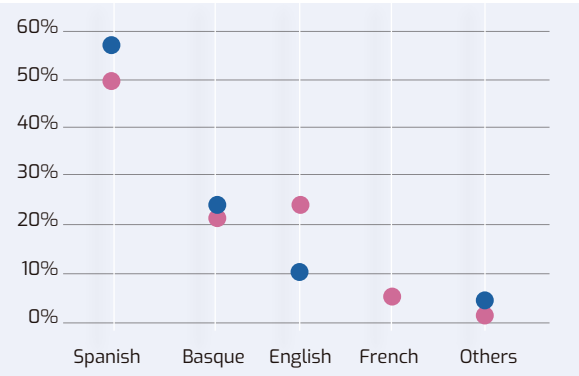
UPV/EHU, Faculty of Fine Arts

What are the most commonly used languages in the workplace?

As can be seen in the figure below, Spanish is the language most used both in the working environment (57%) and in scientific output (49%). It is followed by Basque which, like Spanish, is used more in the work environment (24%) than in scientific output (21%). English, French and other languages follow far behind, but it is clear that English is gaining importance in the use of scientific output to the detriment of Spanish and Basque.

In the case of foreign languages, it is necessary to make it clear that language use does not accurately reflect the depth of collaborative relationships between regions and countries. English tends to be the working language, even for a large part of collaborations with New Aquitaine.

USE OF LANGUAGES



Use of languages in the working environment
Use of languages in scientific and academic output

Comparison of the use of languages.

University of Deusto, Faculty of Engineering

Facilities of AS Fabrik, Mondragon University

Use of languages in the working environment

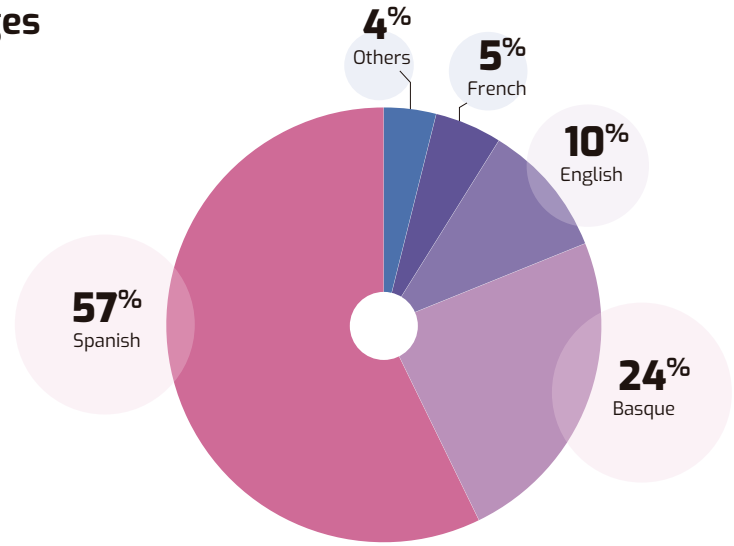
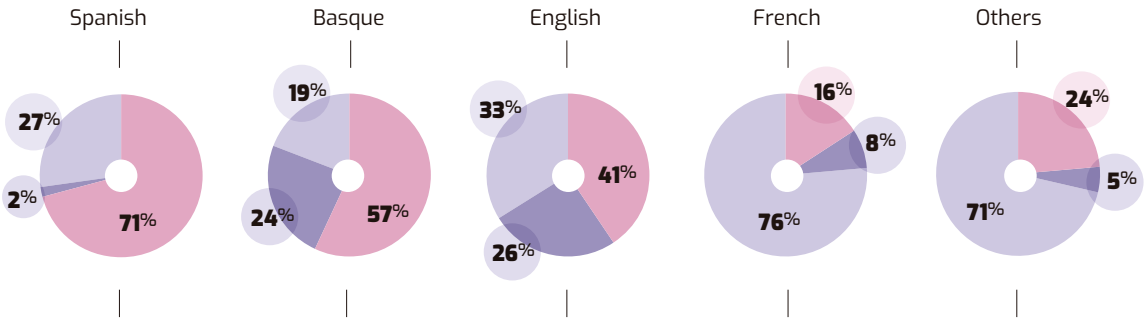


Figure 12 Use of languages in the working environment.



	Spanish	Basque	English	French	Others
Very frequently:	71%	57%	41%	16%	24%
Regularly:	2%	24%	26%	8%	5%
Almost never:	27%	19%	33%	76%	71%

Table 6. Use of languages in the working environment.

Looking more deeply into the use of the languages in the work environment, we can see that those who use Spanish (57%) do so predominantly in an intensive way (71%), while there is also a group (27%) who, despite using Spanish, do so on very few occasions. In the case of people who work in Basque (24%), they do so in a more diverse way: very often (57%), regularly (24%) and hardly ever (19%).

English (10%) is also used with very different frequencies, with the percentages between very frequent use (41%) and rare use (33%) being closer. This unusually high level of use is particularly true for French (76%) and other languages (71%), including Italian (3 capacities), German (7 capacities), Portuguese (1 capacity) and Serbian (1 capacity).

Use of languages in scientific and academic output

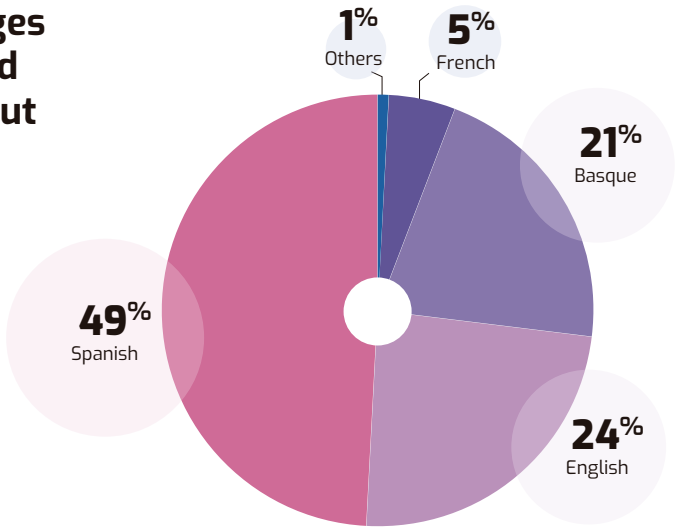
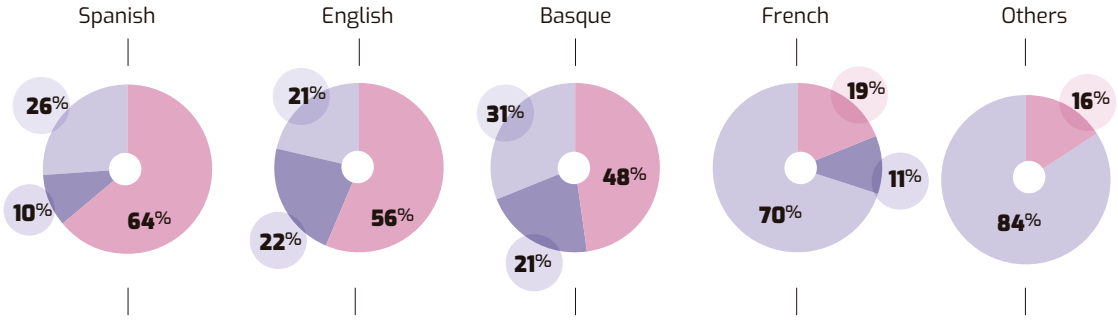


Figure 13. Use of languages in scientific and academic output.



	Spanish	English	Basque	French	Others
Very frequently:	64%	57%	48%	19%	16%
Regularly:	10%	22%	21%	11%	0%
Almost never:	26%	21%	31%	70%	84%

Table 7. Use of languages in scientific and academic output.

Focusing now on scientific and academic output, the use of Spanish (49%) is very frequent (64%), and there is also a group (26%) which, although it carries out scientific output in Spanish, does so very infrequently.

In the case of scientific and academic output, English (24%) follows Spanish in terms of intensity of use. This use is fairly evenly distributed between very frequent (56%), regular (22%) and rare or almost never (21%).

Scientific and academic output in Basque (21%) gives way to English and is also distributed in different ways: very frequently (48%), regularly (21%) and almost never (31%).

Just as in use in the working environment, in scientific and academic output, the exceptionally high use of French (70%) and other languages (84%) comes to the fore, including German (3 capacities) - the only language of limited use that is the same as those used in the working environment - Latin (1 capacity) and Swedish (1 capacity).

TEAM AND GENDER

Work teams and their composition

When we analyse the composition of the capacities or programmes related to cultural and creative industries in Basque higher education, we can say that

		TOTAL COMPOSITION	TRAINING	RESEARCH	TRANSFER
Women	48%	1837	1,605 (42%)	163 (4%)	69 (2%)
Men	51.5%	1963	1,626 (43%)	205 (5%)	132 (3.05%)
Other options or non-binary	0.05%	2	2 (0.05%)	-	-
TOTAL		**3802**	**3,233 (85%)**	**368 (10%)**	201 (5%)

Table 8. Composition of working groups.

The differences between the share of training, research and transfer are clear. In overall terms, the percentage of men in Basque higher education in relation to cultural and creative industries (51.5%) is slightly higher than the percentage of women (48%). This difference is reflected in each of the higher education competences analysed: Training, research and transfer, progressively increasing in that order.

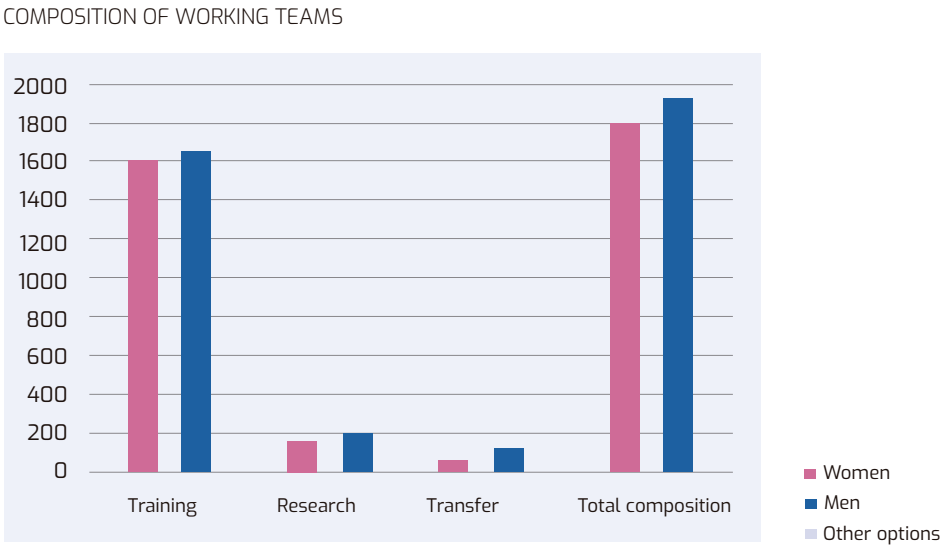


Figure 14. Representation of training, research and transfer by gender.

INNOVATION AND TRANSFER

Self-perception in terms of innovation

Training and research proposals

The various degree courses, postgraduate courses, research groups and institutes perceive themselves as innovators. 30% of these capacities point to their training and research proposals as the area in which they innovate the most. Capacities that are positioned in this way include those related to music, fashion, video games, design and language industries. Sub-sectors that are positioned as innovative are haute cuisine, visual arts and audiovisual media and transfer.

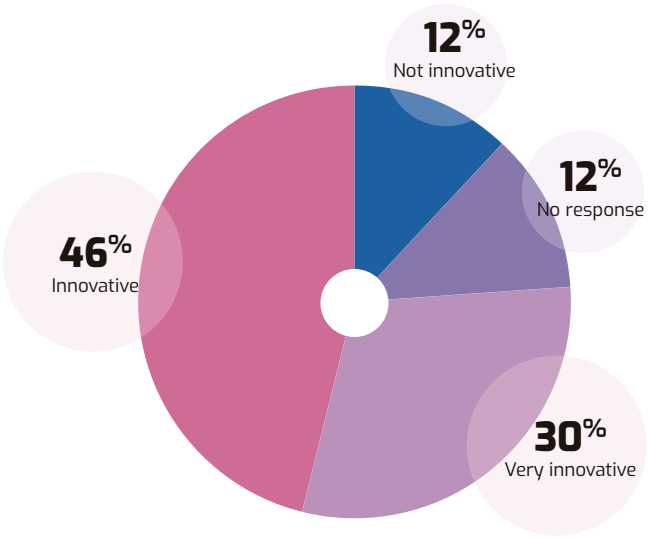


Figure 15. Self-perception of innovation in training proposals

Methodology

The second area in which most capacities or programmes are perceived as innovative is methodology, in this case with a large 52% of innovative and a modest 12% of very innovative capacities.

Capacities positioned as highly innovative include those related to the design and music sub-sectors, followed by haute cuisine, fashion, language industries and audiovisual and multimedia.

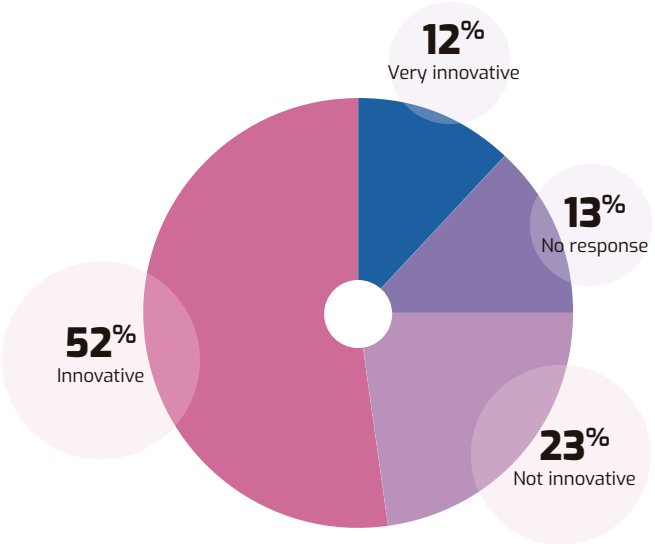


Figure 16. Self-perception of innovation in methodologies.

Lines of work

Finally, 55% consider themselves to be innovative or very innovative in terms of their lines of work. These capacities are in the main linked thematically to the music, cultural heritage and design sub-sectors, as highly innovative sub-sectors. Sub-sectors that are positioned as innovative include haute cuisine, advertising and language industries.

Music and design are the areas that most focus the innovative capacity of higher education, both in terms of their lines of work and their training and research proposals and methodological development. Language industries also excel in the latter two areas. Finally, innovation is also evident in the training and research proposals in the field of haute cuisine and in the higher education lines of work that interact with cultural heritage.

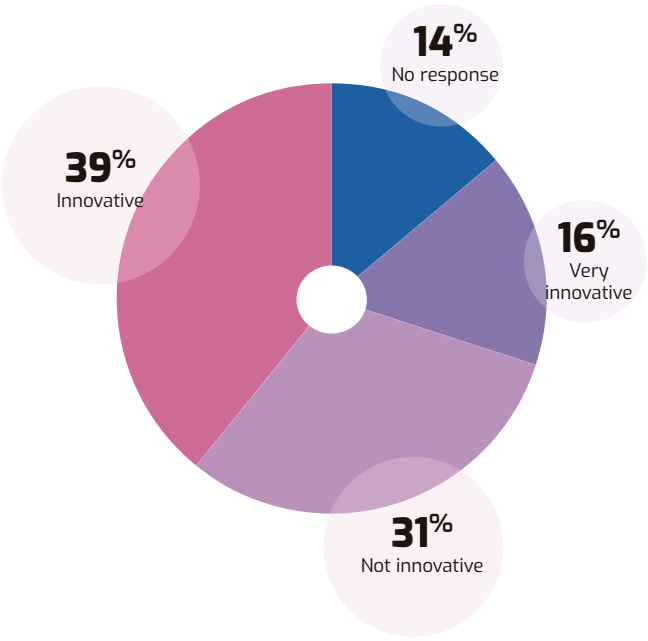


Figure 17. Self-perception of innovation in lines of work.

Prioritisation of Innovation

Priority for innovation

In response to the question "What priority would you say the programme or group gives to innovation in general terms?", the degree courses, postgraduate courses and research groups related to music, design and haute cuisine top the list, followed by audiovisual and multimedia, visual arts, cultural heritage and language industries.

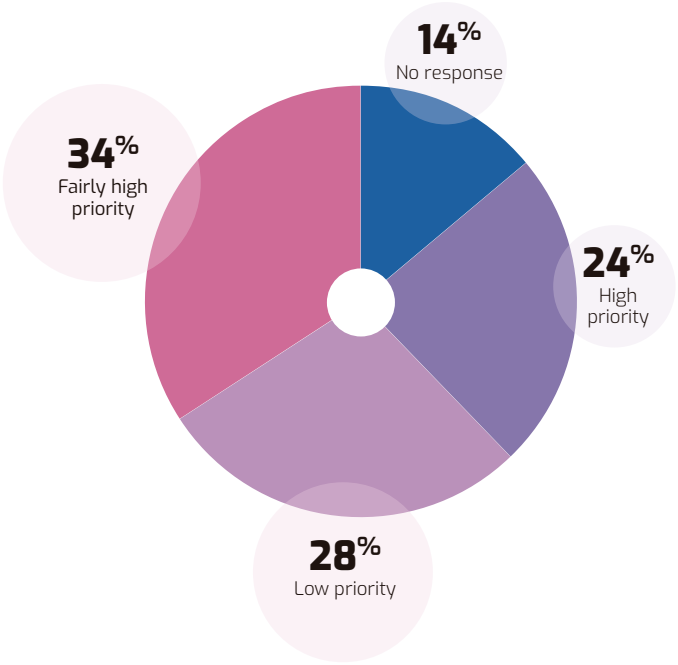


Figure 18. Prioritisation of innovation by capacities.

As indicated by the capacities themselves, the education and projects undertaken as drivers of innovation in higher education are related to the categories in Table 9:

PROMOTION OF TRAINING AND/OR PROJECTS	% CAPACITIES
Engineering, design and other creative activities	24%
Staff training and education	23%
Activities related to intellectual property	17%
Development of software and databases, acquisition or leasing of tangible assets	10%
Marketing and brand value	9%
Innovation management activities	7%
No response	6%
Does not promote training on or projects in any of the above activities.	4%

Table 9. Areas of innovation from Basque higher education.

Contribution of Basque higher education to innovation in CCIs

In terms of the type of innovation they promote, they are mostly recognised in the context of social innovation (43%) in that they generate public value through new or improved products, services or processes that improve access, understanding and engagement with cultural heritage, as well as social transformation through it.

The second most chosen option (29%) is the promotion of innovation in companies in the cultural and creative industries by supporting innovation activities (R&D, design, management, training, software design, etc.) so that companies in the sector can generate new or improved products, services or business processes and implement them and introduce them onto the market.

Lastly, (23%) promote CCIs as suppliers of innovation activities for other productive sectors, supporting the relationship of the design, marketing and video games sub-sectors with other sectors in order to drive innovation in them.

	% Capacities	Priority 1
(1) Generate public value through the CCIs: improve access, understanding of and commitment to cultural creation and management, as well as its social transformation (social innovation)	43%	80%
(2) Fostering innovation in CCI companies (business innovation)	29%	88%
(3) Promotion of the CCIs as suppliers of innovation activities for other productive sectors	23%	-
Not applicable	5%	-

Table 10. Contribution of capacities to innovation in CCIs by impact and prioritisation.

Going further into the question of how university capacities perceive their contribution to innovation in the cultural and creative industries, those capacities that perceive themselves as drivers of business innovation (2) and those that see themselves as drivers of CCIs as sectors that provide innovation to other sectors (3) emphasise their role in new collaborations across CCI sectors (33%), followed by their involvement in processes related to developing new products (29%).

It is striking that, according to the capacities themselves, their contribution is minimal in the creation of new business models and in driving new forms of promotion, loyalty building and sales. However, there is a wide variety of other types of contributions (31%) such as scientific and artistic creation and research, or governance.

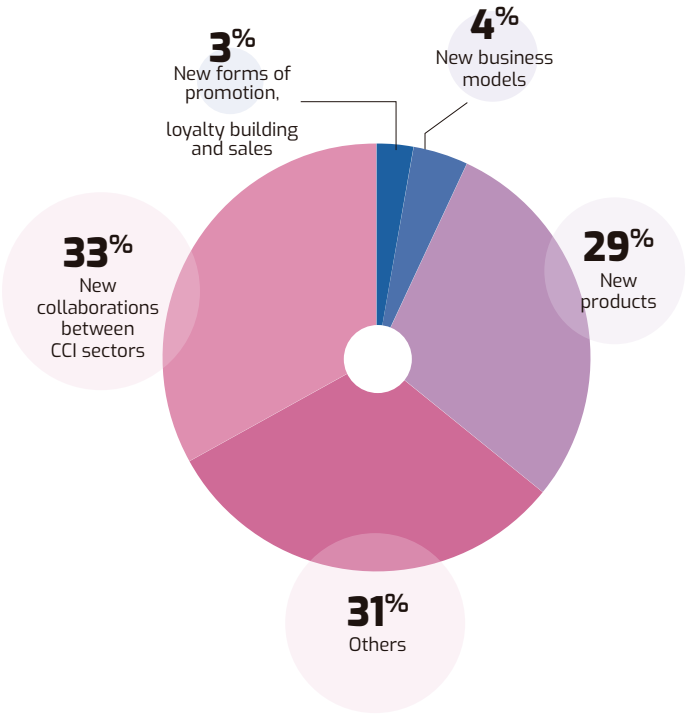


Figure 19. Type of contribution by capacities to innovation in CCIs.

Meanwhile, the capacities that are seen as generating public value in CCIs (1) link their contribution to their:

- **Intrinsic value (42%)** linked to the subjective experience itself and its value from the point of view of intellectual growth and the development of creativity (cognitive dimension), the creation of social bridges (community dimension) and its sense of identity (heritage dimension).
- **Institutional value (34%)** as it is linked to the creation of shared values, and finally,
- **Instrumental value (24%)** with derived economic, social, environmental and transfer effects with repercussions on other economic, social and environmental sectors.

Transfer of higher education to the business/ productive sphere of CCIs

In this case, we asked not only the chairs, institutes and classes, but also the training and research capacities (degree courses, postgraduate courses, PhD programmes, research groups) about their knowledge transfer to the business environment during 2019. 41% stated that they did not engage in transfer activity, 33% did and 26% did not answer the question. Again, a low level of transfer could be detected. Previously, we saw that there was a token amount of bodies targeting the transfer of higher education to cultural and creative industries (3%), at least directly or exclusively. Now, taking transfer as a possible cross-cutting task from the centres, we analysed the capacities (degree courses, postgraduate courses, PhD programmes, research groups), concluding once again that there is very little transfer and a high percentage of non-responses.

The CCI sub-sectors to which capacities that have demonstrated transfer work are most associated are haute cuisine and design. In any event, the range of transfer activities provided by the capacities interviewed includes:

- Specific collaborative activities (e.g., urban laboratories for transformative innovation, in collaboration with companies, institutions and/or social entities).
- Academic cooperation programmes such as voluntary external work experience placements in companies (trainee students).
- Master's degrees in collaboration with entities outside the university (e.g., EITB)
- Live performances in collaboration with organisations (trainee students)
- Social intervention (e.g., with Zabalduz Kooperatiba Elkartea) and development cooperation
- Degree and master's degree final projects carried out in companies (students)
- Research projects and business innovation projects (e.g., Hazitek)
- Research and training projects (e.g., with the Hekimen organisation, which brings together the media in Basque under the Basque Media Observatory, with the Basque Council of Social Organisations, the BERRIA Foundation, the ELKAR Foundation, Asociación Cooperativa Europea de Ikastolas del País Vasco, the TOPAGUNEA Federation of Basque Language Associations, the Elhuyar Foundation, EUSKARAZ Coop, Association and EMUN Coop., Tabakalera, EITB, etc.)
- Agreements reached through OTRIS (Research Results Transfer Office) (e.g., with the Basque Parliament).

To this transfer associated with the sector, it is necessary to add the transfer linked to the more social dimension, which includes, among others, participation in cultural events, spatial interventions, non-formal training activities and other types of public activities. To talk about "amount of participation" would involve taking each individual higher education programme on a case-by-case basis, as the diversity is high. Nevertheless, we can highlight some of the outstanding elements such as the existence of capacities that took part in more than 300 cultural events between 2015 and 2019 or the high involvement in the same three-year period of programmes that took part in more than 450 presentations, workshops and seminars.

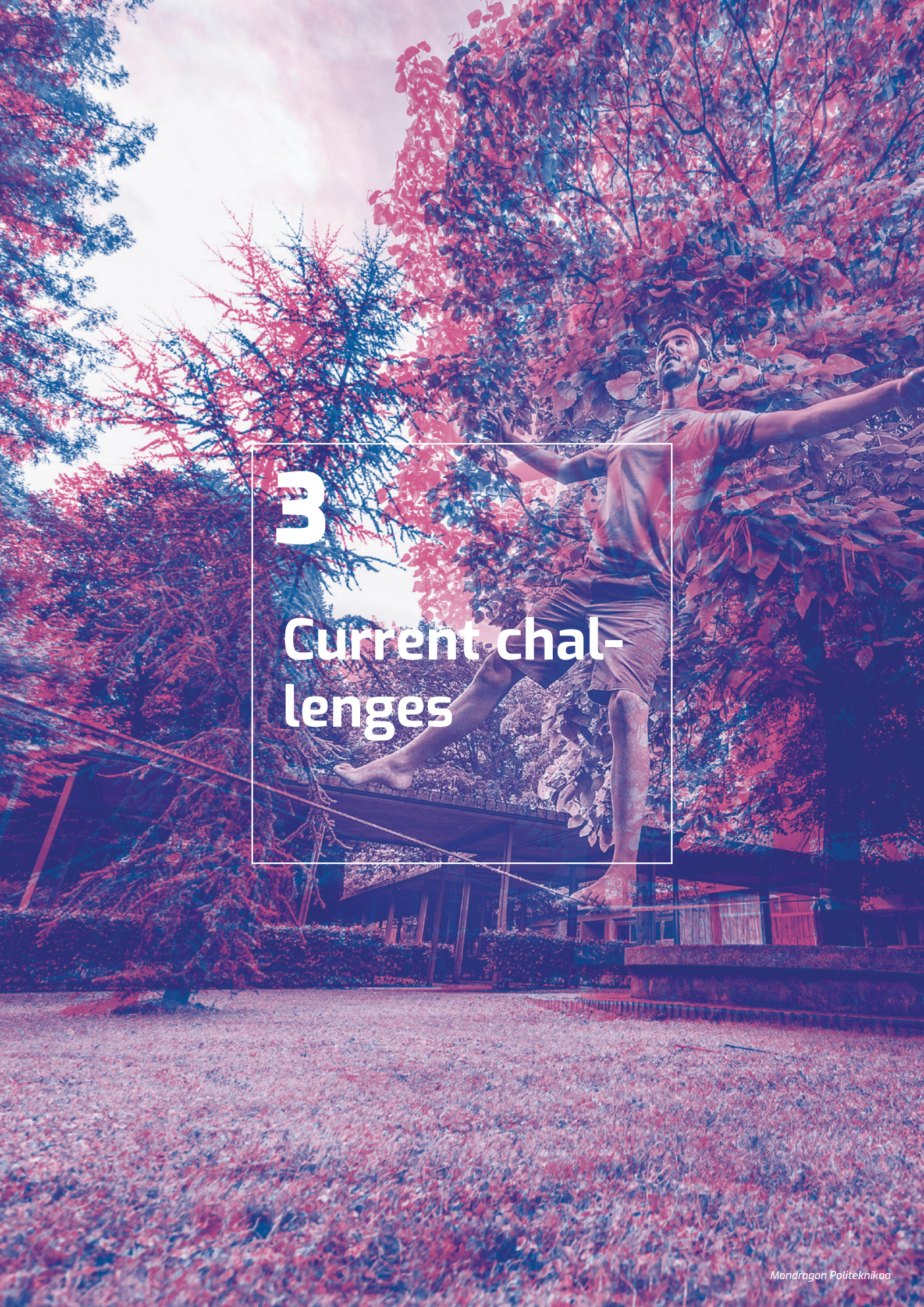
- CCI sub-sectors which benefit most from BHE participation in cultural events: haute cuisine, music and visual arts.
- CCI sub-sectors which benefit most from BHE participation non-formal education and training activities: haute cuisine, music, visual arts and language industries.
- CCI sub-sectors with greater BHE collaboration in multiple forms: music, haute cuisine and cultural heritage.

Intellectual property

Although a transfer model with a greater tendency towards social innovation predominates, some transfer methods related to registering intellectual and industrial property are used, particularly in the university capacities associated with haute cuisine, visual arts, audiovisual media and language industries, with the copyright method prominent among these. In any event, as argued above, the registration of property in the field of higher education linked to the cultural and creative industries remains low, not only in comparison with other sectors, but also in relation to the potential that the field itself has.

INTELLECTUAL/INDUSTRIAL PROPERTY	% CAPACITIES
Copyright/intellectual property (intellectual property)	36%
Patents and utility models (industrial property)	24%
Others (copyleft)	15%
Trade marks and trade names (industrial property)	12%
Copyright	7%
Registration of designs (industrial property)	5%
Industrial drawing/model (industrial property)	1%

Table 11. Distribution of capacities by intellectual property-related transfer methods.



3

Current challenges

Throughout this exploratory report, we have tried to give a detailed description of how the cultural and creative industries are represented in Basque higher education, a description based on information gathered from the staff responsible for degree courses, postgraduate courses, research groups and institutes in the different Basque schools and faculties.

The innovation of this analysis does not only lie in its originality, insofar as it has not been carried out previously in the Basque Country, but also in its importance for being able to propose actions to connect the BHE system with the cultural and creative sub-sectors in a coherent and strategic manner. Consequently, the first data to be taken into account in this last section of the exploratory report must be the level of transfer, which we will look at in the following paragraphs with other related implications or issues.

1 Organised dedication to transfer

This is, of course, a consequence of many factors. The first, which is easily overlooked, is that, of the 160 CCI-related programmes promoted by 20 different centres in the context of the BHE system, only 3% are exclusively devoted to transfer work in the cultural and creative sector. Underlying this is the need to promote departments or auxiliary groups dedicated to encouraging liaison with the sector's entities.

This same transfer percentage (3%) would still be lower, even if we were to consider cross-cutting transfer entities - i.e., not specific to the CCIs - and even if we were to take into account the research groups, which provide services to the business sphere without necessarily having this activity as one of their core objectives. 41% of the training and research capacities stated that they had not carried out any transfer activity during 2019. Consequently, promoting and encouraging transfer is of great importance, starting with the promotion of programmes for this purpose, but also by structuring actions and departments that go beyond just managing them in an informal way. Faced with this first challenge, which is already being tackled by the Basque Government's Department of Education, in coordination with other Departments such as the Department of Culture and Language Policy, it is clear that we have a great wealth of resources in terms of training and research in relation to CCIs in the Basque Country.

2 Differences between disciplines (sub-sectors)

Although training, research and/or transfer do not exclude any sub-sector, there are sub-sectors that are promoted more by the BHE system, such as music, language industries, haute cuisine and design, while sub-sectors such as crafts are clearly overlooked. In the second stage of this analysis, a contrast could be made between the distribution of sub-sectors in the BHE system (see page 25) and the distribution by sub-sector of business or associative activity. This would make it possible to clarify and define in greater detail the quantity and quality of our transfer in the field of CCIs and provide more information on the pertinence of channelling transfer actions by prioritising some sub-sectors over others, as well as distinguishing between the strongest sub-sectors in the three provinces.

3 Heterogeneous impact on the value chain

Much of the training and research is focused on the educational area of cultural industries (31%).

The other stages of the value chain are affected in a more distributed manner, with the main focus being on creation (23%) and, to a lesser extent, production and publishing (15%).

There is not such a strong focus on distribution, trade and dissemination (14%), preservation (10%) and management and regulation (7%) as shown by their lower percentages, which in principle is not a major problem, although it could be seen as such because these stages of the value chain are hardly prioritised in training and research programmes.

4 Low level of innovation (self-perception)

Only 24% of programmes say they give high priority to innovation. Training and research proposals are the area in which they most perceive themselves as innovators in the BHE system, followed by methodologies and, lastly, lines of work. Music and design stand out in the three areas, as do programmes or capacities related to fashion, video games and language industries in the case of methodological innovation, and cultural heritage in the case of lines of work.

This self-perception can affect how the sector's entities approach capacities, and the sector's perception of higher education.

5 Possible mismatch between the innovation being promoted and its uptake by CCIs

43% of the programmes promote limited innovation within the framework of social innovation as the generation of public value. In this respect, the search for economic profitability will not be a priority and, in many cases, will not even be a condition for promoting projects. In fact, only 24% of these programmes with an impact on social innovation claim to produce economic, social or environmental effects with an impact on this or other sectors. Compared to the initial 43%, 52% of the programmes claim to be dedicated to boosting innovation in the Sector's companies or promoting CCIs as suppliers of innovation activities for other productive sectors, supporting the relationship of the design, marketing and video games sub-sectors with other sectors in order to drive innovation in them. In conclusion, BHE has a set of programmes that seek to promote the intrinsic or institutional value of culture as opposed to another group with a more instrumental objective. Many other factors need to be analysed to determine how this same analysis turns out in terms of the sector itself. In any event, this points to a heterogeneity in training and research proposals that needs a response from the CCIs in both private and institutional terms.

6 Low visibility of their participation in public contexts

Our capacities in BHE, particularly in this context of culture and creativity, have a high level of public activity, including cultural events, workshops, seminars, lectures, etc. This activity is often confined to the university environment without being disseminated in the sector and without integrating it, thereby reducing its capacity for connection and impact. Moreover, these activities are exploited, in a good sense, by only a few of the cultural and creative sub-sectors on which these interactions are focused. Not only are some of the other sub-sectors marginalised, but also the capacity for dissemination and participation is diminished and many people are excluded.

Likewise, it seems necessary to highlight part of the scientific, cultural and artistic output favoured or promoted by higher education. For example, conditions could be created for research related to the cultural and creative industries to be disseminated from other fields such as culture or technology, as it is knowledge of high value for the sector.

7 The limited economic traction of intellectual property

Registration of intellectual or industrial property is again concentrated in some sectors. At this point, further analysis is required to identify which elements prevent their optimum development - legal, accessibility, lack of knowledge, misinformation, just to name a few - and how their potential can be intensified in others.

This report demonstrates the abundance of CCI-related riches in our higher education system both in quantitative and qualitative terms. The issues presented in this report highlight the importance of the KSIgune initiative and its vocation to make these capacities visible and then connect them strategically with the institutional sphere and the business and associative fabric of this heterogeneous sector. KSIgune's mission is to mine the wealth of the Basque cultural and creative ecosystem, fostering cooperation between nodes and with other sectors, and to grow its social impact.

4

Appendices

IED Kunsthal Bilbao

Appendix 1.
Public presence (communication)

Below we highlight other important contributions made by research groups to the cultural and creative industries in terms of:

PUBLICATIONS AND COMMUNICATIONS

- **Amezaga-Albizu, J.; Martínez-Martínez, J. (2019).** The question of linguistic minorities and the debates on cultural sovereignty. *Catalan Journal of Communication & Cultural Studies, 11(1), 99–114.*
- **Armentia Vizuete, José Ignacio; Marín Murillo, Flora; Rodríguez González, María del Mar; Marauri Castillo, Iñigo (2019)**. De qué habla la prensa digital cuando habla de nutrición. Un análisis de elpais.com y lavanguardia.com durante 2017. *Doxa Comunicación, número 29. Pp. 19-41.*
- **Azcaray, Joseba K.; Martínez Torán, Manuel; Leslabay, Marcelo; Chele Esteve Sendra (2018)** Educational Trend in Engineering: Perspectives in the use of Digital Manufacturing and 3D Printing. *Universitàt Politècnica de Valencia, Universidad Deusto. International journal of innovative trends in engineering.*
- **Elordui Urkiza, A. (2018)**. Vernacularisation of media: stylistic change in Basque youth media. *Multilingua, 37(6), 561–586.*
- **Fernandez de Arroyabe, A.; Lazkano, I.; Eguskiza, L., (2018)** "Consumo y creación audiovisual en euskera de los adolescentes guipuzcoanos: Sobrevivir en un contexto digital dominado por lenguas hegemónicas", *EUROPEAN PUBLIC & SOCIAL INNOVATION REVIEW, vol. III, nº1, pp. 82-94. ISSN: 2529 – 9824.*
- **Fernández de Arroyabe Olaortua, Ainhoa; Eguskiza Sesumaga, Leyre; Ainara Miguel Sáez de Urabain, (2019).** "¿Hay futuro para el euskera? Implicación de las lenguas no hegemónicas en el consumo audiovisual adolescente", *Comunicación y sociedad = Communication & Society, Vol. 32, Nº. 1, pp. 333-348.*
- **Fernández de Arroyabe Olaortua, Ainhoa; Eguskiza Sesumaga, Leyre; Lazkano Arrillaga, Iñaki, (2020).** " El futuro de las lenguas minoritarias en Internet en manos de los jóvenes prosumidores. El caso vasco", *Cuadernos.Info, Nº. 46, pp. 367-396.*
- **Goialde, P. (2020).** Orígenes de la música de jazz en San Sebastián. *Leioa: UPV/EHU, Musikene y Eresbil.*
- **Ipiña, N., & Sagasta, P. (2017).** Teacher students' attitudes towards English in a multilingual context. A longitudinal study. International Review of Applied Linguistics in Language Teaching *(IRAL), 55(1), 61-92.*
- **Izquierdo, Marlén (2014).** "On describing similarity and measuring equivalence in English-Spanish translation". *Meta 59, 1, 140-159*
- **Larrinaga, I (2016).** Cuarteto en Sol de Francisco Escudero ¿un programa secreto?, *The String Quartet in Spain. Bern: Peter Lang, pp. 627-657.*
- **Larrinaga, I. & Díaz I. (2015)** Cuartetos de cuerda de compositores vascos: la recuperación de un patrimonio, Buscando Identidades. *Sevilla, Doble J., pp. 35-63.*
- **Larrinaga, I. (2013).** Francisco Escudero: catálogo razonado de obras. *Errenteria: Eresbil.*
- **Lasa, Ganix; Justel, Dani; Retegi, Aiur (2015)** Eyeface: A new multi method tool to evaluate the perception of conceptual user experiences. *Computers in Human Behaviour 52, 359-363.*
- **Lasa Erle, Ganix; Justel Lozano, Daniel; Retegi Uria, Aiur (2016)** Nuevo modelo de evaluación de ideas conceptuales para productos y servicios basados en la experiencia de usuario. *DYNA 91, 25-28.*
- **Marín-Murillo, Flora; Armentia-Vizuete, José Ignacio; Marauri-Castillo, Iñigo; Rodríguez-González, María del Mar (2020)**. Food accessibility on digital press: framing and representation of hunger in Spain. *Revista Latina de Comunicación Social. Vol. 75. pp. 169-187.*

- **Martinez Rodriguez, Rodrigo; Gruber Acha, Julia (2018).** La gestión del diseño en las estructuras empresariales. Primeros pasos de un proyecto de investigación. *International journal of innovative trends in engineering (IJITE), pp.353-355*
- **Martínez Rodríguez, Rodrigo; Retegi Uria, Aiur (2018)** El acercamiento del movimiento Maker a la industria. Una mirada desde el proyecto OD&M (Open Design and Manufacturing). *DYNA 94, 2, 130-130.*
- **Merino, Raquel. (2016)** "The censorship of theatre translations under Franco: the 1960s". *Perspectives Studies in Translation Theory and Practice Volume 24 - Issue 1: Ideology, Censorship and Translation Across Genres: Past and Present Perspectives: Studies in Translatology, pp. 36-49*
- **Monge-Benito, Sergio; Elorriaga-Illera, Angerine; Olabarri-Fernandez, Elena (2020).** YouTube celebrity endorsement: audience evaluation of source attributes and response to sponsored content. A case study of influencer Verdeliss. *Comunicación y Sociedad. Vol 33 - n 3, pp. 149 – 166.*
- **Okiñena, J. et al. (2019).** The History of Basque Music. *Reno: Center for Basque Studies.*
- **Rojo-Labaien, E. (2018).** The Baku 2015 European Games as a national milestone of post-Soviet Azerbaijan. *Nationalities Papers, 46(6), pp. 1101–1117.*
- **Rojo-Labaien, E. (2017).** English national identity and football fan culture. Who are ya? (Tom Gibbons). *European Journal for Sport and Society, 14(1), pp. 88–90.*
- **Sagasta, P. & Pedrosa, B. (2018).** Learning to teach through video playback: student teachers confronting their own practice. *Reflective Practice: International and Multidisciplinary Perspectives, pp. 1-14.*
- **Salces-Alcalde, G.; Amezaga Albizu, J. (2016)**. Mediacentric spaces and physical spaces in minority language use: A case study on the Basque language press. *Catalan Journal of Communication and Cultural Studies.*
- **Sanz, Zuriñe.** "Interference and the translation of phraseological units in a parallel and multilingual corpus". *Meta 63 (1), pp. 72-93*
- **Zubillaga, Naroa (2016)** "(In)direct offense. A comparison of direct and indirect translations of German offensive language into Basque". *Perspectives. Studies in Translatology: Volume 24, 2016 - Issue 3: Translation as intercultural mediation, pp. 24-16*
- **Zubillaga, Naroa (2015).** "La traducción del discurso oral de la LIJ alemana: análisis de la traducción de las partículas modales ja y eben/halt al euskera" *META 60(3) pp. 621–637*

ORGANISATION OF INTERNATIONAL CONGRESSES AND CONFERENCES

- 8th Annual International Conference on Small Cinemas, Diversity in Glocal Cinemas: Language, Culture, Identity. *Bilbao-San Sebastian, 2017.*
- 18th International Conference on Minority Languages. *Bilbao, 2021.*
- International Conference on Online Journalism (Ciberpebi). *Bizkaia Aretoa, November 2020.*
- 25th International Congress of the Spanish Society of Journalism. *Bizkaia Aretoa, September 2019.*
- 1st Prekariart International Seminar, *2018.*
- 2nd National and 1st International Conference of Conservatories of Music, *2015.*
- Conference on Self-Translation: Local and Global, *2015.*
- International Congress on Cultural Transfers in Audiovisual Media. Translation and Television, *2015.*
- International Congress on Cultural Transfers: Translation and identity representation in multilingual texts, *2019.*
- Exhibitions (Artium, MNCARS, MACBA, etc.)
- Exhibition: FALL RISE FALL, 2020.

- Akme Artea conferences on culture and media (biennials)
- Writing About Art Seminars workshops - UPV/EHU (annually)
- "From Classrooms to Public Spaces" seminars, 2020.
- "Is art a job?" international seminar, 2019.
- "The History of Basque Music" Symposium, 2016.
- International Symposium on Cultural Transfers in Audiovisual Media: Music and Translation, 2014.
- Symposium on Multilingual Corpus, Contrastive Analysis and Translation, 2015.

Appendix 2.
Equipment and Facilities

List of equipment and facilities (beyond the classrooms) of some of the higher education centres in the Basque Country that are partly or totally dedicated to actions related to cultural or creative fields.

UPV/EHU Fine Arts

- Audiovisual studio
- Spaces for ceramics
- Photography studio
- Artistic creation laboratories
- Multi-purpose classrooms
- Interactive workshop· Imaging and materials laboratories
- Workshops on stone, wood, silk-screen printing, engraving, etc.
- Viewing room
- Library
- Moving image studios, photography studios, animation and sound rooms

UPV/EHU Social and Communication Sciences

- Audiolab
- Medialab
- Studio 0, MM3 and MM2
- Formakuntza gela (training room) at the EITB premises in Bilbao
- Iurreta room at the EITB premises in Bilbao

UPV/EHU Computer Sciences

- Laboratory with computer graphics, virtual reality and augmented reality equipment.
- Computer laboratory
- Virtual reality laboratory
- Robotics laboratory
- Teaching laboratories

UPV/EHU Pharmacy

- Sensory Analysis Laboratory
- Laboratories of the Faculty Departments
- Lascaray Ikergunea Research Centre

UPV/EHU Engineering

- Aholab Signal Processing Laboratory: Laboratory equipped with individual workstations, plus four servers equipped with 7 GPUs, and a 20 TB storage network.
- Acoustically conditioned room for making recordings in a quiet environment

UPV/EHU Arts

- Micaela Portilla Research Centre
- Álava Campus University Library
- Seminars and various classrooms

UD Engineering

- Modelling and design projects laboratory
- Deusto Fablab
- ImmersiveLab - Immersive Technologies Laboratory
- DeustoTech

UD Social and Human Sciences

- Deusto Cities Lab Katedra
- Phonetics Laboratory
- Meeting rooms

MU Politeknikoa

- Image capture and processing laboratory
- Laboratory with training solutions for application technologies in Industry 4.0
- Laboratory equipped with network electronics and eLearning materials from a leading supplier in the sector
- Co-creation laboratory
- Prototyping workshop
- General faculty library

MU Humanities

- KoLaborategia
- Cameras, editing rooms, specific software, etc.
- Library
- Studio

MU Business Studies

- Bilbao Berrikuntza Faktoria (BBF) is a pioneering project for learning, innovation and entrepreneurship, located in Bilbao, and promoted and managed by Mondragon University and Grupo Init, in collaboration with Bilbao City Council.

UNAV Tecnun

- Prototyping laboratory
- CAD laboratory
- Library

ID arte

- Analogue photography laboratory
- Engraving workshop (water-based techniques)
- Specialist library
- Cloister

Musikene

- Electro-acoustic laboratory
- Recording studio
- Classrooms of between 30 and 40 metres in size for instruments.
- Classrooms of more than 80 metres in size for instruments.
- Technology classroom
- A recording studio that includes a studio and workshop.
- Classroom for luthiers
- Classroom for dance and body techniques
- Multi-purpose rooms for all kinds of activities.
- Auditorium
- Stage measuring 17x15 m, with 432 seats, an audio and video control booth, microphones, laser video projector, 6.6x4 m screen and simultaneous translation equipment, three access doors, 2 motorised lighting trusses.
- Multi-purpose area that can be divided into three rooms.
- Media library: it has a room for group work and another room for audiovisual projections. It has a collection of more than 60,000 documents consisting of 7,000 books, 20,000 scores, 10,000 CDs, 1,300 DVDs, a group archive of 1,300 documents and a historical archive of 18,000 documents. It also has a number of special funds and donations.
- 31 study booths including 26 single and 5 double booths.

IED Kunsthal

- Classrooms for projects
- Classrooms-workshops
- Artistic drawing, intaglio engraving and serigraphy workshop
- Auditorium for 100 people
- Library and work room
- KUNSTHAL CAFE as a training+leisure space developed by KUNSTHAL + Basque Culinary Center
- Work areas and open classrooms

DigiPen

- Various types of classrooms of different sizes and configurations equipped with the material needed to create 2D and 3D animations and video games.
- Auditorium with capacity for 100 people

Basque Culinary Center

- Laboratories
- Classrooms prepared for live broadcasting (cameras, loudspeakers, microphones)
- Professionally equipped cooking, bakery and pastry workshops
- Multi-purpose rooms
- Two restaurant rooms prepared for daily service, events, etc.
- 50-seat auditorium set up for live demonstrations
- Library
- Technically prepared space for tastings (wines, beers, oils and others).

FACILITIES	
Laboratories	54
Workshops	14
Specific rooms	15
Auditoriums	22
Libraries/media libraries	31
Unique facilities	13

Table 12. Total number of unique Basque higher education facilities related to the field of CCIs

Appendix 3.
Basque higher education capacities

Training

TYPE OF TRAINING	TITLE	UNIVERSITY / HIGHER EDUCATION CENTRE
Bachelor's degree	Degree in Dramatic Arts	Dantzerti
Bachelor's degree	Degree in Dance	Dantzerti
Bachelor's degree	Degree in Communication	University of Deusto
Bachelor's degree	Double Degree in Law and Communication	University of Deusto
Bachelor's degree	Degree in Basque Language and Culture	University of Deusto
Bachelor's degree	Degree in Modern Languages and Management	University of Deusto
Bachelor's degree	Degree in Modern Languages. Credits in English Studies, Hispanic Studies, Literary Studies and Language Studies	University of Deusto
Bachelor's degree	Double Degree in Business Administration + Computer Engineering	University of Deusto
Bachelor's degree	Double Degree in Basque Language and Culture + Modern Languages: English Studies	University of Deusto
Bachelor's degree	Degree in Industrial Design Engineering	University of Deusto
Bachelor's degree	Degree in Computer Engineering	University of Deusto
Bachelor's degree	Degree in Industrial Design Engineering + Mechanical Engineering	University of Deusto
Master's degree	Degree in Computer Engineering	University of Deusto
Master's degree	Master's Degree in Governance for Sustainable Urban Development	University of Deusto
Master's degree	Master's Degree in Strategic Design	University of Deusto
Master's degree	Master's Degree in Leisure Project Management, Culture, Tourism, Sport and Recreation	University of Deusto
PhD Programme	PhD in Engineering for the Information Society and Sustainable Development	University of Deusto
Bachelor's degree	Bachelor of Fine Arts in Digital Art and Animation	DigiPen Institute of Technology Europe-Bilbao
Bachelor's degree	Bachelor of Science in Computer Science in Real-Time Interactive Simulation	DigiPen Institute of Technology Europe-Bilbao
Bachelor's degree	Degree in Design, specialising in Interior Design	EASD IDarte ADGE
Bachelor's degree	Degree in Design, specialising in Graphic Design	EASD IDarte ADGE
Bachelor's degree	Degree in Graphic Design	IED KUNSTHAL
Bachelor's degree	Degree in Interior Design	IED KUNSTHAL
Bachelor's degree	Degree in Gastronomy and Culinary Arts	Mondragon University
Bachelor's degree	Degree in Engineering in Industrial Design and P roduct Development	Mondragon University

Training

Type of training	Title	University / Higher Education Centre
Bachelor's degree	Degree in Computer Engineering	Mondragon University
Bachelor's degree	Degree in Leadership, Entrepreneurship and Innovation, specialising in arts and cultural and creative industries.	Mondragon University
Bachelor's degree	Degree in Global Digital Humanities	Mondragon University
Bachelor's degree	Degree in Audiovisual Communication	Mondragon University
Applied master's degree	Master's Degree in Gastronomic Sciences	Mondragon University
Applied master's degree	Master's Degree in Restaurant Innovation and Management	Mondragon University
Applied master's degree	Master's Degree in Food and Beverage Management	Mondragon University
Applied master's degree	Master's Degree in Culinary Perfection	Mondragon University
Applied master's degree	Master's Degree in Cuisine: Technique, Product and Creativity	Mondragon University
Applied master's degree	Master's Degree in Restaurant Patisserie and Dessert Cookery	Mondragon University
Applied master's degree	Master's Degree in Gastronomic Tourism	Mondragon University
Applied master's degree	Master's Degree in Wine and Oenomarketing	Mondragon University
Master's degree	Master's Degree in Strategic Design of Products and Services	Mondragon University
PhD Programme	PhD in Gastronomic Sciences	Mondragon University
Bachelor's degree	Degree in Music, specialising in Composing	Musikene
Bachelor's degree	Degree in Music, specialising in Conducting	Musikene
Bachelor's degree	Degree in Music, specialising in Jazz Interpretation	Musikene
Bachelor's degree	Degree in Music, specialising in Classic Interpretation	Musikene
Bachelor's degree	Degree in Music, specialising in Music Education	Musikene
Master's Degree in Artistic Education (Official)	Master's Degree in Artistic Education (Official) in Music Mediation, Management and Dissemination	Musikene
Master's Degree in Artistic Education (Official)	Master's Degree in Artistic Education (Official) in Orchestral Studies (stringed instruments)	Musikene
Master's Degree in Artistic Education (Official)	Master's Degree in Artistic Education (Official) in musical interpretation	Musikene
Master's Degree in Artistic Education (Official)	Master's Degree in Artistic Education (Official) in jazz interpretation	Musikene
Master's Degree in Artistic Education (Official)	Master's Degree in Artistic Education (Official) in contemporary music creation	Musikene
Specialisation	Specialisation courses: Instrumental Specialisation	Musikene
Specialisation	Specialisation courses: Traditional Music	Musikene
Specialisation	Specialisation courses: Didactics	Musikene
Specialisation	Specialisation courses: Choral Training	Musikene
Specialisation	Specialisation courses: Body Techniques	Musikene
Specialisation	Specialisation courses: Technology	Musikene
Bachelor's degree	Degree in Engineering in Industrial Design and Product Development	University of Navarra
Bachelor's degree	Degree in Computer Management and Information Systems Engineering	UPV/EHU
Bachelor's degree	Degree in Technical Architecture	UPV/EHU
Bachelor's degree	Degree in Artificial Intelligence	UPV/EHU

Training

Type of training	Title	University / Higher Education Centre
Bachelor's degree	Degree in Computer Engineering	UPV/EHU
Bachelor's degree	Degree in Basque Studies	UPV/EHU
Bachelor's degree	Degree in English Studies	UPV/EHU
Bachelor's degree	Degree in Art	UPV/EHU
Bachelor's degree	Degree in Art	UPV/EHU
Bachelor's degree	Degree in Creation and Design	UPV/EHU
Bachelor's degree	Degree in Philology	UPV/EHU
Bachelor's degree	Degree in Translation and Interpreting	UPV/EHU
Bachelor's degree	Degree in History of Art	UPV/EHU
Bachelor's degree	Degree in Conservation and Restoration of Cultural Heritage	UPV/EHU
Bachelor's degree	Degree in History	UPV/EHU
Bachelor's degree	Degree in Geography and Spatial Planning	UPV/EHU
Bachelor's degree	Degree in Audiovisual Communication	UPV/EHU
Bachelor's degree	Degree in Journalism	UPV/EHU
Bachelor's degree	Degree in Human Nutrition and Dietetics	UPV/EHU
Bachelor's degree	Degree in Advertising and Public Relations	UPV/EHU
Bachelor's degree	Degree in Environmental Sciences	UPV/EHU
Bachelor's degree	Degree in Food Science and Technology	UPV/EHU
Bachelor's degree	Degree in Fundamentals of Architecture	UPV/EHU
Double bachelor's degree	Double Degree in Audiovisual Communication and Journalism	UPV/EHU
Double bachelor's degree	Double Degree in Journalism and Advertising and Public Relationships	UPV/EHU
Applied Master's Degree	Applied Master's Degree in Artistic Practices and Cultural Studies: Body, Affects, Territory	UPV/EHU
Applied Master's Degree	Applied Master's Degree in Art and Cultural Management (with Azkuna Zentrua)	UPV/EHU
Applied Master's Degree	Applied Master's Degree in Fashion	UPV/EHU
Specialisation	Hizkuntza Plangintza	UPV/EHU
International Master's Degree	Erasmus Mundus Master's Programme - Language and Communication Technology	UPV/EHU
Master's degree	Master's Degree in Research and Creation in Art	UPV/EHU
Master's degree	Master's Degree in Social Communication	UPV/EHU
Master's degree	Master's Degree in Innovative Oenology	UPV/EHU
Master's degree	Master's Degree in Multimedia Journalism	UPV/EHU
Master's degree	Master's Degree in Food Quality and Safety	UPV/EHU
Master's degree	Master's Degree in Communication / Multimedia: UPV/EHU - EITB	UPV/EHU
Master's degree	Master's Degree in Computational Engineering and Smart Systems	UPV/EHU
Master's degree	Master's Degree in Language Analysis and Processing	UPV/EHU
Master's degree	Master's Degree in Quaternary: Environmental Change and Human Ecological Footprint	UPV/EHU

Training

Type of training	Title	University / Higher Education Centre
Master's degree	Master's Degree in Basque Linguistics and Philology	UPV/EHU
Master's degree	Master's Degree in Architecture	UPV/EHU
Master's degree	Master's Degree in Contemporary Technological and Performance Art	UPV/EHU
Master's degree	Master's Degree in Comparative Literature and Literary Studies	UPV/EHU
Master's degree	Master's Degree in Contemporary History	UPV/EHU
Master's degree	Master's Degree in Conservation and Exhibition of Contemporary Art	UPV/EHU
Master's degree	Master's Degree in Painting	UPV/EHU
Master's degree	Master's Degree in Europe and the Atlantic World: Power, Culture and Society	UPV/EHU
Master's degree	Master's Degree in Ceramics: Arte y Función	UPV/EHU
Master's degree	Master's Degree in Language Acquisition in Multilingual Contexts	UPV/EHU
Master's degree	Master's Degree in Theoretical and Experimental Linguistics	UPV/EHU
PhD Programme	PhD in Comparative Literature and Literary Studies	UPV/EHU
PhD Programme	PhD in Contemporary Art Research	UPV/EHU
PhD Programme	PhD in Europe and the Atlantic World: Power, Culture and Society	UPV/EHU
PhD Programme	PhD in Society, Politics and Culture	UPV/EHU
PhD Programme	PhD in Social Communication	UPV/EHU
PhD Programme	PhD in Basque Linguistics and Philology	UPV/EHU
PhD Programme	PhD in Linguistics	UPV/EHU

Research

UNITARY STRUCTURE	TITLE	UNIVERSITY / HIGHER EDUCATION CENTRE
Research group	Communication	University of Deusto
Research group	Human Rights and Sociocultural Challenges in a Changing World	University of Deusto
Research group	Deusto Design Research Group	University of Deusto
Research group	Leisure as a factor in human development	University of Deusto
Research group	Basque Studies	University of Deusto
Research group	Weblab Deusto	University of Deusto
Research group	Innovation and Intervention in Multicultural and Plurilingual Societies	Mondragon University
Department	Research Department	Musikene
Department	Department of Orchestral Studies	Musikene
Research group	AHOLAB	UPV/EHU
Research group	AKMEKA - Artea, Kultura, Media, Kartografiak	UPV/EHU
Research group	Aldapa: ALgorithms, DAta mining and Parallelism	UPV/EHU
Research group	BDI: Interoperable Databases Group	UPV/EHU
Research group	BITARTEZ	UPV/EHU
Research group	City, Communication and Culture	UPV/EHU
Research group	CREATION IN ART AND APPLIED AESTHETICS FOR THE CITY, THE LANDSCAPE AND THE COMMUNITY. Jorge Oteiza and the Synthesis of the Arts as a Methodology for Recognising Function and Use	UPV/EHU
Research group	CVPD	UPV/EHU
Research group	DIMAROVE	UPV/EHU
Research group	DSG: Distributed Systems Group	UPV/EHU
Research group	Egokituz	UPV/EHU
Research group	Erabaki	UPV/EHU
Research group	Galan	UPV/EHU
Research group	GIC: Artificial Intelligence Group	UPV/EHU
Research group	GIZAARTE. Critical dialogues on art/society. Contemporary art as a knowledge space, a laboratory of the social, a device and reality	UPV/EHU
Research group	MEDIAIKER research group on written media content and design	UPV/EHU
Research group	Research Group on Society, Power and Culture (14th-18th centuries)	UPV/EHU
Research group	Gureiker.	UPV/EHU
Research group	Heritage and Cultural Landscape	UPV/EHU

Research

Unitary structure	Title	University / Higher Education Centre
Research group	HiTZ: Hizkuntza Teknologiako Euskal Zentroa	UPV/EHU
Research group	Hizkuntzaren irakaskuntza, jabekuntza eta erabilerak. Euskara, erderak, elebitasuna eta eleaniztasuna (HIJE-2)	UPV/EHU
Research group	ISG: Intelligent Systems Group	UPV/EHU
Research group	IXA	UPV/EHU
Research group	Ethical Research and Information (GEI)	UPV/EHU
Research group	LoRea: Logic and Reasoning Group	UPV/EHU
Research group	Monumenta Linguae Vasconum	UPV/EHU
Research group	Music Informatics Group	UPV/EHU
Research group	Mutations of Contemporary Audiovisual (MCA)	UPV/EHU
Research group	M2SI - Mathmode?	UPV/EHU
Research group	NOR	UPV/EHU
Research group	Onekin	UPV/EHU
Research group	Built Heritage (GPAC)	UPV/EHU
Research group	REMIS	UPV/EHU
Research group	RSAIT: Robotika eta Sistema Autonomoen Ikerketa taldea	UPV/EHU
Research group	TRALIMA (Traducción, Literatura y Medios Audiovisuales - Translation, Literature and Audiovisual Media)	UPV/EHU

Transfer

UNITARY STRUCTURE	TITLE	UNIVERSITY / HIGHER EDUCATION CENTRE
Chair	Chair of Galician Studies	University of Deusto
Chair	Digital Industry	University of Deusto
Institute	Institute of Leisure Studies	University of Deusto
Institute	Institute of Basque Studies	University of Deusto
Department	Department of Social and External Projects	Musikene

Table 13. Basque higher education capacities.

Appendix 4.
Glossary

Definition and clarification of categories used in the report

(Glossary prepared in order of appearance)

BASQUE HIGHER EDUCATION (BHE):

- Education that makes up part of the Basque education system and includes university education, higher arts education, advanced vocational training, advanced plastic arts and design vocational training and advanced sports education [13].

CULTURAL AND CREATIVE INDUSTRIES (CCIs):

- Sectors of organised activity whose main purpose is to produce or reproduce, promote, disseminate and/or market goods, services and activities with cultural, artistic or heritage content[14] .

INNOVATION

- A new or improved product or process (or a combination of both) that is significantly different from the unit's previous (legacy) products or processes which has been made available to potential users (product) or put into use by the unit (process)[15].

HUB

- Ecosystem of knowledge and innovation, based on co-creation between different actors as a main driving force, which strives to provide answers to social and global issues through cooperative actions.

EIT:

- European Institute of Innovation and Technology.

KIC:

- European knowledge and innovation communities promoted by the EIT associations that bring together companies, research centres and universities.

RIS3 EUSKADI CREATIVA PILOT GROUP

- In the context of the Basque Country, this group of representatives from various public and private actors related to CCIs is tasked with taking part in implementing the sector's strategy, led by the Basque Government.

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[13] Higher Education (2020). In the Pan-Hispanic Dictionary of Legal Spanish. Recovered from:

https://dpej.rae.es/lema/educaci%C3%B3n- superior

[14] UNESCO (2017). On Definitions: What is meant by cultural and creative industries?

[15] ICC Consultants (2020), Conceptual framework for applying R&D and innovation in the cultural and creative sectors.

TAXONOMY

- Classification type, which in this case is broken down into the following aspects:

  • **CAPACITY:** We define capacity as all those degree courses, postgraduate courses, research groups, institutes, and chairs in relation to a specific field. Therefore, capacities are identified in three areas: training, research and transfer

  • **TRAINING:**

  - **Degree course:** First cycle of official university studies
  - **Postgraduate course:** Second cycle of university studies after the bachelor's degree.
    - **Official master's degree** From 60 to 120 ECTS credits.
      (1 to 2 academic years / 600 to 1,200 hours):
      Focused on teaching and research.
      Recognised abroad.
      Official qualification from the university.
    - **Applied master's degree** Minimum of 50 ECTS credits
      (1 academic year / 500 hours). Aimed at professional development.
      University or educational centre degree with university endorsement.
    - **International master's degree** From 60 to 120 ECTS credits.
      (1 to 2 academic years / 600 to 1,200 hours):
      Taught jointly by different international universities
      Focused on teaching and research.
      Recognised abroad.
      Official qualification from the university.
    - **Specialisation** Minimum of 30 ECTS credits
  - **PhD:** third cycle of official university studies, leading to the acquisition of competences and skills related to quality scientific research.

RESEARCH

- **Research group:** unit made up of research staff doing research on a specific topic

- **Area of research:** in the context of this work, we talk about an area of research to refer to a unit made up of research personnel who carry out research on a specific topic without, however, responding to the structure of a research group.

TRANSFER

- **Institute:** An institute dedicated to scientific and technical research or artistic creation, which may organise and develop PhD and postgraduate programmes and studies and provide technical advice in the field of its competence[17].

- **Chair:** Instrument to reach agreements between the university and companies to enable students to complete their training.

- **Area de transfer:** In the context of this work, we talk about an area of transfer to refer to an instrument to reach agreements between the university and companies to allow students to complete their training, without this structure, however, responding to the structure of the chair.

[16] PhD (2020). In the Pan-Hispanic Dictionary of Legal Spanish. Recovered from https://dpej.rae.es/lema/doctorado

[17] Institute (2021). In the Pan-Hispanic Dictionary of Legal Spanish.

Recovered from https://dpej.rae.es/lema/instituto-universitario-de-investigaci%C3%B3n

TRANSFORMING POWERS OF THE 2030 AGENDA

- Transitions acting at a global level, which are the forces that can transform the future of countries, businesses, industries, societies and people. The three transitions with an impact in the Basque Country according to the Science, Technology and Innovation Plan 2030 (PCTI 2030) are[18]:
    - Digital + Technology
    - Energy + Environment
    - Social + Demographics

VALUE CHAIN

- Theoretical model that describes the activities carried out by organisations in order to generate final public value. In the cultural industries, all the functions of the value chain are considered: creation; production-publishing; distribution, trade and dissemination; preservation; education; management and regulation. However, when it comes to the creative industries, only creation, the creative activity that generates added value, is considered. Accordingly, architecture covers architectural services, not construction; fashion includes design and pattern-making activities, not the whole of manufacturing or trade.

[18] Basque Government (2019) PCTI Euskadi 2030. Basic Strategic and Economic Guidelines

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CULTURAL AND CREATIVE INDUSTRIES

REPRESENTATION OF THE CULTURAL AND CREATIVE INDUSTRIES IN BASQUE HIGHER EDUCATION

Conclusions from identifying higher education capacities related to the cultural and creative sectors.

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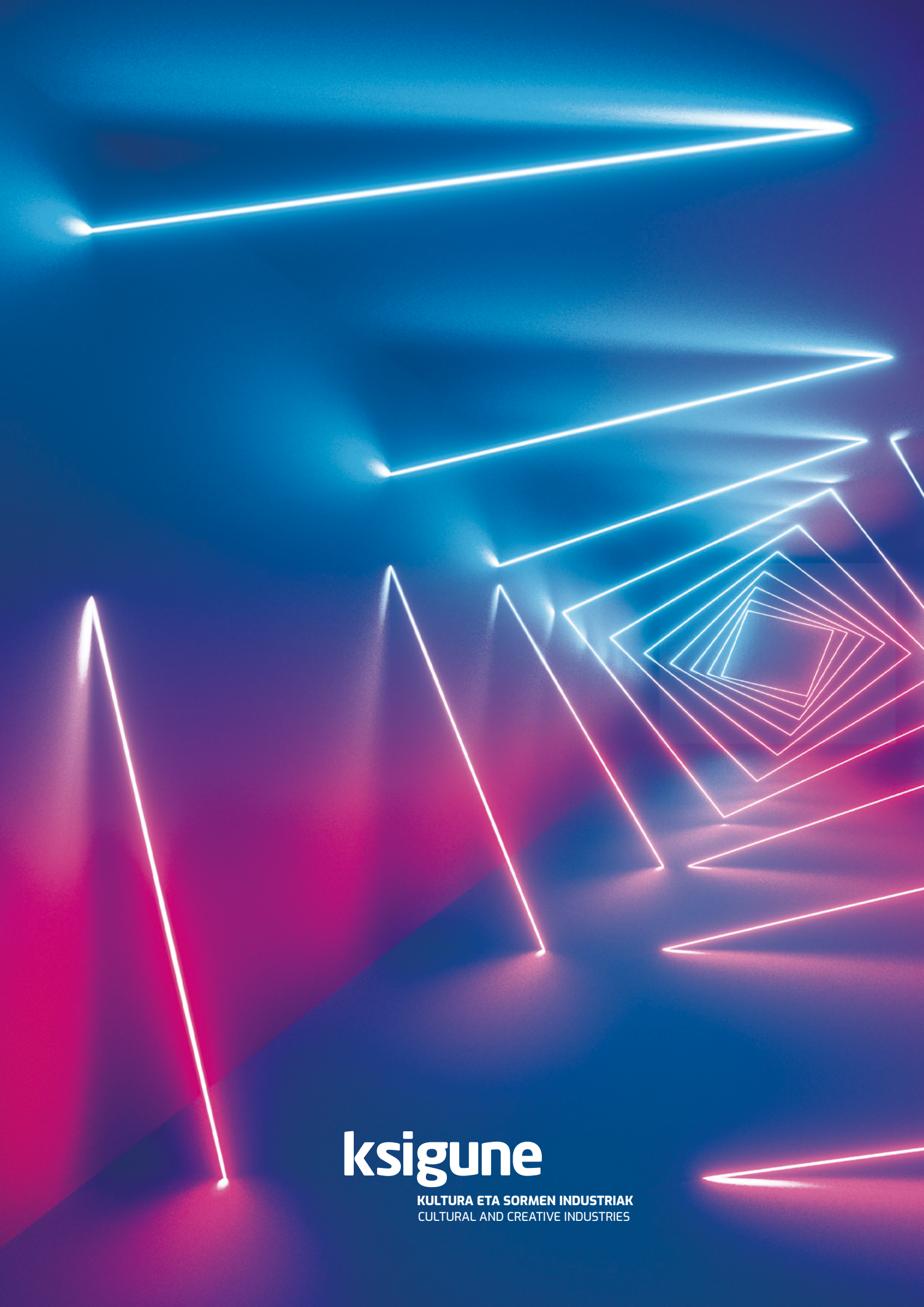
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