

## Digital Projects Management

Code: 45507  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Digital Humanities and Heritage	OB	1

### Contact

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### Teachers

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

To attend these studies, the general prerequisites of the MA degree on Humanities and Digital Heritage are necessary. In general, the student should have already some studies at BA-level on Humanities and / or Social Sciences disciplines. The course can also be useful to computer science graduates who want to specialize in the use of digital technologies in the field of Humanities and cultural studies, although they do not have previous experience on Humanities nor Cultural studies. Familiarity, at use level, with computers and standard office software is required. Although not mandatory, prior training, at a basic level, in the use of computerized databases, computer-assisted cartography, digital photography and statistics is recommended. The basic and reference bibliography is in English, as well as the software to be used. Knowledge of English at the level of specialized reading is therefore recommended.

### Objectives and Contextualisation

This module pretends to enter to the alumnado in the integral planning of projects of cultural innovation and of humanities in some fully digital surroundings. They provide the materials and the methods that allow to schedule the project using digital tools, determining the potential public, the accessibility to the cultural data, humanistic, patrimoniales for all the population, his territorial and institutional field and the social agents involved. Special emphasis loans in the budgetary part, possibilities of public finance and/or private, in the strategies of communication and juridical frame, in management of human and political resources of marketing.

The ultimate goal is for students to be able to design a viable digital cultural project, structured in all its aspects, as well as to implement it in the form of a formal proposal and public presentation.

## Learning Outcomes

1. CA01 (Competence) Explain the technology on which a digital project of cultural interest is based that solves a specific sociocultural problem or challenge.
2. CA02 (Competence) Solve the technical problems that may arise in the digital implementation of a cultural project.
3. CA03 (Competence) Evaluate the information content of the digital project so that it fits the learning needs of different types of audiences.
4. KA01 (Knowledge) Indicate the legal and regulatory framework in terms of heritage and intellectual property that a digital project must comply with.
5. KA02 (Knowledge) Identify the most appropriate and efficient digital technologies to solve a given problem and match budget availability.
6. SA01 (Skill) Analyse the regulatory requirements (UNESCO and ICOMOS) for the virtual reconstruction of heritage elements.
7. SA02 (Skill) Design prototypes of digital projects in cultural matters adapted to needs, regulations and budgetary availability.
8. SA03 (Skill) Calculate the costs of designing and implementing a digital cultural project from an initial prototype.
9. SA04 (Skill) Design objective methodologies for the evaluation of the benefits of the introduction of digital applications in museums and cultural centres.
10. SA05 (Skill) Identify the drawbacks that digital technology may have when used in the digital project.
11. SA36 (Skill) Develop digital projects that integrate the gender perspective in all phases, from conceptualisation to implementation and evaluation.

## Content

1. Typology of digital cultural projects
2. Prototyping cultural and humanistic products: design thinking
3. Success models of digital cultural projects
4. Financing and sustainability of digital cultural projects.
5. Legal conditions of digital cultural projects: copyright and reproduction rights
6. Marketing and branding of digital cultural products
7. Evaluations of digital cultural projects
8. Planning and economic viability of cultural projects
9. Project structuring, writing and presentation

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Explanation of the theoretical bases	36	1.44	CA03, KA01, SA01, SA02, SA04, SA36, CA03
Type: Supervised			
Case discussion	12	0.48	CA01, CA02, KA02, SA05, CA01
Individual and group tutoring	13	0.52	CA03, KA02, SA02, SA04, SA36, CA03

Type: Autonomous

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Development of the prototype of a cultural project	81	3.24	CA01, KA01, KA02, SA01, SA02, SA03, SA04, SA36, CA01
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- Guided activities: theoretical classes with an explanation of the theoretical and methodological foundations for the creation of a digital cultural project.
- Supervised activities: Seminars of critical discussion of digital projects Individualized and group monitoring the activities and work entrusted and to apply the knowledge and skills acquired in the final assignment of the module.
- Autonomous activities: Elaboration of the prototype of a cultural project that uses computer technology at some point in its design, implementation or evaluation.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Active participation in class	20	1.6	0.06	CA01, CA03, SA05, SA36
Final project report	40	3.2	0.13	CA02, KA01, SA01, SA02, SA03, SA04, SA36
Project development (proposal, monitoring and oral presentation)	40	3.2	0.13	CA01, KA02, SA02, SA05, SA36

1. Participation and attendance in class, tutorials (20% of the final grade)
2. Development of a digital-based cultural prototype (project) (40% of the final mark) It will consist of the presentation and discussion of the initial idea, follow-up in seminars of the realization of the different aspects of the project and final oral presentation in class. Each step in the development of the project will require the preparation of files and follow-up reports. The project may be a prospective study that assesses the need to apply any digital technology in the field of humanities or cultural heritage studies or a practical application of one or more of the techniques explained throughout the Master's with the students' own data . The project can be developed exclusively within the framework of the module or, after assessment by the teaching staff of the module, it can be related to the activities carried out in the external practices of the Master's or with the Master's Final Project.
3. Final report of the project (40% of the final mark) The final report model and the guidelines for its writing will be available on the module's Moodle from the beginning of the course.

At the time of completion/delivery of each assessable activity, the teaching staff will inform via Moodle of the procedure and date of review of the qualifications. The student will receive the grade of Not Assessable as long as she/he has not delivered the files and follow-up reports or presented the requested cultural project. In the event that the student commits any irregularity that could lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

This subject/module does not incorporate single assessment.

## Bibliography

### GENERAL TOPICS AND CASE STUDIES

- Asenjo, E.; Asensio, M. (2011) Lazos de luz azul. Museos y tecnologia 1, 2 y 3.0. Barcelona.
- Carreras, C.& Munilla, G. (2005) Patrimonio digital: un nuevo medio al servicio de las Instituciones culturales (Grupo Òliba 1999-2004). Barcelona
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- Drotner, K., Dziekan, V., Parry, R., & Schröder, K. C. (2019). The Routledge handbook of museums, media and communication. London
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- Taylor, J., & Gibson, L. K. (2017). "Digitisation, digital interaction and social media: embedded barriers to democratic heritage". *International Journal of Heritage Studies*, 23(5), 408-420.
- Watrall, E., & Goldstein, L. (Eds.). (2022). Digital heritage and archaeology in practice: presentation, teaching, and engagement. University Press of Florida.
- Zapater, D. (2019) "Del Java a Google. Exposicions online i museus, una parella de fet". *Mnemòsine* 9
- Yates, D. (2018). "Crowdsourcing antiquities crime fighting: a review of GlobalXplorer". *Advances in Archaeological Practice*, 6(2), pp. 173-178.

### PROJECT DESIGN

- Brown, Tim, & Jocelyn Wyatt. (2010) "Design thinking for social innovation." *Development Outreach* 12.1 (2010): 29-43.
- Brown, T. (2009) Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation
- Giglito, D., Ciolfi, L., Claisse, C., & Lockley, E. (2019). "Bridging cultural heritage and communities through digital technologies: Understanding perspectives and challenges", *Proceedings of the 9th International Conference on Communities & Technologies-Transforming Communities* (pp. 81-91).
- Mason, M., & Vavoula, G. (2021). Digital cultural heritage design practice: a conceptual framework. *The Design Journal*, 24(3), 405-424.
- Mason, M. (2022). The contribution of design thinking to museum digital transformation in post-pandemic times. *Multimodal Technologies and Interaction*, 6(9), 79.
- Roselló Cerezuela, D. (2006). *Diseño y evaluación de proyectos culturales*. Ariel.

### FINANCING AND SUSTAINABILITY

- Benghozi, P. J., & Paris, T. (2016). The cultural economy in the digital age: a revolution in intermediation?. *City, Culture and Society*, 7(2), 75-80.
- Lazzeretti, L., & Sartori, A. (2016). Digitisation of cultural heritage and business model innovation: The case of the Uffizi Gallery in Florence. *Il Capitale Culturale. Studies on the Value of Cultural Heritage*, (14), 945-970.
- Loots, E. et alii (2022) Special Issue: New forms of finance and funding in the cultural and creative industries. Introduction to the special issue. *Journal of Cultural Economics*, 2022, Vol.46 (2).
- Reyes-Menendez, A., Saura, J. R., & Palos-Sánchez, P. (2018). Crowdfunding y financiación 2.0. Un estudio exploratorio sobre el turismo cultural. *International Journal of Information Systems and Tourism (IJIST)*, 3(1), 23-34.
- Rius Ulldemolins, J. (2014). Modelos de política cultural y modelos de equipamientos culturales: de los modelos nacionales a los modelos locales. *Análisis del caso de Barcelona*. *Política y sociedad*, 51(2), 399-422.

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- Simone, C., Cerquetti, M., & La Sala, A. (2021). Museums in the Infosphere: Reshaping value creation. *Museum Management and Curatorship*, 36(4), 322-341.

## LEGISLATION

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- Blasi, C. & J. Cañabate (2024). Legislación y derecho digital para no juristas. Col·lecció Materials 245. Universitat Autònoma de Barcelona.
- Fernández, A. (2016) "Originalidad es la clave. Propiedad Intelectual, Dominio Público y el acceso a las colecciones culturales". *Cuadernos de Arte de la Universidad de Granada*, 47: 131-146.
- OMPI (2016) Principios básicos del derecho de autor y los derechos conexos. [https://www.wipo.int/edocs/pubdocs/es/wipo\\_pub\\_909\\_2016.pdf](https://www.wipo.int/edocs/pubdocs/es/wipo_pub_909_2016.pdf)
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## ASSESSMENT AND EVALUATION

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- Roselló Cerezuela, D. (2006). Diseño y evaluación de proyectos culturales. Ariel.

## GENDER PERSPECTIVE IN DIGITAL HUMANITIES AND HERITAGE

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- Smyth, H., Nyhan, J., & Flinn, A.(2020). "Opening the 'black box'of digital cultural heritage processes: feminist digital humanities and critical heritage studies",Routledge international handbook of research methods in digital humanities (pp. 295-308). Routledge.
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## Software

Software treated and recommended throughout the different modules of the Master.

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(SEMm) Seminars (master)	1	Catalan/Spanish	annual	afternoon