



Network of Networks for Research and
Cooperation in Cultural Development



Conference READER

eCulture : the European perspective *Cultural policy-Knowledge industries-Information lag*

24-27 April 2003,
Zagreb, Croatia,

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Part I: Messages of Welcome

In the present world, where communication is carried out under the sign of a huge influence of the synergic market effect, freedom and technique, we deal with two types of participation in culture: such, which in the larger area of our planet still remains an analog culture and the web culture. We live in a transitional period between the domination of analog and digital culture. Digitalization creates potential opportunities of activeness for everyone but for long, or maybe even always, there will be a distinction between its active and passive consumers.

According to prognoses, three quarters of the discussed generation, which is of course in the countries saturated with computerization, will spend in the cyberspace 80% of free time. And where people want to be, an offer appears immediately. The question is, what is it going to be like?

It seems to be forejudged, that the world will become not an Internet global village but a federation of villages on the globe. At present a similar process is undergoing in the Internet: it's English language resources slowly, but systematically are shrinking in relation to other languages, although it will remain there the most important one. The internavts more often want to surf in their "own village" rather than in a global village.

It will depend on the Europeans themselves, how much of the area they will stock, tame and mark with their own cultural code. It is now known for certain, that no one will remain solely analogue, everyone will to a larger or smaller extent become a member of the web-world. For the generation born after 1985 Internet and mobile phones, are not just media, they have now become a social environment, in which one settles and lets out ones energy. It is a parallel world. How will one share life between these two worlds?

The internet is not only sesame but also a rubbish heap of culture. It cannot be otherwise as it is as a flooding river, which can be deep only in its bed. This river-bed is and will remain to be the attainments of many generations of European culture.

So much for reflections on the subject to which the 16th Circle's Round Table is devoted. Surely the debates that will be undertaken will concern these issues and will bring at least partially the answers to the arisen questions. This year we have the privilege of co-organizing The Round Table with Culturelink. For years now it has been a favorable cooperation and so it pleases me that it is crowned with a conference of the round table - the leading activity of Circle. I thank for this Biserka and Sanjin.

For the first time the Circle's Round Table conference was not preceded with an international comparative research. It is a pity that due to a short period of time between the conference in Rome (November 2003) and Zagreb such research could not have been done, as that is what usually distinguishes the Circle's conferences. I thank those who responded to the call for papers, as well as the organizing committee. I hope that as in the case of the extremely successful Rome Round Table conference on financing culture from state lottery funds, the gathered materials will allow to publish not only conference materials but a separate book publication. I wish all productive discussions in the beautiful Zagreb.

Dorota Ilczuk
President of CIRCLE

Dear participants, dear colleagues,

It gives me great pleasure to welcome you to this international conference on eCulture: the European Perspective, a topic of great importance at the time of rapid change. The conference is being jointly organized and hosted by the world CULTURELINK Network and the European CIRCLE Network. The CULTURELINK Network was established in 1989 by UNESCO and the Council of Europe, which decreed that the new network should be headquartered in Zagreb, Croatia. During the past ten years or so, CULTURELINK and CIRCLE have enjoyed excellent co-operation in research projects on topics of vital importance for global cultural development, the creation of cultural policy databases, joint publication of books and periodicals, exchange of information and expertise on intercultural dialogue.

Such co-operation is perhaps the best indicator of networks as dynamic systems of communication, exchange and partnership, characterized by openness and flexibility. Networks make possible the coexistence of messages coming from different cultures, tolerant relations among cultures, easier access to information and to different forms of cultural creation - all of this in the interest of democratization of communication.

Modern societies are facing serious challenges and undergoing a real metamorphosis. The transformational changes at work today involve all aspects of our lives: the spread of knowledge, forms of social interaction, education, economic practices, culture and the media. Cultural diversity is one of the dominant themes in present day world communication. Therefore, the greatest value of networks is the possibility they offer for an interactive cultural dialogue, the 'networking of cultures', with each culture preserving and promoting its specific character, its identity, and having equal access to artistic and cultural expression.

eCulture should be viewed in the light of cultural changes and new developments in information and communication technologies. In this light, eCulture appears as a multi-layered complex phenomenon which needs to be studied from a variety of aspects - cultural policy, new economy, existing on-line resources. I am sure that such topics will attract the attention of the participants, CIRCLE and CULTURELINK members, as well as others interested in the subject, and that they will give a new impetus to the ongoing debate on virtual reality and real cultural life, which will find its place in the World Summit on Information Society, to be held in Geneva in December this year.

I wish the two networks, CIRCLE and CULTURELINK, much success in their future co-operation, and to the participants of this conference I wish a warm welcome, fruitful deliberations, and a pleasant stay in Zagreb, the seat of the CULTURELINK Network.

Biserka Cvjeticanin
Deputy Minister of Culture
Honorary Director, Culturelink Network

Part II: Programme

Thursday, 24th April 2003 - Culturelink/IMO premises

16.00h – 17.30h **CIRCLE Board Meeting**

17.45h – 19.00h **CIRCLE AGM**

From 20.00h: Welcoming party – “Klub književnika” restaurant caffe, Trg bana Jelacica 7, sponsored by the HT, Croatian Telecom

Friday, 25th April 2003 – The Mimara Museum

From 08.30h: Registration of participants

09.00h – Opening of the round table and welcoming addresses

Biserka Cvjetanin, Deputy Minister of Culture and Honorary Culturelink Director (Croatia)

Dorota Ilczuk, President of CIRCLE and assistant Professor of Economics, Jagiellonian University, (Poland)

Damir Dijakovic, Programme Specialist in Culture, UNESCO Venice Office

Ante Simonic, Vice Prime Minister of the Government of the Republic of Croatia (Croatia)

09.30h – Session 1

eCultural Policies: existing/future strategies

Session chair, Zrinjka Peruško, Head of the Culture and Communication Department, Institute for International Relations, Zagreb.

Rapporteur, Lidia Varbanova, Director of the Arts and Culture Network, Open Society Institute

Don Foresta, Senior Research Fellow, Wimbledon School of the Arts, (United Kingdom)

The new space of communication, the interface with culture and artistic creativity

Jos de Haan, Social and Cultural Planning Office (SCP), (the Netherlands)

Revolution or eVolution? Sociological implications of eCulture

Josef Langer, Professor of Sociology, University of Klagenfurt, Institut fuer Soziologie (Austria)

About the cultural texture of the digital divide

Béla Mohácsi, Ministry of Informatics and Communications (Hungary)
Promoting the Hungarian Information Society - Cultural aspects

10.15h - Debate

11.00h - Refreshment break

11.30h – Session 2

Creative Industries: common denominators and trends

Session chair – Sanjin Dragojevic, Culturelink (Croatia)

Rapporteur – Nina Obuljen, Culturelink Network and Institute for International Relations –IMO (Croatia)

Geoffrey Brown, EUCLID (United Kingdom)

Cultural Products and Services Industry EU-USA – observations from an on-going comparative study for the European Parliament

Delia Ruxandra Mucica, Director of the Nacional Centre for Cinema (Romania)

Cultural products in the eEconomy and the “creative destruction”

Dona Kolar- Panov, Professor of Communication Studies and Head of the Department for Postgraduate Studies at Ss. Cyril and Methodius University, Institute for Sociological, Political and Juridical Research (Macedonia)

Cautious optimism for eCulture in Europe

13.00h: Lunch

14.00h – Session 3

eCulture and New Economy: inclusion or exclusion?

Session chair, Predrag Pale, University of Zagreb

Rapporteur – Jordi Pascual i Ruiz, Institut de Cultura de Barcelona (Catalonia)

Dick Stanley, Director of Strategic Research and Analysis, Department of Canadian Heritage

Electronic citizenship and civic participation

Jesse Marsh, Director of Atelier Studio (Italy)

Cultural diversity as human capital

Kazimierz Krzysztofek, Warsaw School of Advanced Social Psychology (Poland)

Will the www.eCulture be more edu or com?

14.45h - Debate

15.30h - Refreshment break

16.00h – Session 4

Application of ICTs in the field of Culture: the arts and heritage

Session chair, Dorota Ilczuk, President of CIRCLE and assistant Professor of Economics at Jagiellonian University, (Poland)

Rapporteur - Péter Inkei, Director of the Budapest Observatory (Hungary)

Daniela Živkovic, University of Zagreb (Croatia)

Old contents, new industries

Caroline Pauwels, Olga van Oost and An Lavens, SMIT, Belgium, Free University Brussels

Online art museums and virtual museum participation

Aleksandra Horvat, Associate Professor at the Department of Information Sciences, Faculty of Philosophy, University of Zagreb, (Croatia)

Libraries as protectors of copyright and providers of free access to information

16.45h - Debate

17.30h – 18.00h: PLENARY SESSION I

Conclusions from the day by Ritva Mitchell, Director of Research Foundation of Cultural Policy Research (Finland)

Reports from rapporteurs: Lidia Varbanova, Nina Obuljen, Jordi Pascual i Ruiz, Péter Inkei

20.00h - Reception at the Dverce Palace hosted by the President of the Zagreb City Assembly, Mrs. Morana Palikovic-Gruden

Saturday, 26th April 2003 – *Multimedia Institute, Preradoviceva 18*

09.00h - Introduced and moderated by Pavle Schramadei, Culturelink

09.10h – **Workshop I:** Moderated debate with the members of the local/international eCulture community (on research experience in the field, followed by research agenda recommendations...)
Introduction by Teodor Celakoski, MaMa, Multimedia Institute

10.30h – *The Mimara Museum continuation of the round table*

11.00h – **Workshop II:** Case study presentation of a local culture-oriented Internet portal (followed by a debate on local/international situation and perspectives for synergetic development...)
Introduction by Martina Mencer Saluzzo, CultureNet Croatia

12.30h - *Lunch*

14.00h – Session 5

LOGISTICS: existing on-line resources

Chaired and introduced by Svetlana Jovicic, University of Arts (Yugoslavia)
Rapporteur: Cas Smithuijsen, Director of the Boekmanstichting (the Netherlands)

Case Studies:

An inter-governmental initiative

Kathrin Merkle, Council of Europe

Cultural Policies in Europe: a compendium of basic facts and trends

A national initiative

Nancy Duxbury, Creative City Network; City of Vancouver and Mark Alexander, Culture.ca / Canadian Cultural Observatory, Department of Canadian Heritage

Canadian eCulture strategies: national and local partnerships for cultural development

A local initiative

Conxa Rodà, Cultural information and Communication, Institute of Culture, Barcelona (Catalonia)

Digital culture in Barcelona

Non-governmental organisations and initiatives

Mary Ann DeVlieg, Director of the Informal European Theatre Meeting
On-the-move.org: the performing arts traveller's toolkit

Saskia Leefsma, Head of the Library, Boekman Foundation (the Netherlands)
RECAP and a multi-lingual thesaurus

Aleksandra Uzelac, Culturelink (Croatia)
Culturelink website

Diane Dodd, Co-ordinator of Cultural Information and Research Centres Liaison in Europe
CPRO – Cultural Policy Research On-line

Sarah Gardner, Executive Director, International Federation of Arts Councils and Cultural Agencies
IFACCA on-line resources

15.30h - Refreshment break

16.00h – Debate: Responsibilities; possible links; co-operation tendencies; concepts for interfaces, best practices. What's good? What's missing?

17.15h – 18.00h: PLENARY SESSION II

Chaired by Patricia Quinn, Director of the Arts Council (Dublin)

Colin Mercer, Director of the Cultural Policy and Planning Research Unit and Professor at the Nottingham Trent University
Knowing Ourselves: eCulture in the value production chain

Rapporteurs reports: Pavle Schramadei and Cas Smithuijsen

18.00h – Recommendations, follow-up suggestions

Cas Smithuijsen, CIRCLE
Sanjin Dragojevic, Culturelink

Closing of the round table

- 19.30h: Concert at the Lisinski Concert Hall: Orchestre Philharmonique du Luxembourg, soloist: Rudolf Buchbinder (Programme: Ludwig van Beethoven, Petar Iljic Cajkovski, Carl Maria von Weber)

Sunday, 27th April 2003

10.00h – 12.00h **RECAP Meeting**

- Optional: Guided City Tour

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Part IV: Introduction

On the Concepts of Information Society and eCulture

by Ritva Mitchell

In less than ten years the concept of information society has become central practically in all analysis of social and cultural development¹. Analyses of modernisation and emergence of post-modern (or "late modern") condition have been pushed aside and become mainly domains of social problem solvers or academic philosophers. At the same time the emergence of a new eCulture, based on the interactive digital applications of the ICT, has been taken more or less for granted.

It is easy to understand the popularity of these concepts. First, in contrast to the ideas of modernisation and post/late modernity the ideas of an information society and eCulture are intuitively more apprehensible. "More information" or "more easily accessible information" is easier to understand than "more modernity". It has also positive connotations because of it can be linked with such terms as "knowledge", "creativity", "innovations" and "democratic participation". Secondly the ideas of an information society and eCulture have been closely linked to the progress of one definite form of technology, the ICT, and the applications of this technology assumedly contribute better organisation of our everyday life. Thirdly, the applications of the ICT are usually perceived by and large to be more positive than those of other technologies².

The positive approval of the concepts of information society and eCulture are reflected in the keenness with which political decision-makers have taken them up on all levels: local, regional, national and transnational. For them "better and more accessible information" is an easy expression, something that is unequivocally good. It is good both from the point of view of social resources (human capital, intangible assets) and democracy (active, well-informed citizens). Furthermore the ideas of an information society and an eCulture have also implied – or, at least to start with, did imply – expectations of economic growth and stability: opening up of new sectors of production, increased productivity and the advent of "new" fluctuation-proof economy. In the background of these expectations lurk, however, often also national, trade and corporate interests and related attempts to gain competitive advantage in the world trade.

The papers of this reader identify, analyse and point out problems in the generally accepted truths that have been attached to the ideas of an information society and eCulture. Some of them also question the policies that have been used to promote "good causes" that are supposed to be achieved alongside the advent of information society and eCulture. The papers do not, however, present criticism for criticism's sake but deconstruct simplicities and point out complex parallel and alternative lines of development.

It would be foolish to try and synthesise the richness of ideas and analyses of the contributions to this reader. My following précises are formulated as questions and answers. They pertain to different interpretations of demand and supply of the new applications of the ICT, and then return to review the contributions to the more basic issues of the impact of these applications on creativity and cultural diversity in our European societies.

On Demand and Supply

1. Is there such a demand for new applications of the ICT that already support a new eCulture?

Jos de Haan and Frank Huysman enrol in their contribution to rich empirical evidence that provides some interesting answers to this question. Their Dutch data support the idea that the impact of the new applications is by no means revolutionary but gradual. There is no denying that e.g. the ubiquity of computers and Internet connections have altered the everyday activities that are now

¹ The speech on the creation of a Global Information Infrastructure by U.S. Vice President Al Gore at the World Telecommunication Development Conference, Buenos Aires Monday, March 21 and the "European response", the Report: Europe and the global information society of July 1994 ("Bangeman report") by the EC Industry and Telecommunications Commissioner Martin Bangemann are generally considered as landmarks that started the new wave of information society analyses, discussions and debates.

² Cf. the contribution by Jos de Haas and Frank Huysman, "Revolution or eVolution?", Table 1.

performed in different and digital manner. Yet, if we look at the social interactions, people's daily time schedules and the use of the media as information sources, it turns out that in practice the new applications of ICT function mostly as mediators of old interpersonal contact-based relations and as supplementary sources of entertainment and information. One reason for that is the 24-hour limit of our daily time budget: it maintains stable normatively ordered daily patterns of our activities. Although videotext, computers and Internet have in the use of media replaced some more traditional activities like reading and radio listening, the replacement effects are still rather modest. It seems, furthermore that when the other background variables are controlled, Internet users spend more time on reading than non-users. If we look at the consequences on the level of contents, for example, the diversity (number) of sources for various types of information, the effects are still rather incidental and small.

Josef Langer, in turn, suggests that the applications of the new ICT will make a difference as to the formation of our identities, and the changes in our identities explain the adoption of the applications and also the potential emergence of the digital divide. There is, for example, a distinction between mobile phone and the Internet. Mobile phone is a situational media and its use is to a large extent determined by the social definition of acceptable situations for its use, while the Internet is a media for an individual and the formation of his/her identity, his/her "work" on the Self. In comparison with the line phone the mobile phone expands the number of possible situations practically to indefinite, and its impact on cultural contents depend on how the society defines the new situations and how the individuals interpret these definitions. The Internet, in turn, offers to its users a new space, the cyber space to work on his/her Self, to find for the self new memberships, roles, emotions, partners, etc. The adoption and use of the Internet depends to a large extent on the "demand of the Self for #virtuality" in a given society. The more deficient a society appears to an individual and his/her self "in RL (=real life) the more demand there will be for the virtual alternatives.

Thus, Langer suggests; that the demand, for example, for the new 3 G applications of mobile telephone technology will depend on its potential to turn mobile telephones from a situational media into a media that offers virtual space for identity formation. To what extent and how this will happen depends on the mode the definition of the situation and people's work on their identities (organisation of the Self) in any given society.

Both of the contributions suggest that it might yet be too early to speak about a new eCulture in any other sense than as a potential longer-term end. To what extent and when this end is reached will depend on how well the supply meets the diverse and still fragmented demand.

What strategies should be used to create an efficient supply for the new applications of the ICT?

In comparison with the above analyses, some of the supply-side papers of the reader seem to take for granted that a new and a more cohesive clientele for the new applications of the ICT and their contents is emerging or that these applications can be individualised both in respect to technology and contents to respond even to culturally diversified demand. Some other papers again take a more pessimistic look and present critical views as to the business concentration that might hide behind the ideas of the new eCulture. The supply-side papers also often contrast the different strategies of the European and the US policies and assess what the EU could and should do better.

Geoffrey Brown's contribution to the reader focuses explicitly on EU-USA comparisons. It starts by pointing out the information deficit that seems to be felt by the EU institutions in respect to developing European culture/creative industries; then moves to take a closer look at the constraints of and conditions for further progress in some key policy domains, and proceeds to identify the main themes which underlie the two main EU programmes, eEurope and eContent, and which should be more explicitly emphasised in their future implementation. According to Brown, focus should be on four policy areas: on better exploitation of technologies at the appropriate points of the value chain; on the provision of sufficient information and availability of diverse contents to eBusiness; on making this provision of information more available through eCulture technology infrastructure services; and lastly by taking care that education and training (especially Higher Education) provides the needed technology skills to maintain the supply side of creative industries.

No doubt all these recommendations, which can be found in eContent Work programmes and longer term proposals for policy measures are important. We can yet wonder whether they are enough to provide sufficient competitive edge for the European creative industries vis-à-vis the

défi américain or lead to such user and audience convergences that will make it possible in the near future to speak about a new eCulture. It is important to look at these issues from the point of view of the formation and transformations of eCultural policies and the strategies adopted by the major "international trade powers" of creative industries in the manner this is done in the contribution by *Don Foresta, Alain Mergier and Bernhard Serexhe*.

Dona Kolar-Panov's "cautiously optimistic" contribution offers a well-balanced complement to Brown's analyses. It explores how well the new applications of the ICT are at present used to improve the access of European consumers and citizens to Europe's intellectual heritage and how well aimed are the present and planned EU policy measures and action plans in this respect. Although the results of these measures and plans seem to be positive within the EU as an average, Kolar-Panov points out great differences within the Union and even more pronounced differences between the "old" and "new" Europe. She also points out that some pressing issues like the fact that even the present member states of the EU do not have clear-cut digitisation policies. Their lack leads easily to founding of incompatible storing systems, waste of resources and, in the lack of clear priorities, to losses of valuable heritage items. The language is often an obstacle for effective digitisation even within one country, and the new emphases on the effective economic use of heritage as market good may undermine the traditional ideas of people's free and uncharged access to their historical heritage.

Kazimiers Krzysztofek offers an alternative more critical and longer term perspective to Brown's optimistic and "instant" policy perspective to the eContent supply. He questions the uncritical claims of the benefits accruing from the new applications of the ICT and indicates that they are basically "content blind". Educational and cultural policies should develop standards that at the same time safeguard people's access to global culture and let them maintain their national, regional and local cultures that give them anchorage and identity in the globalising world. The fight against the "McWorldisation" is, however, less important than identifying and maintaining what is important and culturally lasting in national, regional and local cultures from the point of view of cultural diversity and multiplicity. To do that and, at the same time, expanding the stored stock of heritage through digitisation, are, however, challenges that we will be faced with throughout the whole 21st century.

On the role of creativity in the information society and in the new eCulture

Is the relationship between the new applications of the ICT and creativity changing in the new eCulture?

Colin Mercer's contribution provides at the same time a critical perspective (a "reality test") to overoptimistic approach to creative industries an interesting look at the creative use of the new applications of the ICT in the innovative use of old and new cultural contents. On one hand, despite of all the hype, the firms having as their principal function the production of cultural goods and services are still rather small in scale in comparison with such giant companies as Exxon Mobile, WalMart, General Motors, etc., and yet, on the other hand, there is accruing empirical evidence that these applications are used not only for routine administrative purposes but for more effective and innovative use of cultural contents in actual cultural production processes.

Mercer uses a cameo of his meeting with a young Australian aboriginal boy to explicate how the skills in using new applications of the ICT can – or could – be used to impute new creative contents to value production chains, not only to enhance economic values but to render in digital form the basic skills and techniques of "...memory, association, gestures.." of an oral culture without losing its unique non-linear nature. Mercer argues that if this kind of potential are researched and explicated for practical use without restraints set up by traditional epistemologies, disciplinary practices and economic ideologies, the new vistas would be opened in respect to the three C's: Convergence, Creative Industries and Civil Society. Convergence presupposes new ways of seeing and treating the contents and linking them to telecommunications and computing industries for more effective "value chains". This also means that in culture industries the role of creators, producers and intermediators as content providers, brokers, curators and navigators becomes increasingly more important on national, regional and local level; and, at the same time, we need more research on the economic significance of creative industries, their impact on the formation of cultural capital and their effects on people's local, regional, national and global identities. In promoting identities and the sense of place and in strengthening affiliations and generally accepted forms of conduct, creative industries can enhance culture as a "capillary structure for democracy, autonomy and self-expression", that is, as a prime mover of civil society. Yet culture in all its

forms, including creative industries, can also be the opposite, a maker of criteria for inclusion and exclusion.

The analyses of Mercer provide an analytical point of reference for several other contributions of the reader that provide information on research and development in creativity policies and case studies on the organisation of "creative milieus". These contributions are gathered in the reader under the title of "Logistics: existing on-line resources".

How can we maintain creativity and save its products for the posterity in the new eCulture?

Mercer opens up positive vistas to creativity in the new eCulture, *Delia Ruxandra Mucica* again questions this assumption. Basing her analysis on Schumpeter's idea of the "eternal battle" between old monopolies and the forces destroying them for the purpose of establishing new monopolies, she suggests that the eCulture might introduce similar "gales of creative destruction". Competition, advent of new technologies, new modes of management and opening up of new markets may destroy whole sub-sectors of creative industries; furthermore, some sub-sectors may "commit a suicide", by promoting such cultural products and preferences that, in the final analysis, make their stock of creative ideas and visions obsolete.

All in all, Mucica suggests that culture industries tend to emphasise the need of new ideas and visions that replace and destroy the "old ones". Yet this approach, which may be appropriate in the case of technologies, can lead to losses of important cultural values of "content industries". This is, of course, recognised and this recognition is reflected in policies protecting these ideas and visions e.g. through legislation on authors' rights and archiving and through regulations of trade on antiquities. Yet, the old forms of protection may not suffice in the new eCulture, in protecting the authors' rights or in preserving digital products that often deteriorate faster than traditional analogous products. Mucica's look at "creative destruction" opens up an interesting perspective to the "lasting value" of the products of eCulture – and lasting value of the eCulture itself.

The issues taken up by Mucica are elaborated further by several contributions of the reader. The protection of the products of creativity in the new eCulture are taken up by *Daniela Zivkovic*, ("Old Contents, New Industries"), by *Caroline Pawels*, *Olga van Ooest* and *An Lavens* ("Online art museums and virtual museum participation") and *Aleksantra Horvat* ("Libraries as protectors of copyright and providers of free access to information").

Inclusion and exclusion, cultural diversity and cultural capital in the information society and in the new eCulture

What are the reasons for exclusion from the eCulture, and what motivates to participate?

Several of the papers which I have already reviewed above take up the issues cultural diversity and inclusion/exclusion e.g. in the guise of equal access to the new applications of the ICT and as the problem of the "digital divide". More directly the diversity issue is dealt with in two contributions to the reader, "eCulture and new Economy: Inclusion of Exclusions" by *Maureen Dody*, *Amanda Aizlewood* and *Jean-Pierre Bourdieu* and "Cultural diversity as human capital" by *Jesse B. Marsh*.

The former paper uses Canadian data from two studies to explore the obstacles to the Internet use, the effects of the use on social and political and "commercial" participation ("empowerment" vs. e-trade) and the nature and effects of a special user motivation, i.e. the formation of Internet groups based on shared ethno-cultural identity. The data is also used to assess the successes and failures of the Canadian eCulture policies in motivating citizens in general and making the new ICT services to reach the marginalized groups.

The Canadian interview data is used in the paper to explore the obstacles to eCulture participation that is measured by questions concerning the reasons for non-use of the Internet. The four main obstacles to the use were cost, lack of access to computers/Internet, lack of time and lack of skills; and it is not a surprise that the Internet is used more for practical and entertainment purposes (search for goods and services, accessing government programmes/services, finding specific information, playing games) than for exchange of political opinions or other forms of

political participation. It is worthwhile to underline two observations. First, much of the practical use took place at work, as part and parcel of employment obligations, and a fair share of the non-users were planning to become users during the year the interviews were carried out. These results indicate that the integration of people into the new eCulture is still an on-going process and it is by no means a simple result of personal motivation but depends to a large extent on the employment situation of people.

It is also very much along our general expectation that the Internet use still has only minor consequences as to the political orientations and opinions of people – or these consequences cannot be detected by simple interview questions. On the other hand, the second study that focussed on the use of the Internet by ethno-cultural communities and recent immigrants indicated that the Internet offered for the members of these communities and groups the only source where they could find information from their native culture or news from the country of origin.

These Canadian studies bear witness to the fact that public policies cannot bridge the “digital divide” by focusing solely on the provision of good ICT infrastructure. There is a need for special measures that aim at levelling inequalities due to geographical locations, gender, age, education and position in labour markets; and there is also a need to take the information need of such special groups as ethnic minorities, immigrants and refugees into account. Yet the interest of the government in making eCulture economically viable, developing “knowledge-based society” and enhancing the formation of new “social and cultural capital” tends to overshadow the specific social and specific cultural ends in the public efforts to develop information society and eCulture.

Jesse Marsh begins his paper by examining the arguments of the cultural homogenisation processes resulting from globalisation and by contrasting the interests in pure economic, financial and market driven consequences (“narronomics”) with a broader and more thorough analyses of social, technological and cultural impact of globalisation and the new ICTs. He contrasts in particular two analytical perspectives: one that assumes cultural diversity to be an obstacle in our road to information society and the other that perceives cultural diversity as a potential intellectual resource and asset. Expanding the “narronomics” to cover also the latter perspective presupposes, however, that the new applications of the ICT technologies are harnessed in the right way to support “networked interculturality” and/or “subtle differentiation” instead of strategies that aim at “compliant homogenisation” and/or defensive entrenchment of cultural diversity as an obstacle. This expansion presupposes strategies that aim at enhancing technical literacy, which enhances competence and facilitates access, and cultural literacy, which helps people to relate critically (and, obviously also self-critically) to other cultures and; collective creativity, which in contrast to the sheer construction of the state-of-the-art infrastructures, leads to the formation of free “civil networks” and “creative milieus” that combine local innovations with artistic creativity and non-programmatic encounters in the public spaces and communication channels.

Marsh provides stimulating listings of concrete initiatives that would enhance technical and cultural literacy and collective creativity, and helps to overcome the sheer industrial approach to the new applications of the ICT. When we compare these listing of initiatives with the planned and implemented public policies (national as well as transnational) we can notice deficiencies in the latter. The difference is not only the direction of initiatives and influence in the traditional sense that contrasts top-down and from bottom-up processes. Marsh’s initiatives aim at enhancing the free combining of technical and managerial innovation with cultural and human capital possessed by creative minds; and he also proposes initiatives that would abolish barriers to this combining. Unfortunately his initiatives will be hard pressed in finding financing, because they do not promise economic profits and can often be even considered contrary or inimical to industrial interests.

* * *

Do the papers of the reader provide components for a more general formula for developing information society and a more equitable and integrated European sCulture? Yes, they do, but the formula is still very loose and can couched only in very general terms.

If we aim at sustainable information society that is supported by a cohesive eCulture, the balancing of the supply and demand for the new applications of the ICT and the related cultural contents does not suffice. There is a need to overcome narrow economic and industrial interests that presuppose special policies to support “freewheeling” creativity, innovations and cultural diversity. The future of European culture may depend on the competencies of planners, administrators and managers to conceive such policies and the willingness of financiers to fund

them. The papers of the reader suggest that the coincidence of these competencies with systematic and long term funding is still rather incidental.

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Part V: Speakers' Papers and Biographies

Session 1

eCultural Policies: Existing/Future Strategies

The New Space of Communication, the Interface with Culture and Artistic Creativity

by Don Foresta, Alain Mergier and Bernhard Serexhe

Don Foresta will revisit and analyse developments since he presented a co-authored report entitled The New Space of Communication, the Interface with Culture and Artistic Creativity to the Council of Europe on 10th September 1995. Below you can find some small extracts from the paper which can be read in full at <http://www>.

.....Information Society : Towards another "Brave New World"?

Today, we are witnessing the rapid installation of the complex systems which will become the technological and commercial foundations of a "global information infrastructure". This new, interactive communication space will doubtlessly function as a powerful tool in the service of the economy, but it will also be at the centre of radical and far-reaching changes in our societies. From this point of view, the simple admiration of what are merely technical advances, coupled with present-day justifications of a primarily economic nature, presents serious risks of prevailing over the higher interests of the cultural life and the social functioning of the peoples of Europe. Among the undeniable responsibilities of public authorities are to protect essential community functions against possible encroachments, and to promote the enormous potential of these new technologies for the cultural and social development of all our societies.....

.....Present-day monopolistic trends in the future multimedia market

The observation of the world's financial markets shows transactions of vital importance in all sectors of the cultural industries. Economic experts already predict a planetary market of several thousand billion dollars by the year 2000. For the first time in human history, the cultural sector which, by its nature, is not preoccupied by the race for raw materials, is promising profit earning capacities which will exceed those of the traditional material-based industries.

The market is developing exponentially and is marked by the cut-throat competition between strategic alliances and mass buyers at the centre of a rapid convergence of three previously separate sectors audio-visual, computer technology and telecommunications. The situation today is already characterised by a very small number of world-wide corporations, all impatient to reap profits from their huge investments by setting up the technical, legal and commercial norms best suited to their own involvement in this future world market.

At the same time, in the movement towards the creation of ever more powerful trusts, these same groups manage to take advantage of the discrepancies between national legal frameworks. For several years now, a handful of giants in the computer and communication world have already acquired a status of "global players", dominating the activities of the other, weaker competitors in the market. The absence of international law in this field, coupled with the scale of financial investment necessary, encourages this tendency towards concentration.

In view of the imminent liberalisation and probable homogenisation of this world market, it is impossible not to see that the main objective pursued by these cultural industries is nothing other than the most profitable exploitation of their audio-visual products and future on-line services. The recommendations of the main representatives of the cultural industries of Europe, Japan and the United States at the February 1995 G7 conference, held in Brussels, already gave clear warning of this single minded interest. Alongside the demands for a speed-up in the de-regulation of the markets, and the conclusion of agreements as to certain technical norms, much concern was also expressed as to the public's confidence in this information society. Without this confidence, according to these recommendations, the extraordinary gains to be won from the information revolution could not be completely realised....

..Promoted then by an essentially economic discourse, the result of this crusade on a world-wide scale will be the undermining of all sorts of social and ethical norms and the rapid evolution towards a new society, already baptised the "information society".

Although today no one can yet measure the scope of the impact of new technologies on cultural life and the on functioning of our societies nor predict the physiognomy of this "information society", by making us accept its purely technical logic, the promises associated with this illusory vision already outline its marvellous advantages: the creation of tens of millions of new jobs by the year 2000, the availability of an educational tool of tremendous significance, a more democratic society, the perspective of free access to information by anyone and everyone, both as consumers and producers, and, last of all, the imminent arrival of a better standard of living for Europe, Japan, the United States and subsequently - to quote the industry's own recommendations for the G7 Brussels conference - for "the other regions of the world".....

Defining the New Communications Space

In order to define this new communications space in the way most amenable to society and its members, it is important to think of it with the following qualifications:

1. Easily accessible:

technically - not limited to specialists, a closed club of initiates, mystifying the general public through technological slight of hand,

financially - not limited only to those who can pay, or to distorted systems whereby the wealthiest multinationals pay less than educational or cultural institutions because of the weight of their business,

intellectually - not limited to a privileged few where information becomes a guarded commodity available only through rank or riches.

2. Genuinely interactive (with no political or economic intermediaries):

between individuals

between individuals and groups

between groups

between individuals and institutions

between institutions

3. Genuinely diverse: avoiding reducing all models of culture and comportment to a few social, cultural and political stereotypes answering other political or economic agendas.

4. Related to contemporary culture and not a substitute for it: allowing new forms to emerge from the interface of contemporary culture and the new space. To be avoided is the deforming process of fitting contemporary or traditional culture to the new space. Artistic creation with the new tools must be encouraged to permit the new space to be defined by that creativity in order to discover the specificity of its language and the depth of its communication potential.

5. Relevant to education and accessible to it: again investigation is necessary to find how to apply the tool to education not just as a access to information, but as a series of interactive, international connections permitting the development of culture from the point of view of the individual, defining and deriving his culture from the extensive pool of information and contacts around him. The new space is not an extension of the classroom but a different space with an educational vocation to be discovered and developed through experimentation. Part of the challenge will be to not confuse entertainment with education and to assure intellectual depth and to avoid creating one more media playground.

6. Experimental: open to new ideas, procedures, processes and uses, determined by their cultural, social or political utility, not just by their commercial return. The key word is again depth.

.....Identities and cultural expressions

From whatever viewpoint, a fair appraisal of the reality of the European situation must respect the extraordinary cultural richness of the countries of Europe as the product both of an ancient and shared historical evolution and of an extraordinarily large range of regional traditions. The essential characteristic of this shared culture is its spirit of openness. There is no doubt that European culture has profited from the selection, the interpretation and then the assimilation of external and older cultural evolutions, which are impossible today to dissociate from its own specific identity. Generally, this appropriation was the result of acts of conquest which led to

domination and even the suppression of other cultures. But, by the same token, other cultures have evolved thanks to the intense enrichment brought to them by European cultural values.

Conscious of the composite and fragile nature of its own cultural identity, Europe must today show exemplary responsibility where its own cultural heritage is concerned, and with regards to its present-day and future cultural life. This responsibility must involve a greater sensitivity in its contacts with other cultures. Inescapably bound up in permanent exchanges with other evolving cultures, the dynamics of European culture could only be impoverished and compromised by misguided protectionism.

Yet, at the same time, faced with the enormous initiatives launched by the United States and by Japan, we also feel deep concern, and justifiably so, where the preservation of cultural expressions and identities in Europe is concerned. Waiting for the wave of multimedia products to unfurl, products of more or less limited value, designed, fabricated and homogenised to be easily sold on the world market, this concern anticipates the threat of a profound upheaval in the European media landscape; thanks to the powerful instrument which the information highways represent, this landscape could be submerged by an ocean of images of which only the smallest proportion has any redeeming artistic content.

The specific interest of European heritage in multimedia creation

Today, in the multimedia world, European backwardness, compared to the United States and Japan, is often bemoaned. But the main question here should not be the preoccupations of European industries, unable to profit fully from the vast potential of a future market. Everywhere in Europe the traditional cultural sectors are threatened by budgetary cuts, while at the same time there is a scramble to invest in the multimedia sector, in order to stand up against the gigantic economic investments of the Americans and the Japanese.

By its deep roots, its enormous diversity and its extraordinary richness, the European heritage constitutes the main cultural treasure which, on the world scene, is at the centre of the specific interest of the multimedia industry. The new interactive communication space will enlarge our horizons: but the price to pay for this incredible mass of ever up-dated information, may also be a loss, a loss difficult to appreciate, in the direct and sensorial contact between ourselves and reality. The rapid evolution of the global multimedia market, pushing the traditional arts and media into the background, may compromise the values and contents of the European heritage, levelling them down to a lowest common denominator. In the long term, the result of this globalisation may be an irreversible loss of the European cultural identity.

As the information revolution accelerates, calling on ever-greater financial investments, only a vast intensification of the creative approach, throughout Europe, can succeed in counterbalancing a total commercialisation of the cultural sector. Yet the creative participation of all the cultural actors can only be initiated by a cultural policy directed in common at the European level. And the European multimedia industry, by accepting a larger share of responsibility for multimedia artistic creation, can only profit from this engagement in its own field.

Mobilisation of the cultural actors of Europe

If the public authorities of Europe leave the field open to the economic interests of the "global players" in the vital sectors of information and communication, they must also accept responsibility, in order to preserve the cultural identity and expression of our societies, for establishing norms not merely for the inoffensive use of the new technologies, but, even more, for these uses to be beneficial. In order to avoid an irreversible impoverishment of European culture, the control of content and of its communication cannot be left to the sole ambitions of the industrial and commercial parties.

Without encouraging alarmist Euro-scepticism, the guarantee of a better promotion of the enormous potential of new technologies for the cultural and social life of all our societies can only be realised through a concerted harmonisation of cultural and economic policies, taking into account and respecting the cultural richness and diversities of all the societies in Europe and encouraging the creative participation of all its cultural actors.

This necessary mobilisation of creative resources could be based on a growing number of initiatives in the artistic domain. In anticipation of the promising results to be expected from the association of art and new technology, research centres and centres of artistic experimentation have been in existence for a long time now in art schools throughout Europe. For several years, there have been exhibitions and festivals in this same field. Along with these initiatives, which are

often of an institutional nature and which denote a growing acceptance of these new media by the concerned public, we also see the emergence of a large number of "private" cultural initiatives in the field of electronic networks such as Internet.

The aim of these initiatives is the study of specific techniques and the realisation and presentation of total multimedia works of art. They aim to promote innovations and also to criticise blind enthusiasm for the new communication technologies. In order to preserve the identity and the cultural diversity of Europe and bring new life to it, it is precisely in this direction that the concerted efforts of the cultural and economic policies in Europe should be oriented.

Development : Evolution of an Interface, Art and Technologie

.....Instead of allowing this slide into consumerism, Internet affords us an excellent experimental space to test ideas permitting this new form of interactivity to find its potential and become a genuine tool in the long-term evolution of European culture. Various forms of cooperation between industry, the arts and sciences and the public can and must be found to permit the maximum amount of technical innovation and cultural invention. This is research and development at its highest level since we are talking about much more than technology, more than commerce, but also about the interaction of the two with culture in its broadest sense. This is the future of our relationship with the knowledge of our times - our way of knowing, with each other as individuals and as members of society - social intercourse, with the future of artistic creativity - Culture with a capital "C", with the models of comportment and the multiple identities which will be part of the future spectrum of European identity, culture with a small "c". Briefly, this is the future of an important part of what will be the institutions of tomorrow's Europe....

Speaker

Don Foresta is a research artist and theoretician in art using new technologies as creative tools. He is a specialist in art and science whose principal work in the field, *Mondes Multiples*, will soon be published in a second English edition. He is a Senior Research Fellow at the Wimbledon School of Art in London and professor at the Ecole Nationale Supérieure d'Arts Paris/Cergy.

He has been working for over 20 years in developing the network as an artistic tool and is presently building a permanent high band-width network, MARCEL, for artistic, educational and cultural experimentation. He began the network while invited artist/professor at the National Studio of Contemporary Art, Le Fresnoy, Lille France. His first on-line exchange in 1981 was between the Center for Advanced Visual Studies at MIT where he was a fellow and the American Center in Paris where he was director of the Media Art program. He was a commissioner to the 42nd Venice Biennial in 1986 where he built one of the first computer networks between artists, an effort he has expanded as the technology has grown. Foresta holds a doctorate degree from the Sorbonne in Information Science. He has both US and French nationalities and was named "Chevalier" of the Order of Arts and Lettres by the French Ministry of Culture.

REVOLUTION OR eVOLUTION? An Empirical Approach to eCulture

by Jos de Haan and Frank Huysmans

Introduction: Culture in a world of digitalisation

Our culture is gradually shifting towards an eCulture. The advent of information and communication technology (ICT) goes hand in hand with changes in attitudes, skills and behaviour that play a central role in daily life. The Internet, in particular, is expected to bring about a fundamental and also lasting cultural transformation. This transformation is designated here as a shift in the direction of an eCulture. We describe this rise of eCulture in terms of a broad definition of culture. This concerns the culture of a society with both immaterial (or better: *ideal*) and *material* characteristics. On the ideal side are symbol systems such as language and information. This information is not neutral but has normative implications. It embraces a system of *attitudes* concerning the kind of world in which we live, a system of *general moral values* arising from or justified by those attitudes and a system of *norms* that applies general values to concrete situations and describes how members of a group should act in various circumstances (Lanski and Lenski 1987: 40). Technology (technological knowledge) is part of cultural information and it too is normatively charged. While technology may be classified on the ideal side, the *outputs* of that technology (appliances) may be ranged among the *material cultural products*. All the useful objects man has created with the aid of technology constitute material culture.

Knowledge concerning the manufacture of computer chips, software and transmission technology are of vital importance in the information society. The development of technological knowledge has made the advent of "multimedia" possible. This concerns the integration of information technology, telecommunications and audiovisual media - three technological domains that have developed independently of one another. In addition, broadband technology will replace the existing media infrastructure (telephone and coaxial cable) in the near future, thereby permitting the more rapid transfer of information. It is these information and communication technologies that help shape the mutual interaction between the ideal and material side of culture by changing the "conditions for existence" of information exchange and, consequently the culture that has produced them. ICT may be regarded as a catalyst in a process of cultural change.

Here, we will present the results of a first attempt to describe the emergence of an eCulture. Using empirical data from large scale surveys we will indicate to what extent the lives of Dutch people have changed due to the rise of ICT. This implies two things. First, we do not look at the ICT and cultural industries, the heart of the production of eCulture, in order to establish whether an eCulture is emerging. Culture is what binds people together and therefore, we should be able to witness the consequences of the ICT revolution in the lives of ordinary people. Second, we describe culture at the individual level and not at the level of society as systems of beliefs, values, capabilities and so on. This shift to the individual level enables us to describe cultural change empirically.

The term *eCulture* refers to the diffusion of new technology, its application for various purposes (especially information and communication) and shifts in related attitudes, values, norms and behavior. On the basis of existing data a series of indicators is compiled with which an initial, cautious description is provided of the extent, pace and ways of change in the daily life of broad layers of the Dutch population as a result of their possession and use of ICT. The description focuses on the *conditions* that must be satisfied before daily life *can* change at all and the *consequences* of using ICT technology for everyday activity. In the exploration of this eCulture it needs to be borne in mind that we may be at the start of a long-term process of change taking place at a global level. Cultural achievements in the Netherlands do not change by leaps and bounds; they also depend in part on international developments. This means that the survey is not just tentative but also provisional in nature.

Research questions

The *conditions* are described as four different types of access to ICT: motivation, possession, use and skills (Van Dijk 2001). Motivation concerns psychical access to ICT: the interest in it, the will to use it and the lack of fear of new technology. Possession means in this context the availability of equipment and an Internet connection at home or at work, school or university. The third component of access is the actual use that people make of the available possibilities. Here a distinction can be drawn between the scale and diversity of the use. The use depends in part on the fourth form of access, namely the possession of digital skills.

The *consequences* of ICT use for everyday activity and the interaction of people are empirically investigated in three fields, namely the maintenance of social contacts, patterns of daily activity and the use of the media as sources of information.

The following questions concerning the conditions and (social) consequences of the use of ICT in daily life are central in this investigation into the change in Dutch culture in the direction of an eCulture:

Conditions for ICT use: to what extent do the Dutch have access to ICT applications?

- motivation: has the advent of ICT made the Dutch think more positively about technology?

- possession and use: to what extent are new forms of ICT (PCs and the Internet) present in Dutch households and to what extent are they used?

- skills: how skilled are the Dutch in coping with ICT?

Consequences of ICT use: to what extent is the daily life of Dutch people changing by their use of ICT?

- social interaction: to what extent does communication with others take place by means of various electronic media?

- time structures: has ICT led to a shift in people's daily patterns of activity?

- use of media as sources of information: what consequences does the advent of ICT have for the time devoted to other media? To what extent is the Internet used as a source of information for various topics? Is the Internet used as a supplementary or a replacement source of information?

Conditions for eCulture

More positive attitudes towards digital technology

The 1980s and 1990s may be described as a period of growing appreciation of digital technology. Between 1985 and 2000 the Dutch population began to assess technological innovations more positively. In this regard ICT played a pioneering role, as there has been a particular increase in appreciation of the Internet and e-mail. Digital technology is also valued more highly than biotechnology and military-industrial technology. A majority of the Dutch (68%) have positive views about digital technology (and environmental technology), but hold varying views about biotechnology, nuclear energy and military technology (see table 1). In the case of the latter two there has been little if any growth in appreciation over time. Therefore, the appreciation of ICT is not part of a more general positive attitude towards technology.

The typical early adopters (males, young people and those with higher education) are overrepresented in the group of people with positive views on technology. This indicates that the spread of positive attitudes is taking place along lines that are also characteristic for the diffusion of products (Rogers 1996).

Table 1 Positive opinion toward technology, 1985-2000 (in percentages)

		1985	1989	1993	2000
<i>technology for:</i>	<i>application:</i>				
environment	clean engine	85	89	90	96
communication	fax, e-mail, internet	56	47	38	78
computer	home-/multimediacomputer	56	63	63	69
automatisation	robots, elektronic paying	53	45	41	55
hereditary properties, DNA	hereditary diseases	38	43	42	51
test-tube baby		34	39	41	33
nuclear energy	generate electricity	33	24	30	24
military	espionage satellite, laser weapon	20	9	9	10
genetic modification	better and stronger crops				42
genetic modification	organs of animals for transplantation				33

Source: SCP (PTV '85, CV'89-'93); SCP/NWO (BVW2000)

A somewhat more technocratic vision

Attitudes towards technology provide the foundation for *general moral values* related to technology. The fact that people assess technology positively - possibly because of its practical utility in various areas - does not necessarily mean that people approve the use of that technology in all domains. In various situations the application of technology is at variance with other values, such as autonomy and privacy. Technology can after all also be used to exercise control over people and to release information that people would otherwise have preferred to have kept to themselves. Since practical individual utility need not go hand in hand with an appreciation of ICT

applications in the wider society there can also be a discrepancy between the attitudes towards technology and the level of public appreciation associated with it. We designated a marked level of confidence in technology and the tendency to accord priority to the values associated with technology as a technocratic vision. This vision is measured in terms of attitudinal questions concerning the need to adjust oneself to the state of technology, the unfettered freedom that scientists and technicians should have in the interest of progress, and confidence in the problem-solving capacity of technology. During the emergence of ICT people's thinking became somewhat more dominated by technocratic control (table 2). Both the group with an aversion to technology and that which appreciate it became smaller, but on average and on balance people began to think somewhat more technocratically. Values associated with technology are therefore somewhat more frequently given priority over other values.

Table 2 Technocratic opinions, 1985-2000 (in percentages)

		1985	1989	1993	2000
men should adopt to the (strongly) state of the art of technology agree		34	37	32	30
	neutral	16	31	33	40
	(strongly) disagree	50	32	36	30
progress is best served if scientists and technicians get complete freedom (strongly) agree		26	28	24	19
	neutral	13	27	29	32
	(strongly) disagree	62	45	47	49
technology will bring solutions for many contemporary problems (strongly) agree		58	49	45	55
	neutral	15	26	29	28
	(strongly) disagree	28	25	26	17

Source: SCP (PTV '85, CV'89-'93) SCP/NWO(BVW2000)

Possession of ICT

The diffusion of technology is rooted in positive assessments of ICT. The growing appreciation of digital technology is lowering the psychological thresholds for the acquirement and use of this technology. The distribution of PCs and Internet access can be described as a diffusion process. PC ownership rose from 18% of the Dutch population in 1985 to 70% in 2000. The number of people with access to the Internet at home rose from 21% in 1998 to 59% in 2001 (De Haan 2003). This diffusion process has its frontrunners and laggards. The high status groups, males and young people lead the way, while the lower social status groups, women and older people bring up the rear. Measured in terms of PC ownership the differences between population groups become smaller, with the over 65s as an important exception to this rule. The further distribution of PCs among the Dutch population will go hand in hand with a further decline in inequality in ownership. This democratisation of ownership will also create greater equality in the possibilities for obtaining insight or developing activities in all sorts of fields by means of the new equipment.

The use of ICT

The computer with Internet connection is on the way towards becoming a virtually standard element in people's leisure time. In 2000, 45% of the population spent at least a quarter of an hour of their weekly leisure time at their computer. Five years before the figure was just 23%. In contrast to the ownership patterns, the differences in the use of PCs among population groups are widening: males and young people have increased their PC use to a greater extent than women and older people have.

Table 3 Use of personal computers among persons of 12 years and older, 1985-2000 (in percentages and hours per week)

	1985	1990	1995	2000
a. has a personal computer at home	18	30	51	70
b. has used the computer during gebruikt computer during the research week	4	13	23	45
c. use of computer (see B) among people who possess a pc	18	33	40	60
d. average number of hours of computer use among the users (in research week)	3,5	3,7	4,0	3,9

Source: SCP (TUS)

Infrastructure

Access to the Internet and its application depends in part on the type of infrastructure being used. Broadband access (cable, ADSL and fibre-optic) provides greater opportunities than does narrowband access (modem and ISDN). As noted before, we are still in the early stages of technological development. Internet use among people with a broadband connection may provide an indication of the future use by broader layers of the population. At the end of 2001 approximately 6% of Dutch households had a broadband Internet connection (Dialogic 2002). It is possible that broadband connection will follow a similar process of frontrunners and followers as was the case with PCs and narrowband access. In that case the way in which a small group is now operating on the electronic superhighway will provide an indication of the use that large groups will make of the Internet in the future. Broadband users are online more days per week and more times per day than narrowband users. The added value of broadband is best reflected in the use of entertainment applications. Broadband users more frequently download films and music, and they watch and listen to them more frequently. "Film" in this respect varies from isolated fragments to full feature films. Similarly in collecting information broadband users download files more frequently, make greater use of streaming media and seek information more frequently via portals. There are also minor differences with regard to chatting and the use of messenger services. These communication applications benefit from the permanent connection principle of broadband.

Digital skills

The groups taking the lead in the distribution of ICT are also those at the forefront in acquiring digital skills, namely young people, males and those with higher education. Research among young people provides indications of the nature of the process of acquiring digital skills (De Haan and Huysmans 2002a). Young people learn how to handle their computer at home with playful ease. Having access to a computer is a decisive factor in building up computer experience in itself. Support from the direct social environment - especially the father - is a supplementary factor in acquiring skills. Virtually all of the approximately 1200 young people interviewed in the spring of 2001 (aged 15-18 years) had domestic access to a computer. More and more households have two or more computers. Young people are the heralds of a fully digitised society, i.e. a society in which everyone owns a computer and knows how to use it. New generations will grow up with the computer from an early age, acquire digital skills effortlessly and naturally gear its use to their interests and purposes.

At present the differences between the young and old remain fairly wide. The over 65s, in particular, lag behind in terms of ownership and use of ICT. This implies also that they have fewer digital skills than young people. Older people may be regarded as laggards in the diffusion process. Older people also view ICT less positively than young people. Many of them will first need to overcome psychological thresholds before they start using the computer and its online possibilities. However, similarities with young people are evident in the learning process of digital skills. Older people too learn the most by trying things out themselves on the computer. One difference between the young and old is that older people make greater use of formal learning pathways, while young people go down more informal paths. Older people more frequently state that they take computer courses and consult computer handbooks as learning sources. In the future ever more older people will be acquiring a computer for the possibilities it affords. Since older people learn by experimenting, the availability of the PC is an important stimulus for their acquisition of digital skills as well. The ongoing distribution of computers will therefore also contribute towards greater skills among older people.

Towards full access

The four forms of ICT access (motivation, ownership, use, skills) are becoming less and less of a barrier for more and more Dutch people. The increased and now high level of appreciation of digital technology points to a mental acceptance of that technology. The diffusion of computers and Internet access is on the way towards reaching market saturation point. And with the young people, males, employed and better educated as the vanguard the Dutch may be increasingly characterised as digitally skilled citizens. Access thresholds will be a decreasing problem towards participation in the electronic world. It may therefore be argued that the diffusion of ICT is proceeding reasonably favourably. The uncertainty concerning the possible consequences that digital technology could have for daily life has given way to a fairly tacit acceptance within and without people's own four walls. This gradual diffusion of ICT within households and its embedding in daily life has been aptly described as a domestication process (see Frissen 1999: 21). It may safely be assumed that we are heading towards a fully digitised society in which the non-possession and non-use of ICT is more by way of choice than underprivilege (Schnabel 2000). If access becomes less of a problem it becomes interesting to direct the attention from diffusion to the consequences of ICT use.

Consequences of ICT use

It is not, however, possible to draw a clear-cut distinction between conditions (diffusion) and consequences. The use of ICT is designated here as a precondition for cultural change, but the use of computers and the Internet imposes demands on time and may in that sense also be regarded as a cultural consequence of the introduction of ICT. Ever more time is devoted to new ICT and that time is at the expense of other matters. The shift of priorities is discernible in the changes in leisure activities. Ever more Dutch people hold positive views towards ICT. This means that they recognise the ease, pleasure or benefits of ICT and probably also make use of it. Everyday activities are ever more frequently performed in a different and digital way. The word processor has for example replaced the typewriter, the CD phone guide the telephone book and e-mail the telephone. ICT use is therefore changing the daily life of Dutch people. Information is sought and produced in a different way and communication more frequently takes place through digital technology. The codes and habits of, and interaction between people are consequently changing. ICT provides opportunities to influence the smallest activities, but does it also fundamentally alter people's look at life and collective rhythms? We have explored the consequences of ICT for daily life in three fields, namely social interaction, the planning of activities (daily schedules) and the use of media as information sources.

From direct to mediated social interaction

The Internet provides possibilities for interacting differently with others than before (e.g. by e-mail, chat boxes and discussion lists). The growing use of these possibilities means an increase in electronically mediated social contacts. Since the time devoted to direct (face-to-face) contacts has been declining for some time now, it may be asked whether social interaction via the Internet does indeed constitute a replacement of unmediated contacts or whether other factors are (also) at work. The Internet not only provides opportunities for the maintenance of social contacts but also for entering into new ones. Communication via digital networks appears to be supplementing face-to-face contacts rather than undermining them, as was also the case previously with the telephone. The people with whom the Dutch exchange e-mails are largely the same as those they meet face-to-face. Research in a new suburb in Rijswijk indicates that at least three-quarters of the respondents exchange e-mails solely with people they know (see table 4). The remaining quarter has built up new social contacts through e-mail as well. Generally speaking people exchange e-mails with acquaintances not living in the same locality. The Internet provides the convenience of shrinking distances but at the same time builds on existing social networks. Most e-mail contacts transcend the local level but seldom cross the national borders. The digital networks are used more for e-mailing than for chatting or taking part in newsgroups. The Internet is more inclined to be integrated into existing behavioural and communication patterns than to change them.

Table 4: The rise of new social contacts through e-mail, ICT users, 2001 (in percentages)

	Did you know the people with whom you have email contact before you established email contact?				Because I have email, I have gained new social contacts.		
	everybody	most people	some	none of them	completely disagree	some agreement	(completely) agree
total sample	73	20	2	5	75	7	18
men	66	29	2	4	68	3	29
women	77	15	3	5	79	9	12
16-45 years	73	18	3	5	75	8	18
46 years and older	73	25	0	3	75	5	20
lower education	72	18	2	8	70	11	19
higher education	74	21	3	2	78	4	17
working > 15 hours a week	77	18	2	4	80	4	16
not working or less than 15 hours ^a	65	24	4	7	64	13	23

a Does household, disabled, unemployed, retired, studying.

Source: SCP (STRP)

Decreased leisure time and increased traveling time

General values such as efficiency and autonomy seem to have become more dominant in our culture with the advent of ICT. ICT is said to offer opportunities to organise labour processes more efficiently, from the viewpoint of both employer and employee. The greater efficiency might result in time gains and employees might be able to coordinate the planning of their activities more effectively with their private circumstances. During the period of advent of computers in Dutch households the volume of leisure time has however decreased, travelling time has increased and people's daily patterns of activity have generally remained stable. Contrary to the expectation that working more efficiently with PCs would result in time gains, the average Dutch person's working hours have increased. Despite the growing possibilities for tele-working, travelling times have increased and, despite the promise of flexible daily schedules, working, eating and sleeping patterns have remained fairly constant. In these cases the growing dominance of values such as efficiency and autonomy does not therefore lead to the behaviour that might be expected. There is evidently more at work when the translation of general values into concrete behaviour is concerned.

Table 5: Time use on five main categories, including traveling time, 1980-2000, in hours per week, Dutch population of 12 years and older

	1980	1985	1990	1995	2000
work	14,0	14,1	16,6	17,3	19,4
education	7,3	7,2	6,9	6,4	5,5
care/household	19,5	19,4	18,5	18,9	19,0
total obligations	40,8	40,7	42,0	42,6	43,9
sleeping, eating, personal care	80,2	78,3	78,8	78,1	79,3
leisure	47,0	49,0	47,2	47,3	44,8

Bron: SCP (TUS)

Table 6 Traveling time, by subcategory, 1980-2000, in hours per week, Dutch population of 12 years and older

	1980	1985	1990	1995	2000
total traveling time	6,9	7,3	8,0	8,6	8,5
for work	1,2	1,3	1,6	1,6	2,0
for education	0,7	0,9	0,9	0,9	0,8
for household work and care	2,7	2,2	2,6	2,9	2,6
for leisure	2,3	2,9	2,9	3,2	3,0

Source: SCP (TUS)

Apart from computerisation there are other major trends affecting everyday practice, such as internationalisation and individualisation (see Schnabel 2000). The favourable state of the economy in the 1990s meant that a greater proportion of the population was in employment than it had been the case for a long time. Those who already had jobs have not reduced the volume of their working hours. It is possible that ICT spurred on the period of economic boom, but the reduced importance of national borders may also have contributed to this, together with the greater drive for economic independence among women. On the basis of the analyses it is not possible to make any statement about causal relationships. For the time being it appears that the efficiency gains due to the application of ICT in the labour process have been used in particular to enhance production capacity and increase the range of products and services, and little if at all to generate more leisure time (cf. Schor 1991; Peters 2001).

General values such as efficiency and autonomy cannot be readily translated into a system of *norms* prescribing how the members of the group should act in various circumstances. Greater efficiency has barely if at all been translated into collective labour agreements with shorter working weeks. In a consumer culture the Dutch are more inclined to opt for higher pay than for more free time. This utilitarian priority could be interpreted as the widening influence of a Weberian rationality. According to Weber (1968, originally 1921), the advent of science and the development of technology contributed to the goal-directed behaviour of people by consequence of which important general values can be lost to sight. Similarly the formalisation of the system of government and the advent of the capitalist economy have contributed towards the greater centrality of goal-rationality. New technology provides numerous opportunities to continue the rationalisation process in divergent fields. Ritzer (1993) has described this as the 'McDonaldisation' of society. Rationalisation ensures that social processes take place more efficiently, can be laid down statistically and are more predictable in terms of outcomes. The control over individual behaviour becomes greater, so that the number of degrees of freedom is at risk of becoming smaller. Technology can therefore be used not just by individuals in order to increase their behavioural opportunities but also by others in order to restrict those opportunities.

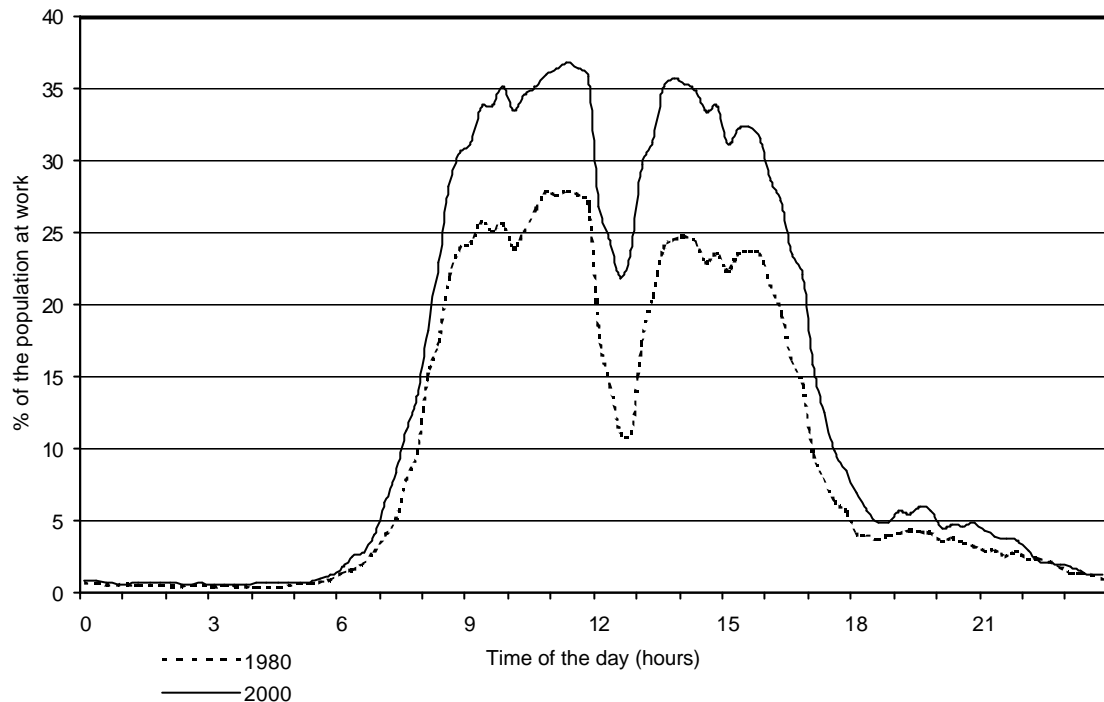
In addition, the Dutch appear more inclined to submit to the pressure of their employer or colleagues to be present at work than to the desire to combine work and care more effectively at home. The signs are that ICT is used if it fits in with wishes, needs and interests but that the possibilities are disregarded if they conflict with those factors.

Stable daily patterns of activity

The increased use of ICT has barely led to an increase in the flexibility of working hours. Compared with previous decades the amount of work in 'office hours' has if anything increased. The use of PCs and the Internet at various hours of the day in no way creates the impression that this use is independent of time (and place) (Figure 1). Furthermore, people turn out to have little if any inducement to sit at their PC at night or in the early morning, in much the same way as the rapid acceptance of the microwave failed to result in more flexible mealtimes. Technology may change rapidly, but people's daily patterns of activity have remained highly stable. What Frissen (1999) already concluded for the impact of ICT on employment also applies to the organisation of daily life. ICT is gradually obtaining a place in everyday practices and routines. In

doing so it is largely being fitted into existing rhythms and adapted to people's wishes and needs.

Figure 1: Labour, per quarter of the day, Tuesday, 1980 and 2000, population of 12 years and older



Computer use as a leisure time activity

Within the fixed 'budget' of 168 hours per week, more work and more sleep inevitably meant that less time was available for free time activities. Especially since 1995 this reduction has affected all population groups (Breedveld and Van den Broek 2001). Generally speaking, people had two and half hours less free time in 2000 than in 1995 (table 7). Within this shrinking free time budget the use of electronic media increased. This increase was no longer due to the growing popularity of television, but was accounted for by growing computer use. This rise in computer use coincided with a decline in reading and domestic social contacts. Furthermore leisure activities outside the home have been cut back, varying from visiting others and participation in the community to practising sport and walking or cycling trips. As a result, the number of different leisure activities in which people participated during the survey week also reduced. Within this general picture of declining leisure activity outside the home, going out (especially cultural visits) stood out by losing hardly any ground.

Table 7: Use of free time, population aged 12 years and older, 1975-2000 (in hours per week and index 2000, 1995 = 100)

	1975	1980	1985	1990	1995	2000
total free time	47.9	47.0	49.0	47.2	47.3	44.8
printed media	6.1	5.7	5.3	5.1	4.6	3.9
electronic media	12.4	12.1	13.6	13.7	14.2	14.8
of which computer use			0,1	0,5	0,9	1,8
social contacts	12.7	12.5	11.5	11.4	10.9	10.1
social participation	2.0	2.0	2.2	2.1	2.2	1.8
going out	2.4	2.2	2.4	2.6	2.6	2.5
sport and exercise	1.5	1.6	2.1	1.8	2.1	1.8
other hobbies	8.2	8.7	9.0	7.7	7.5	6.8
free time mobility	2.6	2.3	2.9	2.9	3.2	3.0

Source: SCP (Time Use Survey)

The Internet as a replacement and/or supplementary source of information

Since 1975 the 'media time budget' of the Dutch has remained stable at 18-19 hours per week. While the reduction in the amount of free time between 1995 and 2000 did not affect this media budget, shifts did take place within that budget in the type of media used. These changing preferences reflected the emergence of new media at the expense of old, with PCs (with or without Internet connection) acquiring a place in the media budget since 1985 (Huysmans and De Haan 2001). The advent of ICT has been associated with shifts in the use of printed and audiovisual media. Between 1980 and 2000 there was a gradual decline in the time devoted to reading printed media and listening to the radio. By contrast videotext and the Internet have gained in popularity among the public since 1995. Television viewing has remained virtually constant. The proportion of weekly Internet users rose from 23% in 1995 to 45% in 2000. In 2000 the Dutch spent on average 1.8 hours of leisure time at their PC each week, of which 0.5 hours on the Internet. Compared with the total media time (including the PC and Internet) of nearly 19 hours a week, the time devoted to the Internet can therefore still be regarded as modest.

Given the advent of Internet and the constant media budget, one might expect differences between Internet users and non-users in the use of other media (De Haan and Huysmans 2002b). After controlling for background characteristics (i.e. gender, age, education, family status and labor market position) with multiple classification analysis (MCA) in ANOVA Internet users turn out to spend more time on printed media than non-users. What more detailed differences are found? Table 8 shows that the significant difference after MCA adjustment in the use of printed media is due to the reading of books, with no differences found in the reading of newspapers, magazines and advertisements. Internet users spent more time on reading books than non-users.

Table 8: Differences in use of media, population aged 12 and over, 2000 (in hours per week)

	Before MCA controls				After MCA controls				R ²
	Internet users	Non users	Internet difference	eta	Internet users	Non users	Internet difference	beta	
Print media	3.7	4.0	-0.3	.03	4.3	3.9	0.4*	.05	.25
Books	1.0	0.9	0.1	.02	1.2	0.9	0.3*	.05	.05
Newspapers	1.6	1.9	-0.3*	.05	1.9	1.8	0.1	.02	.26
Magazines	0.8	0.9	-0.1	.04	0.9	0.8	0.1	.02	.07
Advertisements	0.3	0.3	0.0	.05	0.3	0.3	0.0	.03	.08
Electronic media ^a	11.5	13.5	-2.0**	.10	12.8	13.1	-0.3	.02	.13
Television	11.0	12.8	-1.8**	.09	12.2	12.4	-0.2	.01	.12
Radio	0.5	0.7	-0.2**	.05	0.6	0.7	-0.1	.03	.02

¹ Controlling for gender, age, education, family status and labor market position

** Difference significant at p<.01 level

* Difference significant at p<.05 level

Source: SCP (TUS 2000)

The use of printed media and radio has fallen among virtually all population groups. The growing Internet use has offset this decline in whole or in part and could therefore be regarded as a replacement. While this may apply in overall terms, the profit and loss account is less clear-cut when one examines groups within the population. Particularly with regard to those with secondary and higher education, 'supplement' would be a better designation than 'replacement', since the use of the 'old' media has not declined among these groups.

The printed and audiovisual media have also lost ground as information-providers (table 9). Between 1995 and 2000 the use of both videotext and the Internet as sources of information increased. In respect of a wide range of topics (with the exception of 'new media'), the use of the Internet remains however on the back burner. It is certainly not possible to say at this stage that the Internet is replacing the use of older media in the gathering of information. The population groups taking the lead in the use of the Internet consult the other sources of information more intensively as well. This rule does however have one exception, namely young people aged under 20, who combine relatively intensive Internet use with low-intensity use of the other sources. Searching for information on the Internet appears to be guided by the interests that Internet users already have. After all, it would perhaps be going too far to expect the existence of a new medium to give rise to increased interest in politics or the arts.

Table 9: Average number of subjects (out of 18 subjects) that are used per source of information, Dutch population of 12 years and older, 1995-2000

	1995	2000
Newspaper	7,3	6,9
opinion magazine	0,6	0,5
other magazines/ journals	1,7	1,5
Radio	2,3	1,9
Television	7,3	7,1
videotext/ cable	0,8	0,9
newspaper Internet	–	0,4
total of all sources	20,1	19,3

– = not measured

Source: SCP (TUS)

Whether Internet offers a replacement or supplementary sources of information can also be investigated by comparing the number of media that are used per subject. We compared the number of media per subject in 1995 (without Internet) with this number in 2000 (including Internet) (table 10). If the Internet is primarily a supplementary source of information the average numbers of sources per subject should increase. On average the number of sources did not increase between 1995 and 2000. One should realise that the comparison is based on six possible sources in 1995 and seven in 2000. In table 10 a third column is added which excludes Internet in order to balance the number of sources. The small differences between the figures with and without internet in 2000 indicate that a shift towards digital information hardly occurred. However, for some subjects Internet does provide small changes.

Table 10 Number of sources of information used per subject, Dutch population of 12 years and older, 1995-2000.

	1995	2000 incl. internet	2000 excl. internet
foreign news	1,9	1,9	1,8
foreign politics	1,4	1,3	1,2
domestic news	2,1	2,0	2,0
domestic politics	1,6	1,5	1,5
city politics	0,9	0,9	0,9
local news	1,3	1,3	1,2
financial news	0,6	0,7	0,7
crime, justice	1,3	1,3	1,3
social-economic news	1,0	1,0	1,0
information on environment	1,6	1,3	1,3
news for consumers	1,2	1,1	1,1
information on the position of women	0,7	–	–
traffic, public transportation	1,1	1,1	1,1
information on art and culture	0,9	0,8	0,8
sport news	1,4	1,3	1,3
science and technology	0,8	0,9	0,8
education	1,0	1,0	1,0
new media	–	0,8	0,6
average of all subjects	1,22	1,18	1,15

– = not measured.

Source: SCP (TUS)

The Internet revolution has not as yet had major consequences for the way in which the Dutch use the media to inform themselves on matters of interest to them. As a source of information the Internet still lags heavily behind the most commonly used sources of information, namely television and newspapers. However, in relation to the other printed media - radio and videotext/cable newspaper - the Internet does not compare unfavourably, although it is still too early to speak of a replacement source of information. But with continuing diffusion, an improvement of the infrastructure and a widening of the range on offer there could be a further increase in interest in the Internet as a provider of information and the Internet could possibly eat into some of the time spent on 'old' media. Just as happened in the past, this could lead to a reorientation of these media on the functions they fulfil for the users and the way in which they put those functions into practice. It is also possible that the integration of existing distribution and reception technology into a single system could in due course mean the virtual elimination of separate media types. Here again the pace of change is not determined by what is technically feasible but by what is accepted by the users at a certain point.

In conclusion: an evolving culture

This paper has discussed developments during the final two decades of the 20th century. This period may be characterised as that of the advent of ICT and even of a new type of society, the information society. The gradual and continuing spread of ICT has been coupled with a number of

changes in the thinking and behaviour of, as well as the interaction between Dutch people. The Dutch have come to view information technology more positively, have devoted more time to it and use the available possibilities to communicate digitally. Although hesitantly, they also more frequently seek information with the aid of digital media. The attractiveness of new ICT is largely based on its direct practical utility and comfort. More deeply based value orientations and fixed daily patterns have so far remained fairly robust. Values associated with technology such as efficiency, autonomy and flexibility do not always give way to behaviour that might be expected on the basis of technical possibilities. It is possible that other values such as permanent accessibility or being fully informed are becoming more dominant as a result of the available possibilities. The research into the use of information sources indicates however that Dutch people do not want full information but want to inform themselves about topics in which they are already interested.

It would be consistent with thinking about the diffusion of innovations for the influence of ICT on cultural life to follow the path of gradualism as well. The process is more one of an evolution than a revolution. A period of 20 years then, is short in order to assess whether cultural transformations have taken place. The social significance of communication by the Internet remains unclear. What is clear is that the cultural revolution predicted when optimism about the Internet was at its height has not taken place and neither will it take place. Taking the five millennia from the introduction of writing until the start of widespread distribution of the PC and Internet as the measure, the spread of the PC and the Internet is indeed taking place at dizzying speed. This introduction of new ways of interpersonal contact satisfies an important condition for cultural change. But five thousand years of cultural development have given thinking and behaviour a more solid basis and a stronger frame of reference for cognition and communication than we are apt to realise. On the basis of a number of indicators this survey reveals that human thinking and behaviour are changing only very gradually as a result of the information and communication technology. But changing they are. ICT may not be gnawing at the roots of our culture, but it is gradually being absorbed by those roots. This is not a process that can be described as a revolution. At best we may speak of a cultural e-volution.

Speaker

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About the Cultural Texture of the Digital Divide

by Josef Langer

Currently one of the most severe problems of the information technology industry seems to be the uncertainty about the available markets for 3rd generation mobile phones (3G). The risk is particularly high for those companies which made high investments in concession fees of governments during a first wave of bidding. Under such circumstances they should be highly interested in discovering the factors which could guide the adoption of 3G technologies. The usual approach is to emphasize the necessity of *deregulation* and *market prices*. Connected with this is aggressive marketing and the hope that finally the customer will be persuaded. But, it appears that more and more actors have become aware that there are also more tacit factors at work in influencing information technology (IT) absorption rates in general and the fate of 3G appliances in particular. Not the least of these is due to the existence of the case of the European Union where despite converging market regimes certain IT penetration rates between countries remained remarkably different (Therborn 1995). Hence, it is plausible to assume that to look at economic or legal factors is not sufficient, whereas factors from the *cultural* and *social* realm attract more and more attention. But here, interestingly, questions like what impact IT has on society are much more common than those looking the other way round: What impact do culture and certain social fabrics have on the diffusion of certain IT products (Porter 1996; Shields 1996). An approach suggested here is to investigate the *socio-cultural affinity* of technologies such as the *mobile phone* and the *internet* which are central for the definition of *information society* (IS) (Castells 1996). After all, at the Lisbon European Council meeting in March 2000 the European Union set itself the ambitious goal not only "to become the most competitive and dynamic knowledge-based economy in the world" by 2010, but also a full fledged "information society". The latter can be understood as a society based on "telecommunication and the Internet".

Situation versus identity based technologies

For my purposes here, I would like to pay particular attention to the organization of the *social Self* which varies according to different cultures from society to society.

If in a first attempt the "information society" (IS) is defined by the presence of *mobile phones* and the *Internet* respectively, and computer mediated communication (CMC) in a wider sense, we will have to ask what concepts, besides economics, could be the key to understanding the different success of these technologies in individual societies. A possibility suggested here is to look at the organization of the *social Self* and how this is related to key IS technologies (Amato 1997; Joinson 2003). After having inquired into this relationship we can develop in a next step some ideas of how members of individual societies might respond to the commercial effort to position technologies like the 3G mobile phone. As a working hypotheses, it can be assumed that in general companies implicitly have the picture of a rather homogeneous *social Self* across countries and explain statistical differences in IT absorption rates mainly by economic factors. Besides that, the basic question of how different IT are related to the *social Self* are widely ignored.

However, comparing the *mobile phone* and the *Internet* as key IS technologies from a sociological point of view one will immediately realize that the two have a completely different social quality or *aura*. The mobile phone is first of all a telephone which can be used independently of the local position of the individual. It has the traditional functions of a telephone: enabling voice based communication with people (organisations) whose address (phone number) we can identify or who can identify our address. As a rule these will be first of all people whom we already know (e.g. family, friends) or who are of a professional (e.g. customers, colleagues, clients) or practical (e.g. physicians, bureaucrats) importance for us. The technical ability of the mobile phone to transmit text (e.g. SMS) or to apply simple programmes does not significantly change its character as a telephone. SMS could be seen as the endeavour to incorporate the functions of the old telegraph. How much this will change with the third generation mobile phones and the planned convergence with the Internet remains to be seen. Having said this, I suggest defining the mobile phone as a *situation based* technology similar to the fixed telephone. This means that it derives its social significance first of all from the situation

in which it is used. For the fixed telephone the typical situations are those in the office, the private home or the telephone booth at the street corner. In the case of the mobile phone the situations are theoretically infinite. Hence, the main sociological questions with respect to the mobile phone must concern the social regulations of the situation in their impact on the assimilation of this technology. Or the other way round: how does the *Self* perceive the situation and in which ways does it incorporate the mobile phone.

When reflecting the convergence of mobile phone and the internet in 3G technologies it is important to recognise that the *Internet* has a rather different social characteristic or aura than the mobile phone. To understand this it is useful to remember the personal computer before the introduction of the Internet. It was a more or less sophisticated combination of a typewriter and a calculator. In contrast to the telephone it had barely any interactive dimensions in the social sense. With the introduction of the Internet this has fundamentally changed. Now the screen of a computer provides the individual with access to a complete new space and society – we get used to calling this *cyber space* and *cyber society*. Anybody who enters this *virtual world* can expect an almost infinite number of possibilities to retrieve information, engage in social interactions and build up lasting relations. There, with the exception of the physical body, the individual can encounter almost everything which can also be found in the “real” society: membership, role playing, emotions, work, commodities, discussions etc. No doubt, like the conventional reality the cyber experience can also form identity (Jones 1997; Jordan 2000). But also vice versa: it is the existing identity which determines whether or not the offers of the Internet have a chance to be accepted in a society. Hence, I suggest defining the Internet in contrast to the mobile phone as an *identity based technology*.

Now, what can be concluded from this for the question about the future of the *information society* in general and the *3G technologies* in particular? From what has been said about the mobile phone and the internet two proposition can be drawn:

a. Due to its conventional social character the adoption of the mobile phone in a society is mainly a question of *affordability* and *availability*. Like the fixed telephone it easily assimilates into existing social structures. Therefore the distribution of the mobile phone in a society will first of all depend on its availability and affordability for the individual. Apart from this the adoption of the mobile phone can be influenced by social norms, in particular those which regulate situations. But these situational norms will have more impact on the use of the mobile phone than on its distribution. Values and norms (Engel et al. 2000) might have a limited influence on the latter in the introductory phase (e.g. conspicuous consumption) and for smaller groups (e.g. techno-critics).

b. The adoption of the Internet is significantly related to the character of the *Self* in the respective society. The more a society individualizes and mobilizes the *Self* the more it will be ready to assimilate this technology. The more detached the individual is from space, family, kinship, relatives and friends the more it is prone to associate with the Internet. The main achievement of the Internet is its potential to replace conventional social relations by virtual relations. As most of the communication which constitutes the *Self* is symbolic anyway the virtual reality of the Internet can potentially substitute conventional relations. Therefore, given the availability and affordability of the Internet in a society its assimilation will strongly depend on the demand of the *Self* for virtuality. The more deficient the social reality appears to the *Self* the more it will grasp offers of virtual alternatives.

Digital divide and the Self

What conclusions can be drawn from this about the adoption of 3G technologies? Before I turn to this, a few words about what is meant with “digital divide”. In a first understanding the term simply means that there are two groups in society: the one which has access to the new information technologies and the other which has not. In every day use however it rests on a number of more or less hidden assumptions. One is the conviction that having access to IT is better than not having it, that IT is such an essential part of life that nobody should be excluded. In the extreme case even the political right to have access is deduced from this conviction. This can lead to a situation where for example the status of homelessness remains unquestioned as long as the individual has guaranteed access to public internet stations. Here the right to

information gets more appreciation than the right not to starve. Another implicit assumption is the idea that the digital divide is simply an economic question: the rich have, the poor have not. Hence the demand that the state provides free IT infrastructure to everybody and on a global level the demand for special programmes to make IT and particularly the Internet available in Third World countries (Norris 2001).

However, scrutiny of empirical distributions of IT point to a reality where the adoption of devices like the mobile phone or the Internet is much more than only a question of affordability or progress. Whereas purchasing power is without doubt important, the mode and degree of adoption of different IT seem to be highly dependent on specific cultures of communication inside as well as between societies. Otherwise it could not be explained why the digital divide exists not only between the economically developed and underdeveloped societies but significant deviations exist inside the developed World as well. Who is not familiar with statements conjuring the lag of Internet adoption between the European Union and the US two quite similar economic units compared in total GDP. A closer look shows that this divide is in no way homogenous but diverges inside the respective societies. Scandinavia, for example, surpasses the US average in Internet penetration. Again, inside the US there are considerable differences of Internet use between the races/ethnicities – for example among children of Caucasian descent it is twice as common as among African American children. Inside Europe experts speak of a “digital divide” between the North and the South which is in no way unequivocally related to income level (ESIS Report). Finland and Italy are good examples. Whereas both countries have a comparable per capita income, the latter has a much lower Internet penetration rate. However, when we take the mobile phone – another key Information Society technology – we get a completely different picture. Finland and Italy are both world leaders in this technology whereas the US is lagging behind.

It is obvious that anybody wanting to figure out the prospects of 3G technologies will first have to recognise these complicated absorption patterns of modern IT in general. Then it is necessary to look for theoretical tools to interpret and explain the differences. The suggested approach to borrow from a cultural theory of the *Self* and assume for each technology a characteristic *social affinity* can help to discover important questions and answers. Take the claim of the promoter of 3G technologies to converge the mobile phone with the internet. The suggested distinction between *situation* based and *identity* based technologies should help to generate questions how and to what extent a convergence of two technologies so differently grounded in the social is possible. Although both the mobile phone and the internet respond to three central values of modern society – the values of *mobility*, *communication* and *individualisation* – their potential to do so is not the same across the three values. To recognize this difference is probably vital when trying to assess the likelihood of the success of the two technologies in 3G mobile phones.

Communication and definition of situation

Here we have to recall that the classical *situation of human communication* combines *social* and *physical* elements in a holistic way. In this situation the physical co-presence of those who wanted to communicate was a necessary precondition for communication. To leave the physical situation had to result inevitably in interrupting communication or at least a considerable time lag when trying to bridge it by voyagers or mail. Even the introduction of the *fixed phone* lead to a time-space convergence in communication, at the same time separating *social space* (interacting over distance) and *physical location* (including the human body). What remained were certain *situational restrictions* given by the location of the fixed phone (at home, in the office or public places). The main achievement of the mobile phone is that it did away with these remaining spatial restrictions in favour of a *universal mobility*. Theoretically, the individual can now initiate communication or be reached by others anywhere at any time. The restrictions which remained are those of the social and cultural *definition of the situation*. Although practically the number of situations where mobile phones could be used is not infinite there are many more than with the fixed telephone. Hence, to understand the *distribution* and *use* of mobile phones in a society it is necessary to investigate the respective definitions of situations. This leads to two general questions: 1) How do different societies define situations relevant for the use of mobile phones?, and 2) How does an identity based technology like the internet comply with definitions of situations of actual or potential mobile phone use -- something which appears to be a precondition for 3G?

To proceed with the latter question it seems to be useful to build a typology of situations for conventional mobile phone use and then to look for possible restrictions for 3G applications. A first distinction could be between *at home*, *office* and *public* situations. Although each of these categories of situations have their own definitions and regulations, it is the situations in the *public space* which from the point of mobility should attract the greatest attention (Burkart 2000). It is here where the mobile phone on the one hand has its specific potentials (mobility of the individual) but on the other hand meets significant risks for disturbance by breaking conventional rules of communication. A rough classification of such situations could be to distinguish between a) *specific situations* like concerts, seminars, elegant restaurants etc. which are usually strongly regulated, b) situations of waiting, transport and transition (*mobility corridors*) like train compartment, waiting room, airport check in etc. which are less regulated and c) *multifunctional situations* like town square, railway station, university campus etc. with low degree of regulation. Each of these situations will already respond differently to the conventional mobile phone not to mention their potentials for 3G applications. Last but not least this also depends on the kind of society in which the situations are embedded.

3G – from utility to identity

From this point of view the question is not so much how the mobile phone and the internet can converge technically but rather under which circumstances can socially and culturally acceptable solutions be achieved. It appears that the "market" is slowly responding in a more appropriate way to the ambiguities rooted in the different socio-cultural characteristics (situation versus identity based) of the two technologies that are supposed to converge. Whereas until recently the response preferably was to escape towards two competing philosophies: the one imagine 3G as still a mobile phone first of all with some internet functions and the other trying to realise more the idea of a wireless online computer (e.g. personal communicator) than that of a mobile phone. Both strategies practically surrender to the challenge of converging two technologies of different social shape. However recently the emergence of a new strategy can be observed in which the ambition to enrich the mobile phone with as many internet functions as possible is being replaced by turning it more and more from a *utilitarian device* to a *cultural object* promising social identity. Not only is the industry trying to rediscover the *status function* of the early times of the mobile phone by differentiating the products and improving their artistic design making it prone to *conspicuous consumption*, but the mobile phone is also being developed to become a technology for producing (and sending) pictures, enjoying music and playing games (see the products displayed at the latest CeBIT exhibition in Hannover, Germany).

All this turns the 3G mobile phone into something much more than a device for wireless voice communication but not yet a wireless Internet station. It is obvious that the industry has opted for an *intermediary phase* in which the mobile phone is supposed to be armed with elements appealing to the *Self* more in its desire for identity than for utility. In Germany these new mobile phones are already called "Spass-Handys" which defines them as a source of fun and joy. Nokia has even announced that making phone calls is not the main function of their mobiles anymore. As most of these new functions have the characteristics usable online as well as offline they can be considered as something to lure customers into the age of wireless Internet (UMTS). In this way "pay for" and "free" interactions with the device will get blurred for the individual. Instead its potential to serve as a "partner" for interaction will move into the foreground (Katz/Rice 2002). It is at this point where it meets the identity enabling functions of the Internet without needing to provide the full capacity of that technology. The little thing of a mobile phone will turn into a permanently available artificial "altar" for the individual, something obviously unavoidable in the long term trend of capitalist society – to replace face-to-face with virtual relations. Still, although business is pushing hard many questions remain open as to whether 3G really can succeed in becoming a *life style* normality.

First, we have to remember that like the fixed telephone the mobile phone has so far not been able to substitute face-to-face communication but to bridge the time-space gap created by mobility demands of modern society. Its central function is to keep people in touch who are spatially separated mainly due to an extreme division of labour, whereas the attractiveness of the Internet comes from its ability to offer virtual communication. This is underlined by the

observation that pornography is the number one business in the World Wide Web, a key element of the Internet. Although the Internet has many practical advantages (data transfer, mail etc.) for the individual it has first of all the potential to compensate for a lack of "real" communication. This leads, secondly, to the conclusion that the diffusion of 3G technologies will depend on the demand for virtual communication in a society. Therefore, existing digital divides as measured in proportion of Internet users can provide rough information for the chances for 3G penetration.

Thirdly, 3G technologies will have to cope with the heritage that mobile phones are a situation based technology. It can be assumed that definitions of situations which accept conventional mobile phones will not necessarily do the same with 3G technologies. On the other hand, 3G could give the mobile phone an edge in situations where it is in competition with other media (e.g. the fixed phone). Generally speaking, full-fledged 3G mobile phones certainly belong to the most fascinating media technology projects in history, although their dissemination, due to the reasons given, remain restricted to circles of population much smaller than those which adopted the conventional mobile phone.

Speaker

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Session 2

Creative Industries: Common Denominators and Trends

Comparative Study of the Cultural Products and Services Industry EU- USA by Geoffrey Brown

The focus of the study is on cultural products and services industries in the EU, and similar sectors in the US. There have been a number of definitions of the cultural industries sector proposed by various governments and other agencies, and this study will focus on the following sectors as they are generally acknowledged as the main areas of potential economic impact: audiovisual (including cinema, video and DVD); broadcasting (including television and radio); the music recording industry and; publishing

In addition, other areas, such as design, will be explored depending on whether relevant information and data is currently available (*while the advertising sector is not a particular focus of this study, the role of creativity in this sector is also acknowledged*)

The main purpose of this study is to identify a range of options that the European Parliament could consider, and perhaps adopt as European Community strategy. This will include policy options for, the European Parliament, the Committee on Industry, External Trade, Research And Energy, the European Commission and Eurostat as well as, technological options for the cultural industries.

The Industry, Research and Energy, STOA Division of the European Parliament has commissioned the Study to:

- examine the state of relevant branches of the cultural industries in the European Union and in the United States (i.e. undertake a "mapping" exercise across each of the EU & the USA), and
- present material in such a way to facilitate comparisons between EU and US production, distribution and consumption facts and figures in respect of cultural products and services.

In mapping the size and structure of the different subdivisions of the European cultural industry and trade sector, the Study will concentrate resources in order to identify results in the following four areas of concern:

- To assess and describe the relative weight of individual cultural sectors in qualitatively (ie in the form of tables, charts or graphics) as well as in descriptive terms –incl. figures relating to turnover, consumption, distribution channels, ownership, SME's vs large players, etc.
- To assess the economic weight of the cultural industry and to evaluate the need for action, with particular regard to finding "the right solutions and support (ie financial or fiscal means), as well as a well-defined regulatory structure"
- To differentiate between various categories for the different issues (in accordance with those described in the Project Description) and especially having the context of the technological changes as a starting point
- To ensure that different issues shall be studied in terms of "added value" (for example, in terms of social cohesion) as well as economic viability - always with regard to the corresponding conditions in the United States.

With regard to the proposed options, it is noted that the objective is not to conduct an exhaustive assessment of the prospective benefits of such options, but to provide a comprehensive inventory and review of the main issues and options involved in this field.

The Brief for this project acknowledged that considerable obstacles remain in place that prevent the European Union from optimising the benefits of cultural activities and the cultural industry. Prominent amongst these obstacles is that cultural potential is often underestimated – especially when compared to the corresponding US sector. It is with the specific aim in mind of identifying the real economic and social value of the EU cultural industry and of "providing insights into ways of redressing the unfavourable trade balance in the cultural industry between the USA and Europe" that this study has been conceived.

Some questions and answers

Recent market and technological developments are creating new opportunities as well as new challenges for the different players in the cultural industry – from authors, artists and producers to operators and broadcasters. The coming of the Internet and electronic publishing (e-publishing), as well as the increased importance of audio-visual media, could enable a wider and potentially cheaper access to a larger range of publications than had hitherto been known. As a consequence, some professional categories are under pressure or even forced to re-define themselves.

Will technological progress be able to solve all kinds of actual technical problems?

The answer is generally yes. The real issue is about timing, as illustrated below in the Gartner Group technology hype curve examples. Before new technology is genuinely useful, it tends to go through a 'hype' curve life cycle. Good examples are voice recognition and m-Commerce.

Voice recognition once was hailed as the new hope of man machine interface, yet never lived up to its initial hype. Now in its 3rd generation, it is now sufficiently mature that it can start to be used for real applications.

m-Commerce was described as a potential 'killer application' for mobile phones. However there were several other technology and infrastructure components that needed to be in place to enable reality to live up to the promise.

In addition, the focus of a global IT infrastructure centred on web standards is accelerating progress in technology innovation and adoption.

Are there sectors whose exploitation through the web is only theoretically feasible but whose implementation is de facto unrealistic, at least for the time being?

Yes, and just one example is journalism. The issue is not the availability of technology – e.g. hypertext – but rather it is having the education and experience to exploit the technology effectively.

If so, can the current constraints be identified?

The current 'constraints' as identified by the European Commission³ are Education and training and IT infrastructure:

Education and training – the above report states that:

- It is vital that Europe makes use of the "window of opportunity" that is opening to establish digital broadcasting (in all its forms) in readiness for the information age.
- Therefore, European policy makers should vigorously encourage the development by market players of digital television services.

³ OREJA, M. (EUROPEAN COMMISSION), *The Digital Age. European Audiovisual Policy*, Report from the High Level Group on Audiovisual Policy, October 1998.

- Education and training are essential if Europeans are to inhabit the new digital environment successfully. Accordingly, national governments should give greater importance to education in “media literacy” in school curriculae, from an early age.

In its Communication on Community support policies for Employment, drafted for the Cardiff European Council, the European Commission stressed the importance of making the most of the new opportunities provided by digitisation, with particular reference to the need for public support for facilitating access to financing and for improving training.

*IT infrastructure.*⁴ The absence of an integrated European media and telecommunications infrastructure is another key issue – for example, the means of dominant transmission vary from country to country (for example, Belgium has a full cable penetration, while in Italy digital TV business are mostly based on satellite transmission).

As far as feasible activities are concerned, what will be the market response? Which sectors will be economically profitable? Why? Is it only a matter of technological practicability?

Market response is only in part driven by IT infrastructure technology. An analysis of the market segments below implies that consumer attitudes, government regulation and consumer services bundling are of equal or greater import.

PricewaterhouseCoopers’ vision of the entertainment and media industry of 2006⁵ was developed using an analytical framework built around the three primary drivers, known as the “great expectations” scenario, of *Delivery Deployment*, *Content Innovation* and *Government Intervention*

This report identifies the following “high-impact industry segments”: Recorded Music, TV Distribution, Internet Advertising, Access Spending. These are seen as the segments most affected by the three drivers of the “great expectations” scenario, and they are being thrust into change at an accelerated rate and will experience the greatest volatility. They will also edge closer to revolutionary change during the forecast period than the others.

The Recorded Music industry has been grappling with issues of delivery, regionalisation of content, and regulation for some time and will continue to be the segment most impacted by these drivers of change. New entrants, such as Napster and its successors, have triggered an attitudinal shift among consumers that will lead to a more willing adoption of new content formats and delivery technologies. However, this attitudinal shift also has implications on how much consumers are willing to pay, and for what. This became evident in 2001 when sales of recorded singles — now readily obtained online — declined by almost 40%. Such events have forced the recorded music industry ahead of others in attempts to deal with issues of intellectual-property regulation and online business-model design.

The TV Distribution segment will confront delivery – and content – related changes as digital cable and digital terrestrial television offerings grow in reach, and as cable and satellite providers continue to consolidate. Around the world, regulation in this industry promises significant change. For example, the U.S. government is poised to relax or eliminate TV station ownership limitations. Similar changes are expected in other major markets by 2006. TV distributors in numerous countries also must deal with government-imposed local content quotas and limitations on foreign investment.

Internet Advertising and Access Spending: The online landscape will see substantial change as incumbent Internet service providers compete more and more with cable Internet providers and, eventually, serious wireless contenders.

Further, access is expected to be bundled with other consumer devices and content services by 2006. Large telephony-related Internet access brands will likely become less important, as niche brands with bundles of targeted services increasingly dominate the access business.

⁴ EUROPEAN PARLIAMENT, *Digital Technology evolution and its impact on the EU Entertainment and Media sectors*, STOA Study, Brussels, 17.7.2000.

⁵ PRICEWATERHOUSECOOPERS, *Global Entertainment and Media Outlook: 2002-2006*, June 2002.

What sectors of the entertainment and media industry will grow the fastest within the next years? Could one imagine, for instance, that increased Internet usage will result in decreased television viewing - as it happened to the cinema sector (i.e. decline of admissions in the 1980s) after the penetration of video-cassette recorders into private households and after the emergence of private TV channels?

*Internet Advertising and Access Spending*⁶ – this is seen as the fastest growing segment over the next five years, expanding by 12.1 percent CAGR to total \$94 billion in 2006, up from \$53 billion in 2001. The principal drivers will be increased broadband availability and rising online penetration, while a strong e-commerce market will lead to a rebound in online advertising. *To which extent will a diversification of technological solutions influence the cultural industry (e.g. free access television (advertised), free access television (non-advertised), pay television, cable television, and satellite broadcasting)?*

In the digital age, the cultural industry must deliver to multiple platforms such as the various flavours of interactive digital TV, PCs, Personal Digital Assistants and the new generation of mobile Smart Phones. Device agile content is the goal.

However content will be difficult to customise for some devices⁷. Content providers like *USA Today* now publish information in device-independent formats like XML. But device-specific translators don't work seamlessly -- graphics in particular don't translate well. Even when translation works, providers must reconsider the length and organisation of their content for each device. For example, consumers reading email on cell phones skip six screens of header to get the message today. WAP portals from Yahoo! and MSN force all users to scroll past calendar and phone-book menu items -- even customers who don't use them.

If one considers the digital multi-media outputs of the cultural industry, then it is apparent that increasingly the cultural industries must consider the target access device (a TV is not a PC is not a Smart Phone etc), even to the extent that it may have to create several 'versions' of a particular product.

How quantifiable is the value added by new technologies with regard to the final/total value of the cultural/artistic good/performance concerned ?

Initial research has revealed no information on this question. Even if some is found, it is arguable how credible it will be, as the perceived quality / value of a cultural / artistic good / performance is subject to so many subjective interpretations and value judgements.

Probably the best one can say is that the utilisation of certain technologies can help in the efficiency of the production process, but this may not necessarily affect the quality / value. An analogy is the creation of special effects used in film-making. There are now certain defacto software tools for creating these special effects, which in the hands of a skilled creative and production team can create a stunning movie or, in less skilled hands, can create an awful movie – we all know examples of each !

Future actions to encourage the European cultural industries

Future European initiatives, technical and cultural Research and 'eEurope'

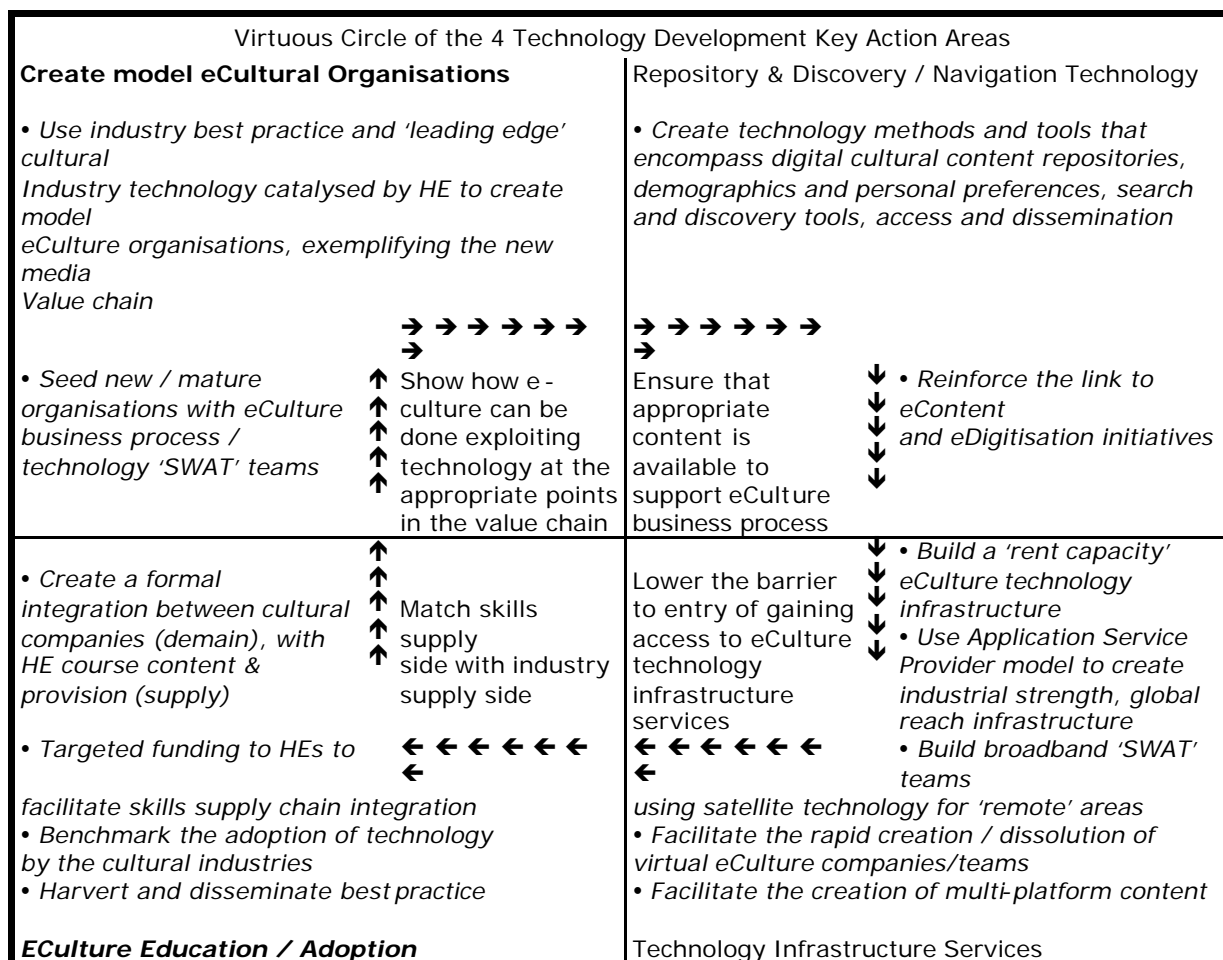
Particular attention shall be given to identifying the most profitable initiatives the EU should undertake in order to foster the cultural industry. All aspects should be examined, in particular with regard to the promotion of cultural creativity and to the development of highly specialised technical research. As far as new (digital) technologies are concerned, great importance should be given to the initiatives 'eEurope' and 'eContent', recently launched by the European Commission with the aim of enabling Europe to fully benefit from the Digital Revolution.

There has been much written about the impact of technology (and its absence), which can be seen from the literature. However, there are really only a few key themes that run throughout the whole work.

⁶ PRICEWATERHOUSE COOPERS, *Global Entertainment and Media Outlook: 2002-2006*, June 2002.

⁷ Forrester Report *Many Devices, One Customer*, June 2000

Answering the questions from the initial study brief has given an excellent backdrop. This, when melded with the actions of eEurope and eContent, has lead to the recommendations in this section. The potential options are summarized in the diagram below:



Option A: Create model eCulture technology organisations

Technology is evolving so quickly that it can be very difficult for smaller organizations, especially those in less favoured regions, to be aware of technology exploitation opportunities in the cultural industries. In addition, given its nature, private companies sometimes understandably need to guard their processes and intellectual property. To showcase how technology could impact the value chain within cultural industries, the following are suggested:

- Use industry best practice and 'leading edge' cultural industry technology⁸ catalysed by HE to create model eCulture organisations, exemplifying the new media value chain⁹.
- Seed new / mature organisations with eCulture business process / technology 'SWAT' teams

Option B: Repository & Discovery / Navigation technology

To facilitate the pan-European establishment of digital data collections for the cultural industries, it is necessary to create not only databases, but also the associated tools that enable effective access. The following are therefore suggested:

⁸ eContent Work Programme 2003 – 2004. Action line 3: Increasing dynamism of the Digital Content Market

⁹ eEurope 2005: An information society for all. Policy measure 3.1.2 A dynamic e-business environment, proposed action e-skills

- Create technology methods and tools¹⁰ that encompass digital multi-cultural¹¹ and multi-lingual¹² content repositories¹³, demographics and personal preferences, search and discovery tools, security¹⁴, access¹⁵ and dissemination.

However, it should be noted that the cultural industries have some very specific needs around the categorisation and access of multi-media content, which require highly specialised research to produce tools that will enable retrieval of cultural resources (e.g. films, images). Effective implementation of the eContent action plans will be key in this difficult area.

Option C: Technology Infrastructure Services¹⁶

Many of the tools and equipment required in the cultural industries are very expensive, and require much expertise to set up and maintain, never mind to use. It is also not economic to create these facilities if they will only be used infrequently, or are not revenue generating. It would be much more effective if these cultural industry technology infrastructure services could be available on a rental basis. This *Application Service Provider (ASP)* model is evolving in the IT industry, and with the increase in availability of broadband networks, there is no reason why 'remote' communities cannot have rapid access to state of the art technology facilities. They can then concentrate on the exploitation of technology, rather than on its acquisition. It is therefore suggested that the ASP model be used to create an industrial strength, global reach infrastructure:

- Build a 'rent capacity' eCulture technology infrastructure.¹⁷
- Broadband SWAT teams for rapid implementation of enabling technology¹⁸. *See also "provision of broadband to geographically remote locations" below.*
- Facilitate the rapid creation / dissolution of virtual eCulture companies / teams²⁰
- Facilitate the creation of multi-platform content¹⁹ (e.g. PC, digital TV, mobile device access)

Option D: eCulture Education / Adoption

It is important that the people employed in or entering the cultural industries have the appropriate technology skills. The following are therefore suggested:

- Facilitate a formal integration between cultural companies (demand), with HE course content & provision (supply)²⁰
- Target funding for Higher Education to increase technology skills in the people that enter the cultural industries²¹
- Benchmark the adoption of technology by the cultural industries²²
- Harvest²³ and disseminate best practice²⁴

¹⁰ eEurope 2005: An information society for all. Policy measure 3.1.2 A dynamic e-business environment proposed action *The "eu company"*

¹¹ eContent Work Programme 2003 – 2004. Action line 2: Enhancing content production in a multilingual and multicultural environment

¹² eContent Work Programme 2003 – 2004. Subline 2.2: Strengthening the linguistic infrastructure

¹³ eContent Work Programme 2003 – 2004. Subline 1.2: Establishment of European digital data collections

¹⁴ eEurope 2005: An information society for all. Policy measure 3.1.3 A secure information infrastructure proposed action *Cyber security task force (CSTF), 'Culture of security'*.

¹⁵ eContent Work Programme 2003 – 2004. Subline 3.3: Management of rights for digital content

¹⁶ eEurope 2005: An information society for all. 2. The approach 'By 2005 Europe should have widespread availability of broadband access at competitive prices, a secure information infrastructure'

¹⁷ eEurope 2005: An information society for all. Policy measure 3.1.1 Modern online public services, e-learning, proposed action *Virtual campuses for all students*

¹⁸ eEurope 2005: Policy measure 3.1.4 Broadband, proposed action *Broadband access in less favoured regions*

¹⁹ eEurope 2005: Policy measure 3.1.4 Broadband, proposed action *Multi-platform content*

²⁰ eEurope 2005: An information society for all. Policy measure 3.1.2 A dynamic e-business environment proposed action *e-skills*

²¹ eEurope 2005: Policy measure 3.1.1 e-learning proposed action *Re-skilling for the knowledge society*

²² eEurope 2005: Policy measure 3.3 Benchmarking, proposed action *Definition of indicators*

²³ eEurope 2005: Policy measure 3.2 Development, analysis and dissemination of good practices, proposed action *Examples of good practice will be identified, and selected.*

²⁴ eEurope 2005: Policy measure 3.2 Development, analysis and dissemination of good practices, proposed action *The good practices and the results of the project analysis will be disseminated.*

Option E: Provision of Broad Band Telecoms to geographically 'remote' locations

One has to acknowledge the fact that preservation of Europe's cultural diversity will often involve relatively remote geographical / socio-economic areas that will potentially wait a very long time before they will have access to enabling broadband technology. Yet these areas are exactly those areas which we want to preserve and nurture through full participation, contribution to and exploitation of the information society²⁵. Given that broadband is key, and that normal land based broadband technology may take forever, an effective solution is to use satellite internet. This is relatively mature technology, is not too expensive (compared with the provision of a full land based IT infrastructure – which potentially could involve laying fibre cables underground for many miles and upgrading exchanges for a small number of people), and enables rapid provision of broadband service.

Given that these cultural 'nodes' will be mainly consumers of digital resources²⁶, the fact that satellite mainly enables broadband 'download' as opposed to full two-way broadband is not considered a great disadvantage compared with no broadband access at all.

Provision of the equivalent of Public Internet Access Points²⁷, possibly centred around educational, government or community facilities, would immediately create a level playing field in terms of broadband access. If this is combined with wireless LAN technology, then you can create a local networked community extremely quickly.

This acknowledges the implementation reality of broadband services in less favoured regions. This will require legislation and possibly financial incentives²⁸.

Speaker

Geoffrey Brown is Director of EUCLID, which he founded in 1993. EUCLID provides a range of European & international information & consultancy services. EUCLID has been appointed by the UK Department for Media, Culture & Sport and the European Commission as the official UK Cultural Contact Point, in particular to promote the EU's funding programmes for culture. Other information services include its web-site (www.euclid.info), the Alert e-newsletter, the Culture-Match database, and the DICE bulletin and ACRONIM database of cultural research. EUCLID has undertaken research projects for the European Commission, the Council of Europe, European networks, the British Council and UK arts funding bodies and local authorities. EUCLID also organizes seminars and conferences in the UK and in Europe. Geoffrey is also a member of Team Europe, the European Commission's panel of speakers.

²⁵ eContent Work Programme 2003 – 2004. Subline 1.2: Establishment of European digital data collections

²⁶ eContent Work Programme 2003 – 2004. Action Line 1: Improving access to and expanding use of public centre information

²⁷ eEurope 2005: An information society for all. Policy measure 3.1.1 Modern online public services, proposed action PIAPs

²⁸ eEurope 2005: Policy measure 3.1.4 Broadband, proposed action *Broadband access in less favoured regions*

Cultural Products in the eEconomy and the “Creative Destruction”

by Delia Ruxandra Mucica

“For the last twenty years, neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”

“ Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.”

Paul Valéry, *La Conquête de l'ubiquité*, in “Pièces sur l'art”, 1932

It is striking how well these words, written 70 years ago, capture the essence of the current transformations of our lives, of our societies and of our economies, where creativity and innovation have led to new perceptions and uses of matter, space and time.

Around the same time, the Austrian economist Joseph Schumpeter was equally concerned with creativity and innovation, analyzing their place and role in the capitalist economy.

How did Schumpeter view creativity?

His concept of creativity is quite broad, as it is not limited to those which fall in the realm of intellectual property protection (industrial property and copyright). In addition to these, Schumpeter includes other activities which demand a creative and innovative approach, such as “*new combinations*” in organization, business and trade, the creation of new business organizations, the opening of new markets, etc. However, he stresses that innovation and creativity as such do not have economic value and therefore are not a force in the economic development unless they produce consequences. And it is these consequences, which might be “*requiring non-negligible time and outlay*”, that are the true force behind economic development. Consequences of innovation and creativity are, in Schumpeter's view, the construction of new plants, the creation of new firms which are founded for the purpose of capitalizing on specific innovation or the rise to leadership of new men etc.

In Schumpeter's view, creativity is seen mainly in terms of novelty, of new innovative approaches, whose main outcomes are technological progress, organizational progress, and production and provision of new goods and services produced on an industrial scale. Neo-Schumpeterians follow mostly the same approach, focusing on innovation and novelty as main expressions of creativity. However, it must be reminded that although novelty is intrinsic to *innovation*, being a prerequisite in the protection of industrial property, it is not a condition for *artistic creativity*, which is embedded in intellectual works protected by copyright law, and for which the essential criterion is originality of expression.

According to Schumpeter, creativity/innovation is not an economic fact, but an economic conduct (1) in the sense that it consists of the various forms of activities and actions that make possible the commercial exploitation of new creations/inventions. But all these various forms of activities and actions are made possible by the “entrepreneur”. This emphasis on economic actors – entrepreneurs - and economic conduct – innovation and creativity - as different and opposed to economic facts is central to Schumpeter's theories. Thus, *creativity and innovation are an economic force inasmuch as they produce consequences – leading from a static to a dynamic model*.

Viewing creativity/innovation as an economic activity and as the driving force of progress has led to a new perspective on economics, in which creativity and technical progress are considered as *endogenous* to the economy and not as *exogenous* factors.

The incessant drive to create and innovate and the "creative destruction"

However, Schumpeter identifies two opposite results of creativity/ innovation. On the one hand, they galvanize the entrepreneur in investing in innovation and creativity, in introducing new products, over the production of which he has a "monopoly", in the sense of owning/holding exclusive intellectual property rights for the exploitation of these products. This "monopolistic" position in the production and provision of a good or service enables the entrepreneur to reap the benefits of his investment and of his economic conduct. On the other hand, this "monopoly" and therefore the exclusion of other entrepreneurs from the production and provision of a given product is driving the latter to innovate, to create new products with which to capture "monopoly" profits by destroying the existing monopolies.

Thus, in an economy where creativity and innovation are an economic conduct and progress is an endogenous factor, new products appear, replacing "*old goods and livelihoods*", and monopoly profits are short-lived. This constant cycle of creating new products which will discard, displace old products has been described by Schumpeter as "*creative destruction*". In this paradigm of "creative destruction", not only old products are being discarded, but firms, companies and businesses are equally being displaced and destroyed, to be replaced by new firms and businesses.

"*Creative destruction*" occurs when creativity and innovation make existing creativity/innovation - incorporated in existing products, technologies, processes and businesses – obsolete. Thus, monopolies are *temporary*. More important, though, in Schumpeter's view, is that monopolies are *short-termed*, as they last only until a better, newer product comes along driving out the old one. Were they long-termed, there would not be sufficient incentives for these existing monopolies to invest in new innovations, to continuously develop creativity in order to be and to remain competitive, and to secure new monopolies and therefore new rewards. The same holds true if such monopolies did not exist at all, as creativity and innovation would not be rewarded (benefits would not be retained by the innovative firm and by the creator, which would be de-incentivized).

In Schumpeter's view, "*creative destruction*" is not only a necessary characteristic, but moreover, a normal feature of the capitalist economy. These incessant changes, materialized in cycles of "creative destruction", are keeping the economic system healthy by discarding the weaklings, promoting efficiency and thus raising living standards. Thus, *the regulatory environment should encourage and protect these "temporary monopolies" as the driving force of economic development and societal progress.*

Creative industries and Schumpeter's paradigm of "creative destruction"

In the present times, the changes brought about by creativity are accelerating at an unprecedented pace, thus making Schumpeter's phrase "*gales of creative destruction*" the best - and maybe only - fitting description of this process. When referring to the changes that occurred in the last 10-15 years, buzzwords such as globalization, new economy, information society, knowledge-based economy are generally being used, in an attempt to capture the essence of the complex processes of qualitative (and quantitative) transformations that are shaping and shaking contemporary society.

In this new environment, a different meaning of Schumpeter's creativity emerges, as much of the accent is shifted from creativity as innovation in relation to industrial productivity to creativity in terms of "content", from industrial property rights to copyright, from industrial products to cultural and cultural-related goods and services, from creativity of industries and businesses to creative industries.

Schumpeter's all embracing view on "creativity" is, in some ways, consistent with some of the definitions of "creative industries" currently under discussion (2). In a somewhat narrower perspective, the term "creative industries" could be considered to refer, on the one hand, to the modes of organization and the means of production characteristic to industrial firms, with their commercial, market-oriented approach, and, on the other hand, to the characteristics of the

goods and services produced – cultural products, usually in the form of commodities, which generally represent reproductions of intellectual works that are either protected by copyright or could qualify for copyright protection (3). Thus, “creative industries” are using creativity and innovation both as a “tool” in their activity of industrially producing and reproducing cultural goods and services and as “raw material”.

As any other industry, creative industries are part of the “creative destruction” cycle: new technologies appear, as well as new modes of organization, new businesses, new markets etc. In the process, firms and businesses within the “creative industry” sector may disappear or, in order to cope with the pace of creative destruction, they need to adjust, to reorganize, and to “reinvent” themselves and their operations.

Equally important, creative industries are inducing, provoking and promoting changes in society’s preferences for cultural goods and therefore are determining their own creative destruction.

Cultural products and the rapid changes in consumers’ tastes

As a result of the “creative destruction” paradigm, “new” cultural goods are produced, reproduced and provided and in the process “old” cultural goods are discarded. Thus, unless creative industries continue to produce “new” cultural goods, they are doomed to be displaced, destroyed.

An important characteristic of cultural products is that they are *prototypes* and thus their production/reproduction is bearing high costs as well as high risks, since their success in the market depends largely on consumers’ tastes and preferences.

There is now an almost general consensus that cultural goods and services are not “like other form of merchandise” (4), as well as creative industries are not like any other business.

There is a critical distinction between expressions of creativity that lead to technological and technical progress and those expressions of creativity that are embedded in cultural products. Thus, if not many people are likely to feel as a loss the disappearance of the old-fashioned typewriter, rejoicing in the facilities offered by the latest generation PC, the same does not hold true for cultural goods and services.

Cultural products are not only commodities; they have also symbolic value and social value, having a critical contribution in shaping human and societal development. Cultural goods and services are the materialization of artistic creativity, thus expressing cultural identities, distinctiveness and diversity and therefore are seen as an “*essential contribution that can be made to improving the quality of life, to the development of society...*” (5). Thus, their production and provision represent an issue to be addressed by cultural policies. Preserving, promoting and nurturing these cultural and social values require quite a complex approach, in which regulatory and non-regulatory interventions should be combined.

Public policies and cultural products in the e-environment

What are the most important issues that national public policies are traditionally concerned with and for which regulatory instruments are necessary? In a rather historical order, these are: protection and dissemination of creativity (intellectual property protection, fundamental human rights of freedom of expression and of access and participation to culture), protection of works created/cultural products (legal deposit, archives, and cultural heritage), support to production and provision of those cultural products that are considered to be public goods or semi-public goods (subsidized arts, public cultural institutions) and protection of creators and cultural workers (labour and social protection). It is only quite recently that creative industries have emerged on the agenda of policy makers, although the approaches differ greatly from country to country.

National public policies have traditionally addressed the issue of the protection and promotion of artistic creativity through Copyright Law. The aims of the legal protection granted by Copyright Law are threefold: first, it is the recognition of the moral and economic rights of creators over their creations and the implementation of a regulatory system to protect these rights; secondly, it establishes the rights of the public in relation to their access to those creations; thirdly, it is the expression of public policies of promotion and support of creativity, of its dissemination and application and of encouraging fair trading and thus contributing to economic and social development. As with all laws, copyright law is national; therefore, the necessity for that law to be effective within the international trade of cultural products has led to the harmonization of copyright legislation across countries. Exclusive rights acquired by a "creative industry" firm as rights holder (via assignment or licensing of rights) enable it to exercise a "monopoly" on the market in the production, reproduction and provision of specific cultural goods or services.

In the e-economy, market size increases from national to global and thus the benefits derived from these monopolies increase accordingly.

In this perspective, and taking into account the accelerating pace of "creative destruction", the *breadth* of protection seems to be far more important than the *length* of protection. Within the "creative destruction" paradigm, it is expected that in a limited span of time new cultural products would destroy the market share of the former, outmoded, products.

Thus the breadth of protection - enabling the rights owner to wholly exploit in multiple ways an intellectual work - would generate larger profits in a given time span, compared to a narrower protection over the same period. The length of protection is important especially for those cultural products which outlast shifts in consumers' tastes and preferences, thus having a longer (commercial) life.

In the analogue world, national public policies have identified and implemented a multitude of instruments aimed mainly at supporting:

- creators and their creative activities
- production and provision of cultural goods
- access and participation by the public to culture (cultural goods and services)

While many such instruments can be easily adapted to the new logic of the e-environment, some of these require a rather radical change of the traditional approaches. Thus, financial and fiscal instruments such as grants ("*aides à la création*", "*aides à la traduction*", etc.), tax relief schemes, subsidized loans, financial support for the publishing of books and cultural magazines, state-aid for cinema, support for the production of audio-visual services and of other cultural goods, may need only slight regulatory adjustments in order to cover both the analogue and the digital products.

On the other hand, policy objectives such as preservation of cultural products, access and participation require in-depth modifications of the existing regulatory framework as well as additional measures in order to identify the appropriate answers to a rather simple question: *What happens to cultural e-products when, following the paradigm of "creative destruction", they become obsolete and therefore are supposedly discarded and destroyed?*

In other words, what should be done so that cultural products, given their symbolic and social values, do not disappear completely, once the consumers' tastes have changed?

In the analogue world, the answers to these concerns have been offered by the cultural heritage approach with its system of heritage institutions (archives, museums, libraries etc.) and by the legal deposit scheme.

Legal deposit of off-line and on-line cultural products

Since the days of Francois I, the French king who instituted it in 1537 through his "*Ordonnance de Montpellier*" legal deposit has broadened its scope, encompassing now not only printed material but also any type of "library material", so called in order to distinguish it from "archival material". In most countries, legal deposit applies now to all types of printed material (books, serials, pamphlets, maps, etc.), to most audio and audio-visual material (phonograms, films, videograms, multimedia kits, etc.), as long as this material is made available to the general public and produced in multiple copies.

Through the acquisition, collection, recording and preservation of all "library material" produced in a country legal deposit guarantees each citizen the exercise of the right to *freedom of expression* and of *access to information and culture*, without making any judgement on the value of the materials collected. Legal deposit schemes serve therefore a clear national public interest by ensuring the preservation and the availability of a nation's cultural heritage. However, access to legal deposit collections requires not only storage facilities, trained personnel, financial resources, but also the compilation and the publication of a national bibliography in order to ensure bibliographic control, as well as clear rules of availability, in accordance to copyright law.

In the analogue world, with respect to traditional library material, these requirements have generally been met by the legal deposit bodies.

Even so, *legal deposit of films* in Archives is still rather problematic in many countries, as it tends to be very costly not only for producers, but also for Archives. The cost of film prints is still very high and therefore legal deposit is especially onerous for small/independent producers and, on the other hand, the financial and technical burden on the Archives is sometimes rather difficult to sustain. In addition, the conservation of films requires special technical conditions, special storage facilities etc.

More difficult still is the *legal deposit of broadcasts*, where only a few countries have enacted specific regulations on the subject and especially with regard to television broadcasts. Legal deposit of television broadcasts tends to be very onerous and also poses serious questions with regard to storage spaces, technical equipments and personnel necessary as well as to the technical means of delivery. The Protocol on the Protection of Television Productions of the 2001 European Convention for the Protection of the Audiovisual Heritage considers that a *system of appraising, selecting or sampling of television productions* which are under the obligation of being deposited, should be implemented, in order to define and preserve the television elements of the audiovisual heritage of each Party to the Protocol. It also states that *legal deposit could be entrusted to broadcasters* themselves, upon special agreements, thus reducing costs and efforts.

Legal deposit of *electronic products* that may constitute "library material" (floppy-disks, CD-ROMs, CDs, mini-disks, DVDs, on-line material, etc.) is regulated only in a few countries and these regulatory approaches vary greatly. Electronic books or monographs, electronic journals, photographs, maps, electronic phonograms, multimedia products, electronic videograms, etc. are now a reality, although some of them do not represent the big boom heralded some years ago. Thus, while at present most of the journals are available both in electronic and print form, only some journals and books are available exclusively in electronic format. On the other hand, phonograms and videograms as well as entertainment software have expanded in an extraordinarily rapid pace.

One of the many questions policy-makers and regulators need to answer is related to *the purpose of legal deposit of cultural e-products*: is the legal deposit preserving the content of the e-product or its format as well? In the analogue world, the answer to this question was rather simple, as a given content was incorporated in a given product and modifications of content lead to the production of a new form, a new object, which could not be changed by the legal depository body. The e-products, whether delivered off-line or on-line, can, however, be changed in format, without alterations of content: the content of a floppy-disk can be

transferred on a CD-ROM or vice-versa, on a hard-drive, can be printed and bound, etc. If legal deposit applies primarily to the preservation of information/content, then no obligation of deposit should exist for the electronic versions of the physical products. On the other hand, if format is equally to be preserved, then the legal depository bodies are faced with the problem of obsolescence and of the "creative destruction" of the software and hardware necessary to access the content of these e-products.

Another issue that needs to be addressed is that of the *content to be preserved*. The traditional approach of legal deposit was that all cultural goods made available to the public, by whatever means, are subject to the obligation of deposit and that no value judgement should be made. However, the sheer amount of e-products made available to the public (off-line and on-line) requires policy-makers to decide whether all such products should be preserved or, as for broadcasts, an *appraising, selecting or sampling system* should be implemented. If the latter solution is favoured, then the traditional definition of legal deposit is changing, as it implies that *value judgements are being made*.

Yet another issue is that of *technological equipments* and means of storage, preservation and access. It is generally agreed that the traditionally physical support (paper, vinyl discs etc.) lasts longer than the digital format. In addition, technologies (both hardware and software) change, and some products which were produced relatively recently are already unusable on today's equipments. Thus, it can be said that the digital revolution has accelerated the pace of "creative destruction" and introduced new problems of obsolescence of software and hardware. In order to solve this problem, legal deposit bodies could either emulate software and/or hardware or could decide on the migration of content into a different format, which might imply its changing. Therefore, in order to keep the cultural heritage available for future generations of users, large-scale programmes must be developed for its preservation.

There is, also, in terms of legal deposit, a major difference between the off-line electronic products (CD-ROMs, CDs, DVDs, floppy-disks, mini-disks, etc.) and the on-line material. Off-line material could be subjected to the same procedures of collection as legal deposit as the traditional analogue material, whereas on-line material poses some specific problems: will it be sent in directly by the publisher/producer or will it be downloaded by the legal deposit body? Since downloading is reproduction, this way of accessing material is raising serious questions concerning copyright protection.

Other issues that need to be taken into account are those of *making available on demand and of interactive material* and whether legal deposit applies to them. In addition, many electronic resources - databases, web sites - are valuable because they provide links to other material and because they are continuously updated. Here, again, a possible solution for legal deposit would be that of appraising, selecting and sampling.

Another question to consider is that of *access* to the legal deposit collections of e-products. The e-environment allows for access of unlimited number of persons to this material, while in the analogue world, this access is limited by the number of physical copies deposited.

These new possibilities of unhindered and unlimited access may put at *serious risk* the commercialization of e-products and therefore the *economic viability* of creative industries. The losses incurred both by creators and by creative industries may rise to alarming levels if legal deposit is extended to e-products without being balanced by a thorough implementation of public lending schemes. And, as it is known, public lending schemes are yet to be implemented in the vast majority of countries.

Therefore, the impact of the extension of legal deposit to e-products should be carefully assessed, prior to its implementation. A transitory solution, in this respect, could be the setting up of voluntary deposit agreements, which could constitute an *ex ante* impact assessment exercise, providing useful information for further conduct both to policy-makers and to the creative industries.

Another type of digital divide

The already "classical" digital divide is addressing primarily the issue of the fracture caused by inequality of resources, skills and means for access by the general public to the on-line services: the *haves* and the *have nots*.

However, a nother divide might emerge, in terms of content accessible and made available by heritage institutions and especially by libraries, as principal legal depository bodies. It is true that the preservation of electronic products is much more complicated, difficult and expensive than it ever was for books and other analogue material. However, legal deposit, with its two-fold aim of preservation and availability, is, still, an ideal instrument for bridging this divide. The legal and financial issues that the e-environment raises in relation to the preservation and availability of cultural products, and especially of on-line material may be overcome by a repositioning of the traditional approaches of public policies.

Cultural e-products have, generally, a limited commercial life. This does not mean that their apparent obsolescence is reason enough for letting them be swallowed by the "gales of creative destruction", thus destroying part of our cultural heritage.

Speaker

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She is the author of two books on copyright and related rights and a book on State Monopolies in Romania and recently the Council of Europe has published her work "Cultural Legislation. Why? How? What?"

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(1) In his *Theory of Economic Development*, Schumpeter gives the following definition: "social facts are the result of human conduct and economic facts result from economic conduct: the latter may be defined as conduct directed towards the acquisition of goods [...] through production and exchange" (translated by the author of this paper from the Romanian edition of 1976)

(2) Stuart Cunningham, **From Cultural to Creative Industries. Theory, Industry, and Policy Implications**, IN Culturelink Special Issue 2001: 19-32.

(3) Such as works in the public domain, cultural heritage, or expressions of traditional knowledge (folklore)-

(4) Recommendation 3.12, UNESCO *Intergovernmental Conference on Cultural Policies for Development*, Stockholm, 1998

(5) *Final Declaration* of the World Congress on the Status of the Artist, UNESCO, 1997.

Cautious Optimism for eCulture in Europe

by Dona Kolar-Panov

There seems to be a widespread consensus that new digital and networking technologies like the World Wide Web (WWW) and the Internet have the capacity to reorder the domains of everyday social and personal life by transforming work and knowledge forms, gender and body politics, health and science, domestic life and entertainment as well as transforming national economies and international relations, democracy and the distribution of power. As promises of techno-evolutionism (see: Berland, 2000: 235-259) dominate the newspapers, magazines TV documentaries, workplaces and various institutions of public discourse, these hyperbolic promises of a technological future have played an important role in pushing aside issues such as famine, homelessness, ecological destruction, urban chaos, spreading unemployment and the unimaginable growth of corporate and bio-technical power.

Both mainstream press and enthusiast subcultures celebrate digital communication as a self-evolving system that brings rapid change and poses challenges to government, industry and the individual consumer. Promises are made that the Internet will bring education into every home, and will link all people around the globe.

Furthermore, the enormous possibilities brought about by the development of information and communication technologies for promoting cultural and linguistic diversity is stimulating intercultural dialogue and exchanges between diverse forms of artistic expression in and through cultural industries, has brought into focus the digitisation of cultural heritage and cultural memory resources. As a result of the information and cultural initiatives and policy introduced by the European Union's institutions and UNESCO, our cultural heritage is now taking a digital form, whether 'born-digital' or 'born-again' by conversion to digital from other media (Lyman and Kahle, 1998), and in the emerging knowledge society, in which the increasing demand for high quality digital content is ever increasing, cultural institutions are in an ideal position to provide this kind of unique learning resource.

Thus, by providing public access to cultural heritage resources on the Internet and other forms of digitised materials like CD-ROMs and data bases, users of cultural resources are able to open up a whole new universe in which they can enjoy a new interactive cultural heritage environment in which they are able, for example, not only to walk through virtual museums but, thanks to intelligent tools, to manipulate digital artefacts and participate in communities of interest.

The Council of the European Union and the Commission of the European Communities are actively pursuing the eEurope initiative (European Commission, 2000) to develop advanced systems and services that will help improve access to Europe's knowledge and educational resources, and improve accessibility, visibility and recognition of the commercial value of Europe's cultural and scientific resources.

Cultural heritage in the newest IST Programme (European Commission, 2002a) calls for building a compelling and inclusive cultural landscape in Europe and providing access to scientific and cultural content through the networks of libraries and museums, which should result in Advanced Digital Libraries with resource discovery, meta data, interoperability, new tools, new services and new business models for cross-domain content navigation.

In the field of Cultural Heritage this should result in Intelligent Heritage and artistic expression: 3D and VR visual representations, user interaction and content understanding, innovative Web-based services, advanced learning and game-playing. In terms of preservation, new technologies for film preservation, digitisation techniques, and new business models for the exploitation of digitised assets should be developed.

The IST Sixth Framework Programme (ibid.) priorities are to address the major societal and economic challenges, to develop mobile and wireless communications and to push for miniaturisation. The aim is to bring the people to the foreground as a "centre of attention" and

to build technologies for the background (almost invisible) which are trustworthy and embedded in everyday objects. This is referred to as increasing "ambient intelligence" (European Commission, 2002d). For the cultural sector this means a shift from "easy access to information" to "facilitated interaction with knowledge" (European Commission, 2002c: 258).

What is also important to mention here is that in the Sixth Framework Programme the European Commission recommends that a good balance should be found between the funding of innovative, high risk projects and research and development programmes that will allow the smaller institutions to catch up.

Thus, eCulture objectives for 2010 (Smith, 2003) are the emergence of large scale, inclusive cultural landscapes where Europe's digital heritage is globally visible, and interactive systems that interact intelligently with users and persist over time, as well as preventing loss and restoring access to Europe's essential cultural and scientific resources that are in obsolete formats or are too rare or fragile for regular physical access. For cultural heritage the effort will concentrate on intelligent systems for dynamic access to and preservation of tangible and intangible cultural and scientific resources.

However, there are still many areas (as identified by the DigiCULT Report, European Commission, 2002c) which need attention before we can take the next steps towards the developments described in the Sixth Framework Programme. I will briefly present you with only the most critical questions which are equally faced by the Member States of the EU and the countries of the Larger Europe.

Some Pressing Issues

First of all there is a vital need for national visions and strategies for Information Communication Technologies implementation and use in the scientific and cultural heritage sectors (European Commission, 2002c: 35). Most of the European Union Member States have not yet defined their digitisation policies and to my knowledge the situation in other countries in Europe is the same. In the absence of clear policies and set methodologies, cultural heritage institutions such as museums, libraries and archives are doing their best - depending on funding and on human resources. However, there is always a risk of wasting resources, as work might be duplicated, or of materials being digitised without complying with any compatible standards. Because of this there is a need for a methodological and systematic approach to the creation of an adequate information and cultural policy which will allow national governments not only to create new methodologies but, equally importantly, to co-ordinate and synchronise the already-existing initiatives and projects. Such coordinated efforts are currently established in the EU as a part of the eEurope initiative (European Commission, 2000).

Furthermore, as in many European countries there is more than one official language, there is a need for the cultural policy to acknowledge that fact and foster the development of a multilingual digital culture in order to provide multilingual access as a means to communicate to an increasingly pluralistic society as well as to the global community (European Commission, 2002c: 113). In addition to that, cultural heritage institutions within multicultural societies such as Macedonia need to find appropriate ways for allowing the participation of different communities in the digitisation of cultural record and memory.

As there is an argument that in the long run only the digital will survive in the memory of the nation, since it is more readily available and accessible than analogue cultural heritage resources (ibid.: 38 and 45), provocative as this might sound today, it makes it a responsibility of national governments to make the richness of their cultural heritage accessible to the coming generations by building a critical mass of digital resources that reflect the richness, diversity and plurality of society's memory. Thus national governments are faced with the challenge to develop a sound methodology for digitisation, a methodology that will both offer transparent criteria for content selection of the existing material and develop criteria for the preservation of the 'born-digital' content.

The concept of born-digital resources is a relatively new concept, and reflects the difficulties cultural heritage institutions are faced with in managing these new kind of cultural resources

that have been created with the help of information and communication technologies (ibid.: 223). Their transient, dynamic character and the fact that the current legal situation does not properly take care of the exploding amount of born-digital material are the most pressing issues. Disappearing web resources are not only annoying (we are all familiar with the irritating "error 404" which appears every time another web resource has disappeared), they represent a serious obstacle to the management and preservation of the born-digital material. Given the fact that many web resources disappear within a very short time - it is estimated that the average web page has a life of only 70 days (ibid.) - there is an urgent need for the introduction of some mechanism that will allow cultural institutions to collect and preserve this data in order to prevent the loss of a vast amount of our present and future cultural heritage.

Presumably, the responsibility for preserving and archiving born -digital material should rest with the author (or creator), and if this responsibility is not met there is a need for intervention by an institution such as a library or an archive. However, as the copyright issues for born-digital material are not yet clearly defined, first and foremost there is a need for suitable legislation addressing intellectual property rights and ownership 'as well as moral rights and needs to address the widespread uncertainty about the legal and organisational requirements for managing intellectual property of digital information' (ibid.: 225). As mentioned above, it is a matter of some urgency for national governments to establish comprehensive cultural policies such as national digitisation programmes with clear policies not only on digitisation of the existing content of cultural institutions but also on policies regarding the preservation of 'born-digital' material.

The question of access

The two Action Plans, Action Plan 2002 endorsed by the EU leaders at the Fiera summit in June 2000 (Council of European Union and Commission of European Communities, 2000), and Action Plan 2005 approved in Seville in June 2002 (Commission of European Communities, 2002), pursue the creation of an inclusive information society. Action plan 2002 concentrates on effective access, usage and the ready availability of the Internet while eEurope 2005 puts the users at the centre, emphasising e-inclusion (digital inclusion) and including e-accessibility for people with special needs. Digital inclusion does not mean that the key services must be available by personal computer only, it rather means the availability of key services via interactive digital television, third generation mobile phones and cable networks.

The positive results achieved by the implementation of Action Plan 2002 are already visible from the fact that by mid-2002, 40% of EU households had Internet access, in comparison to 18% in March 2000 (European Commission, 2002b: 10).

The question of access interlocks with the challenges of a larger framework of the Information Society policy, meaning that providing access to and keeping cultural heritage resources accessible is first and foremost a political matter and requires a clear commitment of national governments. It is important to state here that EU Member States might have achieved great results in improving access to the Internet by their populations, but it has to be mentioned that the percentage of the population which has access to Internet varies inside the EU Member States. For example, Denmark has 62.73% of the population online as of July 2002; The Netherlands has 60.83 % of the population online as of September 2002; Norway has 59.2% of the population on line as of July 2002; Belgium has 36.62% of the population on line as of August 2002, and Italy has 33.37% of the population on line as of August 2001, while France has 28.39% of the population online as of May 2002. The smallest percent of the population online in the EU is in Greece, 13.5% as of December 2001 (NUA, 2003a).

The situation in other European countries that are not members of the EU is drastically worse, as statistics at NUA (2003a) show: in Albania only 0.34 % of the population has access to the Internet as of December 2000, in Bosnia 11.4% as of December 2001, and in Croatia 11.07% as of September 2001. According to the latest survey, in April 2002, 9.4% of the population in Macedonia has access to the Internet on home computers (IREX ProMedia, 2002). The percentage of the world population that has access to the Internet is very low at only 9.57% as of May 2002 (NUA, 2003b).

Given the significance of these statistics, it is no wonder that the Internet's potential for freedom of communication comes together with concerns about the difference of Internet 'haves' and 'have-nots', which most often mirrors the existing patterns of inequality and social exclusion. The gap between the promise of the information age and the reality of social and other inequalities is one of the largest obstacles to fulfilling the promises of the information society.

In comparing countries, the rest of the world has considerably trailed United States in the diffusion of the Internet, with the exception of Scandinavia, Canada and Australia, and if measured in terms of access the 'digital divide' (see Castells, 2001: 248) is much broader in Europe than in America.

The question of the digital divide remains one of the most important issues surrounding the Internet, and with the increased diffusion of the Internet in most countries it will become more visible: while key urban centres and higher educated and higher income social groups will be included in the global network based on the Internet, the rest will remain excluded.

Promises of e-commerce

There are also high expectations that cultural institutions will play a significant role in the emerging information economy, this being true particularly of cultural industries such as publishing or media industries (European Commission, 2002c: 14). However, although free access to cultural heritage resources is expected by the majority of the population in the EU (ibid.: 50), the emerging digital cultural economy seems to be putting increased pressure on the cultural heritage institutions to charge for cultural services. This creates a conflict between a vision of free access and the politics of the free market economy. This in turn presents another challenge to national governments, which are faced with a decision to find the right balance between cultural services being charged for and those being offered free. The 'valorisation' of expectation has been somewhat dampened by the 'dot.com wipe out', the inglorious failure of so many commercial online ventures, some of which explored the potential for the 'valorisation' of cultural heritage. As some European cultural institutions consider offering access to cultural heritage resources over the Internet as a universal service, along the lines of public service broadcasting, this might be a solution to the problem (ibid.: 51). It is also important to understand that the value of the creation of digital cultural heritage resources goes beyond their economic value, since such resources are first and foremost of an intellectual value that constitutes the cornerstone in a society's national and cultural identity. Thus, the creation of central, low-barrier access in the form of cultural portals and gateways should be another priority for national governments within the wider framework of their information and cultural policies.

In Conclusion

Being digital today is no longer an option, but the reality that we live in. The conversion of all cultural contents from popular music to high art opens up completely new dimensions in reaching traditional and new audiences. Even if the predictions of futurologist, technologists and media tycoons have not come true with regard to the wonderful things we were going to be able to do thanks to the convergence of computers, the Internet and the media (Castells, 2001 190-205), and 'In fact, what the people did was to accept TV and video as entertainment, keep radio as a companion, and use the Internet for their content-oriented interests' (ibid: 193), still what we have today is a flourishing cultural industry and art community on the Web.

However, cautious optimism has to be exercised when faced with report recommendations such as "Report to the G-8 On Culture in a Worldwide Information Society" (Fink, 2001) that argue for 'the value of the cultural agenda in the development' of information and communication technology as well as for the use of 'the potential of information and communication technology to implement the cultural agenda by transforming information from a scarce, inequitably distributed and fragmented commodity into true public good' (ibid.). If 'the intellectual and cultural heritage of society is an essential building block of sustainable development and an economic future' (ibid.) it requires much more attention from not only the European institutions but also from national governments worldwide. Thus the European Commission recommends that 'By boosting economic growth, information and communication technologies have a great

potential for creating new and better jobs, and generating greater prosperity', and because of that European governments should 'ensure that these benefits are available for all – not just a privileged minority'. This should be done by 'emphasising digital inclusion', by which 'the European Commission aims to distinguish the European approach to the information society from the other regions in the world' (European Commission, 2002b: 4).

In spite of all the cautious optimism, the fact remains that 90-95% of all cultural heritage institutions in Europe are not in a position to participate in any kind of digital venture (European Commission, 2002c: 47 and 257). This is not only for lack of financial resources but also for lack of skilled human resources and often the lack of adequate technologies. Also, fewer than 10% of the world population has access to the Internet (NUA, 2003b), while 75% of all available pages on the World Wide Web are in English (European Commission, 2002b: 13). Thus, even if the Internet has been largely idealised as 'the new technology that will unite the world via the magic of computers', it seems that it could 'actually become the new form of apartheid, an electronic apartheid bigger than any other form of discrimination as it tries to cover the whole world.' (Gumucio-Dargon, 2001). Nobody denies that the Internet represents a great advance in human history and that it has enormous potential, but that potential can be seen as successful only when 'it will work for the whole world and not just for the spear-tip of globalization' (ibid.).

Speaker

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Among other publications she is the author of *Video, War and the Diasporic Imagination* (Routledge, London and New York, 1997) and the co-author of *Mediumite vo procesot na politicka i socijalna transformacija vo Republika Makedonija – (Media and the Processes of Political and Social Transformation in the Republic of Macedonia)*, (ISPPI, Skopje, Macedonia, 2001).

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Session 3

eCulture and New Economy: Inclusion or Exclusion?

Electronic Citizenship and Civic Participation

by Maureen Doody, Amanda Aizlewood and Jean-Pierre Bourdeau

Speaker: Dick Stanley

Scholarly discourse around access to the Internet claim that it "will lead, among other things, to better and more informed citizens and greater engagement in civil society" (Balka and Peterson, 1999: 1). The information highway is frequently presented as the "primary mechanism through which citizens will gain access to a range of information that will enhance their ability to function in, and contribute to, civil society – the Internet is seen as a keystone of citizenship in the twenty-first century" (Balka and Peterson, 1999: 1). In response to this claim, Canada in the late 1990's voiced its commitment to establish universal access by declaring its intention to "make the information and knowledge infrastructure accessible to all Canadians by the year 2000, thereby making Canada the most connected nation in the world" (IHAC, 1997: 1).

In 1999, the federal department of Canadian Heritage co-hosted an international conference entitled *Citizens at the Crossroads: Whose Information Society?*²⁹ The conference represented an opportunity to elucidate the connections between the societal and cultural impacts of the information society – such as access and exclusion – and departmental policy commitments of diversity, connectedness and choice. The conference concluded that while information communication technologies (I.C.T.s) may in some ways act to threaten traditional communities and civic connectedness, they also offer powerful tools to reinforce and express diversity by connecting Canadians to each other, to Canadian social life, and across national and cultural divides in a virtual transnational space. Ideally, electronic media provide for new forms of citizen participation to emerge: a new public space that empowers citizens and provides them with new ways to express their rights and obligations, and influence government and their own lives (Balka and Peterson, 1999: 3). This notion of 'electronic citizenship', and the extent to which people make use of I.C.T.s to exercise basic public rights of participation in political affairs within their own (or other) nations was a key finding of the conference.

Flowing from the conference were two interrelated concepts concerning electronic citizenship: access to I.C.T.s and the way in which they are actually *used*. Issues of access have been a particular priority for the Canadian government since without access to the Internet, electronic citizenship could only be extended to a limited portion of the population. In its 2001 *Speech From the Throne*, the Government of Canada promised to make "broadband access widely available to citizens, businesses, public institutions and to all communities in Canada by 2004" (Minister of Public Works and Government Services, 2001). Access in its simplest form may mean the mere existence of an Internet infrastructure or portal comprised of government and other information and services. It may additionally mean access to a "connected" computer or simply, in the case of some rural areas, to an Internet provider. In other words, access can be taken to mean the mere availability or existence of information and infrastructure. However, the use of the Internet is not only dependent on availability *per se* but also on affordability, time, level of skill and training or familiarity with information technology, interest and/or need. Therefore, although information may be available because it exists on the Internet, it may not be accessible for a range of reasons that restrict personal use.

²⁹ Held October 21 -24, 1999 at the University of Western Ontario in London, Ontario, Canada.

The question of use is also an important one. The benefits of electronic citizenship may not be realized simply by increasing access and community penetration in absolute terms. Despite the broad and ambitious goals of the Canadian government and the promise of electronic citizenship as a new forum for public engagement and participation, individuals with access to I.C.T.s may not actually use them as citizenship tools. The Internet is a place for individuals to seek out information on any topic, it is a place of business, and it is a place of entertainment. The Internet is also a personal communication tool with which individuals can connect in real time while bridging geographic and cultural distances with friends, family, and strangers – a role that is particularly salient among Canada's newest citizens and among ethnocultural minority groups (Aizlewood and Doody, 2000, 2002). Given the myriad temptations for personal entertainment, is the Internet fulfilling its role as a constructive tool with which individuals are practicing civic participation via e-citizenship, or is it a toy used mainly for interests and entertainment?

This paper highlights research conducted by the Department of Canadian Heritage since 2000 using the data from Statistics Canada's *General Social Survey* (GSS Cycle 14): *Access To and Use of Information Communication Technology* (2000) and explores Internet access and use in four ways.³⁰ First, it identifies who are the 'connected' and 'unconnected' in Canada and identifies potential explanations behind these access statistics. Second, it investigates whether 'connected' Canadians are using the Internet as a tool for political empowerment or whether they are behaving primarily as consumers of goods and services. Third, this study examines what non-users perceive as barriers to their Internet access and use as well as some indicators of their general political and civic interest and active participation. These indicators are discussed as they pertain to Internet users and will address their participatory versus their entertainment-related use of the Internet. Fourth, it examines Internet behaviour by ethnocultural minority groups as an example of the communicative power of electronic media. Can I.C.T.s allow ethnocultural minority groups to achieve a more participatory role in their personal, political and cultural future? Finally, the paper concludes with a review of various critical perspectives on these issues.

Internet Access and Use

Identification of the 'Unconnected': Non-Users

The selected dependent variable for this analysis on Internet access and use derived from those who reported "no" to both of the following questions: "In the past 12 months, did you use the Internet?" and "Have you ever used the Internet?" and are referred to as "non-users" in this study. Those who reported "no" to the first question and "yes" to the second question (approximately 5%) were considered occasional users and were included in the "user" group.

Preliminary cross-tabulations of the GSS data indicated that in 2000, 42% of Canadians had never used the Internet. Among these non-users, only 26% reported having access to a computer at home and 10% reported that their households were connected to the Internet. Further, 67% of non-users reported having never used a computer before, 74% indicated that they did not have access to a computer either at home, work, school or other location, and 32% revealed that they were not aware of the existence of public access points such as a public library or an Internet café where they could access a personal computer.

Barriers to Access Among Non-Users

Why are non-users not seeking Internet connections? The four most commonly reported barriers to personal Internet use among non-users who were interested in using the Internet were: cost, access to a computer or the Internet, not having enough time, and, lack of skills or training (see Table 1).

³⁰ Data were collected monthly between January and December 2000 among persons 15 years of age and older. The sample size was 25,090.

Table 1:
Barriers to the Use of the Internet Among Non-Users
15 Years of Age and Over (%)

Cost	27.5%
Access to Computer/Internet	27.1
Time	18.0
Lack of Skills or Training	13.6
No Need	6.4
Other	5.7
Fear of Technology	1.4
Disability	0.2

Interest Among Non-users

Despite the lack of, or restrictions to, Internet access, 23% of non-users reported being "interested" in using the Internet. In addition, 72% of this group expected to use it at home in the twelve months following the survey, while 12% expected to use it at work, 5% at school, 19% at a friend or relative's place and 7% at a public access point such as a community library. These multiple responses indicate that at least some non-users expected to use the Internet at several locations that year.

While it is not known what proportion of the Canadian population used the Internet regularly, we know that 42% had never used it up until 2000. The GSS survey did not, however, assess the level of use among users with the exception of a tally of the frequency of use in the last week or month. The survey did allow identification of about 5% of the population who had not used the Internet "in the last year" prior to the survey, which would increase the "non-regular user" proportion from 42% to 47%. This proportion may be even greater if it could be known how much of the user population used the Internet "in the last year" only "rarely" or "occasionally" as opposed to "regularly".

Electronic Citizenship or Electronic Entertainment?

How Users Use the Internet

Is the Internet being used as a citizenship tool or for the purposes of personal entertainment? Our data showed that Internet users are not taking full advantage of their rights to digitally express their opinions and/or to influence government. Results from these analyses are presented in Tables 2, 3, 4 and 5. The data show that only a minor portion of users had ever corresponded with government departments to express their views. For the vast majority, access and usage were restricted and, where there was access, usage seems generally more commercial/business – (or more specifically, on-the-job) related and entertainment oriented than political or civic. As a further comparison, social participation and interest in politics was not very different between users and non-users and foreign and non-foreign users and non-users (Bourdeau, 2001).

The data revealed that users tended to access the Internet for more personal and entertainment reasons such as to access news sites (55%) and to play games (35%) (See Table 2). Only 7% of Internet users had ever used the Internet to correspond with government departments in Canada to express their personal views or concerns and less than the majority (41%) had ever used the Internet to access government programs or services in Canada. In addition, only 3% subscribed to a newsgroup or list server dedicated to discussions on politics and only 23% had used the Internet in the month preceding the survey to search for local community services or activities.

Table 2
Online Activity: All Users (%)

	All Users
Corresponded with government to express views	7%
Accessed government programs/services	41
Subscribed to political newsgroups/list servers	3
Accessed news sites	55
Searched for goods and/or services	75 (at work 62)
Purchased goods and/or services	24 (at work 72)
Used online banking services	23 (at work 84)
Played games	35

E-commerce seemed to hold greater appeal among users. Seventy-five percent (75%) had used the Internet to search for information on goods and services, 24% to purchase goods and services and 23% for Internet banking. However, the data also showed that users were not active consumers outside the realm of their employment obligations. In each case, these Internet activities were performed for work-related reasons as opposed to personal interest or need (62%, 72% and 84% respectively).

Table 3
Concerns About Online Financial Transactions: User and Non-User
15 Years of Age and Over (%)

	Users	Non-Users
"Are you concerned about security in relation to making purchases or banking over the Internet?" ¹	74%	74%
"If you were making a purchase, would you be willing to provide your credit card number over the Internet?" ²	72	96

¹ Respondents answering "greatly concerned" and "somewhat concerned"

² Respondents answering "No"

Neither users nor non-users displayed confidence in personal e-commerce transactions. This lack of trust could be construed as an additional barrier to Internet use (see Table 3). In Canada, this lack of trust may be partially responsible for the reduced number of businesses selling online (from 10% to 6% between 1999 and 2000) (Statistics Canada, 2001b). Further, small Canadian businesses continue to fall behind their American counterparts in the adoption of e-business applications (Industry Canada, 2001) which does little in alleviating the fear of cyber-fraud among potential online purchasers.

Non-users did not differ greatly from users in exercising their citizenship rights and responsibilities, social participation, and interest in politics (Bourdeau, 2001). Eighty percent of non-users voted in the last election compared to 77% of users (see Table 4). In the twelve months preceding the survey, 3% of both users and non-users volunteered for a political party and 6% of non-users compared to 11% of users wrote a letter or called a phone-in show to express their point of view. During the same time frame, however, users volunteered somewhat more than non-users through a group or an organization (39% versus 21% respectively) and talked proportionately more about politics with other people (69% versus 48% respectively).

Table 4
Civic Participation Among
All Internet Users and Non-Users (%)

	Non-Users	All Users
Voted in last election	80	77
Volunteered with a political party	3	3
Volunteered - general	21	39
Wrote a letter or called a phone-in show	6	11
Talked about politics	48	69
Searched for information on a political issue	18	27

Twenty-eight percent of Internet users who used a computer in the course of their voluntary engagements reported having learned new computer skills through their voluntary work. Even among non-users (among which 67% reported having never used a computer and 41% reported lack of skills or training and lack of access to computers as barriers to Internet use), 22% reported having learned new computer skills through volunteering activities.

Online Activity Among Foreign-Born Users/Non-Users

Foreign-born Internet users and non-users have similar on-and-off-line behaviours as the general Canadian user and non-user population. With respect to "off-line activities" foreign-born users - similar to the general population - voted slightly less in the last election than foreign-born non-users. As in the general population, foreign-born users volunteered much more than foreign-born non-users (21% points).

Foreign-born users also reported being more interested in political issues - they talked more about politics, searched for information on political issues more and wrote letters or called a phone-in show slightly more than foreign-born non-users (see Table 5). The only case in which foreign-born users had a higher reporting rate than the general user population was in the area of searching for information on political issues (4 percentage points higher). Overall, the differences between foreign-born users and non-users are very similar in degree to the differences between the general user and non-user population (Bourdeau, 2001).

Table 5
Civic Participation Among
Foreign-Born Internet Users and Non-Users (%)

	Foreign-Born Non-Users	Foreign-Born Users
Voted in last election	71	68
Volunteered with a political party	2	4
Volunteered - general	14	35
Wrote a letter or called a phone-in show	7	12
Talked about politics	40	63
Searched for information on a political issue	19	31

With regard to "on-line use" foreign-born and general population users were virtually identical with the exception of the indicator "subscription to a politics newsgroup or list server". In this instance, foreign-born users doubled that of the general user population. Foreign-born users reported playing games much less (8 percentage points) than the general population users but accessed news sites much more (7 percentage points); otherwise, both groups were very similar in their use of the Internet.

Table 6
Online Activity: Foreign-Born Users (%)

	Foreign-Born Users
Corresponded with government to express views	7%
Accessed government programs/services	42
Subscribed to political newsgroups/list servers	6
Accessed news sites	62
Searched for goods and/or services	71
Purchased goods and/or services	27
Used online banking services	26
Played games	27

Ethnocultural Use of the Internet

Within the user population, we were interested in the personal and cultural linkages that arise from the use of the Internet; in particular, the growing popularity of web-based groups founded on shared ethno-cultural identity. In order to gain a better understanding of identity-related use of the Internet, Aizlewood and Doody (2000, 2002) asked the following questions: Are individuals using the Internet to communicate with other members of their ethno-cultural group? If so, how are they doing so, how often, and for what purpose? What are the implications of electronic (as opposed to geographic) community building in the new information society?

Motivations for Online Use

A qualitative observation of online activity yielded discovery of two online groupings: maintenance and exploration (Aizlewood and Doody, 2000). These two groupings are comprised of the following characteristics:

Ethno-cultural Maintenance: Individuals who already have ties to their ethno-cultural community tend to use the Internet to maintain or reinforce these connections. These individuals are almost exclusively immigrants, and in particular, recent immigrants. Cultural maintenance is achieved through frequent contact with others of the same ethno-cultural background through newsgroups, chat rooms, and email; and take the form of discussion of political and social issues, personal experiences, and debate over cultural practices and customs. Individuals read online newspapers or other news sources from the home country, as this is often the only way to access this information. Cultural maintainers tend to display dual identities or renegotiated identities as immigrants, members of a Diaspora, as well as a member of their country of settlement.

Exploration of Ethno-cultural Identity: Individuals who have more indirect ties to their background, perhaps through a parent or grandparent, tend to use the Internet to explore and seek out new information about their ancestral culture. They do so in an attempt to rediscover their heritage, or re-affirm their ethnic identity. These individuals use the Internet to explore aspects of their identity and in the process make new associations and join or form new communities. This kind of Internet use is found among members of ethnic minorities who have, over time or through socialization, been integrated or acculturated into their country of settlement, but are still curious about their ethno-cultural identity. Individuals who go online to rediscover an element of identity generally find a wealth of information and contacts that helped to enrich what some called their sense of self. Individuals feel as if they have opened up multiple levels of identity that are affirmed by their participation in online communities.

Online Activity Among Ethnocultural Minority Groups: Civic Participation

The GSS 2000 allowed isolated analysis of these groups through selection of key socio-demographic characteristics (Aizlewood and Doody, 2002). Two indicators were chosen for analysis for the present study: participation in newsgroups and production of personal web pages, and the use of online news sources and the relative importance of this source as compared to other news sources. The first group includes participation in electronic bulletin

boards and list servers. These activities were chosen as representative of online activity relevant to electronic citizenship and engagement. For those in diasporic communities, the Internet provides a quick and efficient way to distribute information on political, economic, social and cultural interests and events. For those who have recently left behind their family and friends in their country of origin, the Internet allows regular contact to take place in an information-rich online environment. For those who know little about their ethno-cultural ancestry, the Internet provides the means to learn, and to establish connections with others. These interactions are presumed to bring about a deeper and richer sense of personal identity.

Newsgroups and Web Pages with Focus on Ethnocultural Community

Tables 7a, 7b and 7c show the comparative results of two dependent variables versus the key socio-demographic groupings. Results show a higher than average participation among all groups, with the exception of first generation Canadians. Table 6a shows that on the whole, few individuals (~1-1½ %) subscribed to newsgroups or maintain web pages that focus on the ethnocultural community. Rates increased among immigrants, in particular recent immigrants. Children of immigrants tended to approximate the population average.

Table 7a
Newsgroups and Personal Web Pages with a Focus on Ethnocultural Community:
Immigrants and Children of Immigrants (Users Only)

	Newsgroups		Personal Web Pages	
	Actual	% difference from all users	Actual	% difference from all users
All Users	1.4%		1.0%	
Immigrant	4.0%	+2.6	3.0%	+2.0
Recent Immigrant (Arrival since 1990)	7.3	+5.9	3.6	+2.6
Recent Immigrant (Arrival since 1995)	4.5	+3.1	1.3	+0.3
Child of immigrants (both parents born abroad)	2.1	+0.7	2	+1.0
Child of immigrant (one parent born abroad)	1	-0.4	1	0

Linguistic influences show similar patterns to immigrant status. In Table 7b, rates of participation increased among individuals who spoke a language at home other than English or French. Rates were highest among immigrants who speak a non-official language in the home.

Table 7b
Newsgroups and Personal Web Pages with a Focus on Ethnocultural Community:
Linguistic Influences (Users Only)

	Newsgroups		Personal Web Pages	
	Actual	% difference from all users	Actual	% difference from all users
All Users	1.4%		1.0%	
Language spoken at home is other than English or French	5%	+3.6	3.7%	+2.7
Adult respondent still speaks mother tongue other than English or French	3.5	+2.1	2.7	+1.7
Immigrant with home language other than English or French	9.3	+7.9	5.6	+4.6

Ethnic identification was the most important indicator of this kind of online activity (see Table 7c). Overall figures for those individuals identifying a non-European ancestry showed slight

increases. High counts among Chinese and South Asians in the GSS allowed us to explore their online behaviour in greater detail. Among Chinese and South Asian groups, online activity of this kind was particularly popular, with a full 17% of each user group participating in newsgroups. Five percent of South Asian users maintained a web page with an ethnocultural focus.

Table 7c
Newsgroups and Personal Web Pages with a Focus on Ethnocultural Community
Ethnic Groups (Users Only)

	Newsgroups		Personal Web Pages	
All Users	1.4%		1.0%	
	Actual	% difference from all users	Actual	% difference from all users
Ethnicity is non-European	3.5%	+2.1	2.4%	+1.4
Chinese	17	+15.6	1.7	+1
South Asian	17	+15.6	5	+4

Online News Sources: Use and Interest

Qualitative analysis of ethno-cultural Internet use hypothesised that ethno-cultural minority groups, especially recent immigrants, depend on the Internet as a source of news because it is the only place they can find that gives them access to the news from their country of origin. The findings shown in Tables 8a, 8b and 8c tend to support this hypothesis. The tables show results from two indicators: a reporting of "high frequency use" of the Internet as a source of news and the rating of the Internet as a source of news relative to other more traditional news sources such as television, radio and newspapers. Fifty-five percent of users reported using the Internet as a source of news, and 29% report a rating "high" as a measure of its importance relative to other sources.

Table 8a
Use of the Internet as a Source of News, and its Relative Importance to Other News Sources:
Immigrants and Children of Immigrants (Users Only)

	Uses Internet to Read News		Internet is Most Important News Source	
All Users	55%		29%	
	Actual	% difference from all users	Actual	% difference from all users
Immigrant	62.3%	+7.3	41%	+12
Recent Immigrant (Arrival since 1990)	64	+9	52	+23
Recent Immigrant (Arrival since 1995)	61	+6	51	+24
Child of immigrants (both parents born abroad)	57	+2	27	-2
Child of immigrant (one parent born abroad)	57	+2	27	-2

As Table 8a shows, recent immigrants in particular rated the value of the Internet as "high" as compared to other news sources, the likely result of recent immigrants monitoring news in their country of origin. All individuals within the 'maintenance' and 'exploration' categories showed higher than average use of the Internet as a source of news. This is particularly pronounced among immigrants and recent immigrants. This latter group in particular rated the Internet as their most important news source, at a high of 24 percentage points greater than the average user group.

Linguistic groups showed higher use of online news sources and much higher ratings of its relative importance (Table 8b). A full sixty percent of users who spoke a language at home other

than English or French reported a high frequency of use with regards to online news sources, and 45% of this group rated the Internet as their most important source for news. Fifty-three percent of immigrants who spoke a non-official language at home rated the Internet as their most important news source, a full 24% higher than the average user group.

Table 8b

Use of the Internet as a Source of News, and its Relative Importance to Other News Sources:
Linguistic Influences (Users Only)

	Uses Internet to Read News		Internet is Most Important News Source	
All Users	55%		29%	
	Actual	% difference from all users	Actual	% difference from all users
Language spoken at home is other than English or French	60%	+5	45%	+16
Adult respondent still speaks mother tongue other than English or French	59	+4	42	+13
Immigrant with home language other than English or French	63	+8	53	+24

Table 8c shows the results based on ethnicity groupings. Similar patterns were seen in these data: 59% of those reporting non-European ancestry read their news on the Internet, and 39% of this group rated the Internet as their most important news source. These rates were seen to be even higher among Chinese and South Asian groups.

Table 8c

Use of the Internet as a Source of News, and its Relative Importance to Other News Sources:
Ethnic Groups (Users Only)

	Uses Internet to Read News		Internet is Most Important News Source	
All Users	55%		29%	
	Actual	% difference from all users	Actual	% difference from all users
Ethnicity is non-European	59%	+4	39%	+10
Chinese	64	+9	47	+18
South Asian	60	+5	48	+19

Overall, analysis of identity-related use of the Internet revealed that ethnocultural groups were using the Internet as a tool to aid them in community building and maintaining and exploring ethno-cultural identity (Aizlewood and Doody, 2000, 2002). The Internet has introduced a broad range of interpersonal and group communication processes and activities. It has permitted individuals to custom-design their information and communication environments and has allowed for a higher degree of interactivity than has been the case with other forms of media. As a consequence, individuals and groups are creating new public spaces in order to maintain existing community ties, or to establish new ones based on personal interest. When the defining feature of the space is that of shared ethno-cultural identification, these groups can be considered "virtual ethno-cultural communities" (Elkins, 1997: 140-141; Aizlewood and Doody, 2000; Patel, 1999). The proliferation of virtual communities and the ease of their creation across national borders promise to have profound implications for domestic civic participation and expanding notions of electronic citizenship.

Critical Perspectives On the Issue

General Access and Use

In keeping with the agenda of promoting excellence in Canadians and empowering citizens with diverse and accessible choices, on issues of access the most critical question from academic scholars remains, what are the government initiatives for reaching groups affected by inequality? It is not enough that citizens have physical access to and use of information, it is crucial to examine whether citizens are able to transform this information into knowledge; and what they do with this knowledge beyond initial communication. Academic literature on these issues pose similar questions: How effectively are the present I.C.T. services reaching Canada's marginalized groups? As government takes the leap into the Knowledge-based Economy and Society (KBES), what will that mean for citizens who fall behind or choose not to use the Internet? Will those citizens be denied service or will they be forced to accept an inferior level of service? What will this mean for this population as participants in civil society? In recent years, the Canadian government has implemented numerous community-based networks and technology projects and government initiatives such as *SchoolNet*, *CAP*, *Urban CAP*, *LibraryNet*, and *VolNet*. Yet, thus far, government initiatives relating to the access strategy have predominantly concentrated on the development of technological infrastructure, without taking into account that Internet access and use is not equally distributed among societal members. It can vary in relation to such factors as location (province, rural or urban living), age, education, income, ethnicity, gender, training (or lack thereof), language or physical/mental capabilities. There has been no comprehensive policy framework geared toward facilitating coordination among the various government initiatives and addressing the inevitable exclusion of marginalized people and groups (Balka and Peterson: 1999; Clement and Shade: 1999).

Scholars Sutton and Pollock point out that it is important that marginalized groups "have equal voice, have a place in social policy planning and implementation, as well as development and implementation of uses for the technology" (1999:1-2). Scholars Andrew Clement and Leslie Regan Shade called for the Canadian government to develop a National Task Force on Universal Access for the creation and implementation of a 'National Access Strategy' to address these problematic issues (1999). For example, the implementation of such a strategy will address important areas of concern, in particular, youth unemployment. Government needs to address how to bring actual use more in line with activities typically associated with citizenship and social cohesion. The strategic objective is to "ensure the public gets the information the government wants it to have" (Houghton, 1999:4). Thus, the Department needs strategies that might be employed to ensure that the use of public access to Internet terminals more closely supports the intent of current public policies. A National Access Strategy would guarantee that the infrastructure and training were in place, to allow all Canadian youth, regardless of their social, cultural and economic background to, "take advantage of new forms of communication and be equipped to participate fully in the emerging information society" (Clement and Shade, 1999:2). Ongoing empirical work may be an additional solution in order to "monitor the extent to which public access points are serving all Canadians" (Balka and Peterson, 1999: 15).

According to Houghton, "the failure of governments to 'connect' to all sectors in the past with their broad information services may have occurred because they did not adequately understand the information needs of the public or how they sought and used government information" (1999:17). We have seen over the last few decades that Canada's aging population has developed an ability to have their collective voice heard through traditional methods of lobbying government. However, as this population's income becomes less disposable (24% less than \$20,000 household income and 57% less than \$40,000 in 1999 (Statistics Canada, 2001)) and its health diminishes, the traditional communication methods will become increasingly less viable relative to electronic access to banking, news, community activities, travel, medical and government information in the safety of their own homes. Furthermore, access to Internet communication methods in order to stay in touch with family and friends would reduce the levels of isolation felt by those confined to their homes due to physical and/or other limitations. However, increased availability of government, consumer and other information and services on the Internet, and the will to get connected, cannot in and of themselves empower them because of inaccessibility, be it physical, financial, social or otherwise.

Identity-Related Use

Does information consumed on the Internet empower citizens within their society? Ellen Balka and Brian Peterson in their research on Community Access Points (CAP) and their relation to civic participation and social cohesion in Canada concludes that of those Canadian citizens who have access to the Internet, very few of them will actually “engage in the sorts of activities that access strategies have been designed to support” (Balka and Peterson, 1999: 15). Access to and use of the Internet through various CAP sites does fulfill the role of promoting social cohesion; to the extent that it provides a mechanism for the formation and cohesion of local social groups and in strengthening ties between family and friends, both in Canada and around the world (Balka and Peterson, 1999: 15). However, broader goals of social cohesion, connecting Canadians to each other (e.g. by bridging differences and distances to deepen understanding of each other), shared values, and promoting Canadian interests and projects to the world are seldom being used via government/CAP sites (Balka and Peterson, 1999: 15).

On the other hand, I.C.T.s are playing a major role in maintaining or changing identity among social/cultural groups. The use of I.C.T.s has enabled differing communities to maintain “much closer ties to their own particular communities/countries of origin” and to more “readily enjoy the cultural products of those countries, thus making the retention of their heritage easier” (Patel, 1999: 1). This ability to maintain close community ties to the immigrant’s heritage has profound implications for Canadian society in terms of “integration, cross-cultural understanding/relations, etc. in the short term, but also in the development of transnational identities in the long term, particularly for the younger generation” (Patel, 1999: 1). Canada’s various communities are becoming increasingly multi-ethnic, as immigrants from across the globe choose Canada as their place of residence. While many immigrants are interested in preserving the language and customs of their own culture, they are also very enthusiastic to learn the skills and language necessary in order to be valuable participants in Canadian society (Dilevko, 1999: 3). For example, learning English or French in order to find employment or to receive an education. Many immigrants will use the Internet as a tool to aid them in this process.

E-citizenship and Civic Communication

In the KBES, we need to refocus our energy and place similar investment in “social capital” (Balka and Peterson, 1999: 15). Electronic networks can be a “key tool in establishing strong links and relationships within communities, and thus, a valuable contributor to social capital” (Simpson *et al*, 1999: 5). Balka proposes that the “value of our infrastructure would be greater if we directed more resources toward citizenship skills (e.g. learning about what the government offers and how to access it; learning how to critically evaluate the quality information available through the Internet)” (Simpson *et al*, 1999: 15). For example, implementing the mechanisms for the “creation of community formation officers who would assist local neighbourhoods associations and their residents in making effective use of I.C.T.s’ potential” (Balka and Peterson, 1999: 15). The result will be better-informed citizens.

In addition, the academic literature agrees that government directives need to encourage the formation of civic engagement through the sharing of community, shared cultural values and goals. It is important as a prerequisite to the policy process to analyse in what context or conditions does ICT play a “supportive or connective role” in maintaining and strengthening community ties” (Mosco, 1998: 16). For example, what kinds of policies can government develop and implement to ensure that I.C.T.s do not erode rural communities but foster their growth and enhancement. Wilson proposed that government could learn from research studies that “focus on membership in voluntary organizations which is viewed as a way to gauge civic participation and engagement with our fellow citizens” (1999: 2). In studying these relationships, Wilson concludes that some insight will be revealed into the “types of community organizations that contribute most directly to community cohesion (or fragmentation), and the types of communication and networking strategies that are most effective in building community” (1999: 6). It has been shown that, “efforts by community organizations to increase their role in public decision-making are increasing in Canada” but that it will be necessary that “the relationship between government and its citizens will need to be changed to one of a partnership that needs to be managed by agreement rather than by coercive

leadership..." (Ammouri *et al*: 1). But the question remains, how will I.C.T.s promote this new relationship?

Academic discourse proposes that in order to achieve democracy, "the strategies used by community organizations to build civic participation, cross socio-cultural barriers, encounter one another as real people, foster reciprocity and social trust, need to be built into the networked society" (Wilson, 1999: 21). Technologies that "solely provide information, improve lateral access, and give access to government documents will not enhance participation in the political process" (Wilson, 1999: 10). Citizens require "equal access to the information networks that facilitate the exchange of ideas, sustain relationships, provide meaningful information, and cross cultural linkages" (Wilson, 1999: 21-22). Whether we can achieve this or not depends on how successful "we can alter the political system so that it is responsive to participatory action" (Wilson, 1999: 22). Consequently, as long as these barriers (be it government, economic, cultural, language, interest, knowledge, training, infrastructure, etc.) to Internet access and use exist, these limitations will continue to prevent Canadians from participating fully in and benefiting from all aspects of Canadian economic, social, cultural and democratic life.

Access and Use vs. E-citizenship

While the Internet constitutes one of, if not the, richest sources of information on government policies and programs, this medium of citizen participation is eluding a large population base. While some population segments appear to have multiple access to the information highway, other Canadians are relatively "disconnected" and their entitlement to equal access to information and to full citizen participation is being thwarted by what has been referred to as a "prevailing ideology of information technology which calls for passive citizens but active consumers" (Birdsall and Rasmussen, 1999: 7). When talking about issues of e-citizenship and civic participation how important is it that individuals understand the information they are accessing? Is it enough that citizens are utilising the Internet for personal interests or perhaps without the appropriate knowledge? It is important that all members of society are able to access information, understand this information, exchange political messages, and to think about and process these messages in a pro-active manner. It is about civic engagement amongst a society's members resulting in diverse and accessible choices for Canadians, as well as full and equal participation in the democratic society. However, as the data have revealed, this kind of civic dialogue or exchange of information is not necessarily the reality for Canadian users. Scholars Birdsall and Rasmussen proposed the following questions: "How then, can we create a broader conceptual policy framework within which to promote citizen participation and accessibility? How can we open up policy formulation processes to include a more representative body of citizens?" (1999: 10). In other words, how can government promote the Internet as a tool for e-citizenship as opposed to citizens solely utilizing the Internet as a toy for personal interests/entertainment?

In tackling these issues, Birdsall and Rasmussen believe that it is necessary "to re-introduce the idea of a right to communicate in the Canadian policy debate, because government information policy is focused on a concept of citizen participation in the information society that is defined in economic terms only" (1999: 3). Some critical scholars define the right to communicate as, "the right to inform and be informed, the right to active participation in the communication process, the right of equitable access to communication resources and information, and the right of cultural and individual privacy from communication" (Birdsall and Rasmussen, 1999: 11). Government information policy has promoted private sector development at the expense of its citizens whom it is meant to represent. Birdsall and Rasmussen comment that the, "core objective of the Government's access strategy is to get as many Canadians as possible hooked up to the Internet in order to create a critical mass of consumers that can sustain the private sector development of the information highway" (1999: 8). This economically oriented process ignores other central issues to citizenship in an information society. Birdsall and Rasmussen comment, "These issues include language rights, cultural identity, government publishing policy, intellectual freedom, literacy, privacy, accessibility for the disabled, intellectual property rights, and sustainability. All of these issues relate to a citizen's right to fully participate in a democratic society" (1999: 8). In conclusion, the key to a citizen's right to communicate is participation in the policy process.

Conclusions

This paper examined the behaviour of Internet users and non-users in terms of electronic citizenship and civic participation. Data were presented from two research studies related to Internet access and use. The findings revealed that some Canadians are practising civic participation via e-citizenship and that ethnocultural groups are using the Internet for the purposes of maintaining their ties to their ethnocultural group. The findings also suggest, however, that a significant proportion of the Canadian population remains 'disconnected' from electronic avenues of participation. Further, among those who are connected, many are using the Internet mainly for personal interest and entertainment reasons as opposed to civic and participatory ones. Whether this type of use by individuals is detracting from civic goods or not is still a subject of debate among scholars. This paper concludes with a consideration of this critical scholarly discourse and states key findings and policy implications surrounding these complex issues.

Speaker

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Cultural Diversity as Human Capital

by Jesse B.T. Marsh

Cultural Identity and the Crisis of Consensus

Citizens around the world are becoming increasingly concerned about the way accelerating processes of globalisation and technological innovation are leading to cultural homogenisation and immense concentrations of financial power. As the opportunity gap between the top and bottom 20% at every geographical scale widens, the message seems to be "learn English and buy a computer or you're out." In Europe, this concern takes a particular dimension given the richness of its cultural heritage and diversity: the first seems to become increasingly commercialised while the second lives under a growing threat.

In this context, policy-makers are in a bind. On the one hand, liberalisation, privatisation and the deployment of the necessary infrastructures for the information society seem to be minimum requirements for at least survival in a competitive global economy. This is the approach that characterises most EU information society initiatives, from the Bangemann report to eEurope and beyond. On the other hand, by doing so, policy-makers appear to be in collusion with the industrial interests that, in the view of Europe's citizens, are arrogantly threatening their cultural identity, if not their lives.

Despite policy efforts to counter-balance these trends, the crisis of consensus is growing, fuelled by a series of events that have unfolded in the period since 1999, from the dot com bubble to the Y2K non-event, September 11th, the collapse of WorldCom, Vivendi, etc. and the rise of xenophobic parties throughout Europe. These events have led to a generalized political impact on all the dimensions that invest the question of cultural diversity: economic, social, technical and cultural.

Economic impact

There is by now a realization that globalisation does not necessarily have to be a purely economical, financial and market-driven phenomenon. People are searching for new possible – and more positive – value-based dimensions of globalisation. This in turn calls into question the narrow view of economics ("narronomics") that only sees monetised transactions countable through GNP and similar instruments as being significant indicators of progress, quality of life, etc.

Social impact

The main social impact has been the emergence of self-organised communities of interest, partly as a reflection of growing distrust in the ability of established political structures to interpret needs. The early on-line communities (including the first green movements of the '70s) provided a model that has been adopted at both the global level (e.g. attac) and the local level.

Technical impact

Here, there is a paradoxical trend occurring. On the one hand, the main response to generalised fear is an increase in technology: satellites, airport controls, and monitors are all supposed to reassure us. On the other, the fragility of technology, or more properly human-technical systems, is increasingly apparent: we depend too much on technological systems that will never be 100% secure.

Cultural impact

That cultural dominance is both a tool for and an expression of power has moved from backstage financial manoeuvring to front-page bombing attacks. If the first was leading to a gradual reduction of cultural "bio-diversity", the second is simply increasing fanaticism on all sides with no apparent counter-balancing mechanism.

In reality, the dynamics relating cultural diversity and the information society are driven by a bottom-up (which is where the link happens) rather than a top-down perspective. As an example, one could proudly refer to European cultural diversity by pointing to, say, the specific regional characteristics of Lapland, Flanders or Sicily. From a bottom-up perspective, however,

cultural diversity only occurs when someone from Flanders *engages in communication* with another culture (for better or worse), be it Lapland or Turkey. Such an approach is indeed appropriate when the other half of the equation is the information society, which introduces radical changes in the way we communicate, resulting in entirely new social and institutional structures.

What has to be addressed is thus not only how cultural diversity can be an obstacle in the information society, but also *how new technologies can transform cultural diversity into an asset rather than a barrier as a function of how people act creatively in response to current conditions and opportunities*.

Cultural Diversity as an Asset

As discussed above, the prevailing perception by now is that the economic forces of globalisation pose a serious threat to cultural identity. Information technologies are not only the tools that accelerate the pace of globalisation, they are also becoming the key means of access to any product or service. One could thus argue that cultural diversity – meaning any characteristic that does not conform to the homogenised target of the marketing experts (despite claims of “glocalised customisation”) – is an obstacle, particularly if that diversity includes the 97% of the world population with no access to the Internet. What is needed is thus to examine the relationship between cultural diversity and the information society, in order to identify the potential conditions for a more sustainable future with “cultural bio-diversity” as a key dimension of sustainability.

As a first step, a simple matrix can be used to define our basic problem space along two axes: **cultural diversity** seen as an *obstacle* and/or an *asset* in the information society; conversely, the **information society** seen as a *threat* and/or an *opportunity* for cultural diversity. This gives rise to four non-exclusive stances:

Defensive Entrenchment, a neo-Luddite position leading to isolation and communicational breakdown: information society “drop-outs”

Compliant Homogeneity, the “learn English and buy a computer” stance characterising at least part of most national Information Society Action Plans.

Subtle Differentiation, a critical stance aware of the potential drawbacks of new technologies even as they valorise cultural diversity.

Networked Interculturality, the position essentially coinciding with the desired outcome.

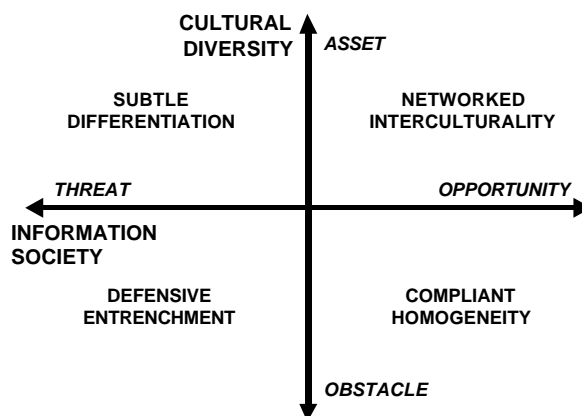


Figure 1. Cultural Diversity and the Information Society

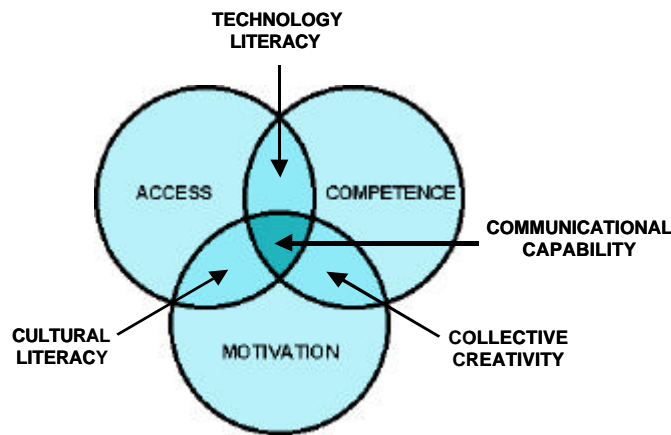
Using this framework as a reference, a recent Atelier study for the European Parliament’s STOA Unit incorporated an evaluation of the two axes into an expert interview questionnaire; we also asked the experts to express an opinion concerning “what you think people think”. The outcome was surprising: for each axis, experts tended to provide a relatively optimistic view

(asset/opportunity) for themselves, and then sustain that people think the opposite (obstacle/threat). One asks then: what do the experts have that "people" don't? The answer is actually quite simple: being "experts" in the field of cultural diversity and/or the information society, our interviewees were generally a) knowledgeable about other cultures if not multi-cultural and b) well-versed in the evaluation and usage of information and communication technologies. In short, they are confident about their cultural position and able to communicate effectively with peoples from other cultures. They are also aware that most people are not so fortunate.

Cultural Diversity and Communicational Capability

A central issue that emerges is thus not only access to new information and communications technologies, but also the capability – for peoples of different cultures – to manipulate new media in order to participate actively in communicational exchange. Marja-Liisa Viheraa of Sonera describes communicational capability as combining *access*, *motivation* and *competence*. In any exchange, if one of these elements is lacking communication can not take place.

Figure 2. Elements of Communicational Capability



Each of the three components is thus essential, although policy actions primarily tend to target access (the main thrust of eEurope), with competence as a second priority and little attention paid to motivation. We argue not only that each requires equal attention, but that *policy can more fruitfully act on the correlations between the three pairs rather than on the single components*. As illustrated in Figure 2 above, we have defined these as: technology literacy, cultural literacy and collective creativity.

We could synthesize our main strategy for obtaining cultural sustainability as *empowering citizens and communities of whatever culture to engage in communicational interaction based on mutual respect*. The information society constitutes an ideal context for implementation of this strategy, especially if we consider technology from an anthropological standpoint, i.e. as a social construction of practice and usage, rather than as a mere set of functional artifacts. From a policy standpoint, however, what is required is to *balance the prevailing industrial policy approach to both culture and the information society with one based on social innovation*. How to do so is not entirely clear for anyone, although some recent developments point to possible directions for action. As an example, we develop approaches for each of the three components identified above – technical literacy, cultural literacy and collective creativity – in a comparison between the industrial policy stance and one based on social innovation.

Technical Literacy

Technical literacy stands at the intersection of Access and Competence, which currently constitute (separately) the two main information society priorities in Europe. From an industrial policy stance, the main concern is to close "gaps" in individual opportunities for access and skills

in the most technically efficient manner. Specific policy recommendations within this logic include:

Emphasis on vocational skills and individual development in educational policy (e.g. European Computer Driving License)
Equipping all institutions with the required infrastructures, and providing public access in appropriate contexts.

Placing specific information society decisions in the hands of industry "experts".

From a social innovation stance, the emphasis would rather be on building human capital by taking advantage of existing competencies and facilities in order to focus on technology as a means of socialization. Here, policy recommendation might include:

Encouraging "shared interaction spaces", where devices are used by groups of people who learn from each other (e.g. University students coaching the elderly)

Promoting coached public access to infrastructures where they already exist (schools, public offices, social centers, etc.) through programs at the local level.

Local programs for citizen participation in defining information society strategies, in parallel with inter-regional co-operation and knowledge sharing.

Cultural Literacy

Cultural literacy (*alphabétisme culturelle*) is a term appearing ever more frequently, and refers to the ability of an individual (or perhaps community) to critically relate to another culture in a positive way. This means learning from both similarities and differences, being able to reject some aspects and accept others. Prevailing policy approaches, however, seem to emphasize the production and distribution of information about a given culture ("content"), without asking whether anybody understands or learns from it (human capital formation). Indeed, the industrial policy orientation depends on incentives and legal constraints to influence culture industry markets, with initiatives such as:

Responding to citizens' needs for cultural identity/security with "protection": options range from broadcasting quotas to immigration quotas to airport security control.

Financing local and linguistic "cultural industries", from regional TV broadcasters to decentralized multimedia production centers.

Digitalization of culturally-specific content and heritage as a means of preserving and distributing collective cultural "memories" through new media.

The social innovation stance, by contrast, aims to promote inter-cultural interaction and mutual understanding and respect. It might respond to the above issues with the following strategies:

Responding to identity/security needs through reciprocal trust-building, from promoting cultural "imports" to opening "awareness centers" for immigrants to "tell their story".

Promoting nomadic open access as a means of supporting inter-cultural communication: multilingual local WAP services, open Wireless LAN services, etc.

Supporting the development of new dynamic cultural memories (e.g. Algerian-French pop music) and inter-lingual support for peer-to-peer exchanges of cultural expressions.

Collective Creativity

Collective creativity is of great importance if we are aiming for a shift towards a policy of social innovation. Particularly if we consider technologies as socially constructed, then the building of an information society most appropriate to a given community will depend more on the collective creativity of its social and economic individuals and organisations than on the actual availability of state-of-the-art infrastructures.

In a study for the City of Helsinki, Charles Landry of Comedia identifies *creativity of milieu* as a multi-dimensional attribute of a physical place such as a region, a city or a neighbourhood. A

causal link is identified between the vitality of creative and artistic activity, the availability of public spaces for interaction and non-programmed encounters, and the degree of innovativeness of local enterprises. Similar concepts can be applied to Internet-based networked communities – “civil networks” – and the practice and principles of the Open Source movement. In this context, there is a rather stark contrast between the industrial policy stance and strategies based on social innovation. The former tends to promote creativity by protecting intellectual and artistic rights as well as opportunities for commercial exploitation. Initiatives include:

Defining new legal frameworks (technical standards included) for each emerging technology, to insure copyright protection.

Subsidized “art centers” with a specific mono-functional orientation towards local cultural industries, especially multimedia.

Adoption, within all European Union structures, of software systems that are bound by copyright laws.

A social innovation stance would instead start with a critical review of the role of copyright in contributing to human capital, in parallel with a serious reassessment of the potential of Copyleft, Open Source and similar approaches. Specific measures might include:

Provision of legal and operational support for Open Source collaboration, and the extension of Copyleft principles to other fields of creative activity (arts, patents, etc.)

Integration of creative activities in local development initiatives, including cross-fertilization of social creativity in practice and daily life.

Legislation requiring public institutions at all levels to utilize Open Source products where feasible and competitive.

Speaker

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Will the www.e-culture Be More edu or com

by Kazimierz Krzysztofek

It is a matter of a few years before the problem of the "last mile" will be resolved and most households in Europe will be connected to the broad-band infrastructure. The digital window on the virtual world will compete with the window overlooking the real world. It will produce the effect of permanent telepresence of people, events and realities. Within the coming decade 80-90% of consumer electronics will be replaced by digital ones owing to the digital convergence of computers, media and telecommunication which means the biggest market ever in history. There emerges a new concept of the said home digital entertainment center allowing "cultural prosumption" (production and consumption of culture industries: home e-music, e-photography and even e-cinematography). This culture industrial revolution is likely to be a little bit delayed in countries like Poland not because of their peripheral status (as in terms of diffusion of ICTs no country in Europe is a periphery any longer) but rather due to the poor purchasing power of ordinary people.

A question arises about what kind of new science we are in need of to explore the network environment (1). "We will not advance in the intellectual grasp of the network phenomenon unless we accept a radical assumption: due to the computer network a new type of interpersonal communication was brought into life which puts into question all we have had experienced hitherto" (Godzic 2001).

Challenges of the global information society to culture

The global culture may be described as a totality of goods and values (mostly symbolic) accessible any place and any time. Pop culture, as a product of culture industries, has been exposed to the process of globalization more than any other area, as it produces symbols, which can be easily transferred through the Internet, satellites, or by means of electromagnetic waves.

Today, we are witnessing an expansion of the market of symbolic values, which is mainly due to the market synergetic effect, telecommunications technologies, freedom of information and culture transfers, and the affluence of societies – which consume more and more symbolic values and goods. This leads to globalization of tools but not necessarily, of content. Some industries and businesses, following a world-wide tendency, must enter the Internet environment, as a consequence of digital convergence (with reference mainly to media as well as anything that can be digitized or integrated into the Internet). Some industries, however, will remain outside the digital environment. They will contribute to live culture (including theme parks, or other forms of so called outdoor culture), although it will obviously use, to a great extent, various technologies, including digital ones.

A closer look at the expansion of popular culture in developed countries allows us to come up with an important claim. Namely, great economic and cultural areas (like production, consumption, lifestyle) are influenced in today's information society, not by the inventions, which can later be used for the production of tangible goods (like cars for instance), but by the concepts and inventions which can be used for symbol processing. Computers, Internet and mobile telecommunication are good examples of such inventions. Digitization and globalization of culture has serious consequences for countries like Poland, which are today rather "receivers" than "providers" of culture services.

Access to eCulture

It is hard to understand the nature and the developmental tendencies of the information society without knowing its socio-cultural context which plays a functional role for the society and is co-produced by it (3).

In today's world where communication between people is greatly influenced by the synergetic effect of the market, freedom and technology, we have to deal with two models of participation in culture. The first model – prevailing in most countries – is based on participation in analog culture whereas the second is based on participation in computer network culture. The first model has a mono-active character, it is related with a traditional mass media consumption and

is based on a uniformed offer, addressed to huge audiences. The second involves a new type of culture consumption being mediated by data communications networks and is interactive.

It is probably one of the most important sociological characteristics of modern developed societies and it has many consequences for education and cultural policies. Unfortunately, we lack research and expertise that would allow us a precise evaluation as to what factors determine the above dualism in cultural participation – whether biological (age, gender) or sociological (education, place of residence: town-countryside, social status). Some research that has been done so far show that age is the most important factor determining whether a person accepts the first or the second model of participation in culture. The second most important factor is gender, then education, and finally social status. It reaffirms a general tendency noticeable in developed countries which provide evidence that mainly young and educated people, mostly males (with secondary or higher education) participate in the network culture.

A closer look at the participation in culture emphasizes the growing role of the interactive technologies in the process of individualizing culture consumption pattern. Indeed, there is a trend in culture to orientate oneself towards individual needs of the customers. This process is, however, far from at an end. We observe the processes of media and culture capital concentration. Huge tycoons integrating old and new media focus on responding to more diversified needs on a global scale. We might say that it is not about individuals who are a part of masses, but rather about individualized masses. The diversification of the offer and the growing number of options to choose from are, however, accompanied by the diversification of the consumer being determined by economic status. The offer of niche media including satellite, cable TV packages and digital platform thematic channels is becoming more attractive and comprehensive.

Competition between the Internet and other analog media seems to favor the first medium, which is also true in Poland. It especially concerns young people (being the most important target group for the advertisement market), which results in an even more severe competition to attract the attention of the viewer.

Even taking into account all the advantages of the digital culture, mass culture cannot be associated with only the negative and digital culture with only positive evaluations. Mass culture does not necessarily have to be the synonym of trash. The Internet is full of interactive trash as well. Information technology divides culture not so much into positive and negative, high and low (the elite and mass) but rather, into the digital and analog. Elite culture or the culture claiming to be one can be today accessed by the masses (a good example are famous concerts of the three tenors watched on TV by a few hundred million people all over the world). This is why it would be an oversimplification to say that people who constitute the target group for a mass offer belong only to the analog entertainment society (implying poorer quality), and that the internautes belong to the digital knowledge society, where a continuous learning is a way of life. Nevertheless, based on the research conducted in many countries, including Poland, people who seek knowledge and information indeed use the Internet more often than television. There is a danger that as a result of current tendencies of electronic media development, Europeans will be divided into two "clusters". The first – "the analog proletariat" – which will consist of consumers of cheap programs filled with commercials. The second, the richer one – "the digital aristocracy" – will consist of receivers of coded programming, cable packages, digital platforms, consumed by those who can afford them. The economy determines the speed of cultural change. Audience fragmentation and addressing messages to many different social groups result in a disintegration of society. In fact, it becomes more diversified than unified. Only widespread digital TV and radio platforms may improve such an undesirable situation. One can hope that this is only the first impact of a technological change dividing society and the second one will lead to the diffusion of ICTs to its completion, embracing the whole of all societies.

Commercial TV stations do not rest in their effort to keep their viewers interested in their mass offer. They do it in many ways, one of them is not too sophisticated and is based on man's innate drive towards voyeurism and exhibitionism. This is exploited by such programs like Big Brother also, accessible on the Internet.

The number of educated people in Europe is rapidly growing – mainly due to the growth of the higher level private education. Thousands of private educators compete to lure new students offering many attractive course possibilities. The same is true with respect to entertainment and ways of spending leisure time. A growing number of people have more individualized needs which cannot be satisfied by one or two content providers who only offer one entertainment model. They constitute the target group for the aforementioned digital platforms and formatted channels, and in future for the providers of the interactive television. The progress of interactive television, particularly in western Europe, suggests that it will also sooner or later occur in Poland and other countries of the region.

The dualism of popular culture reception is expected to continue for approximately 10 years. The *man-computer-Internet* model is rather unlikely to be the dominant one for providing entertainment on a mass scale. The computer in such a model is a kind of an omnimediu being also used as a TV set. We know that only a tiny minority use computers for entertainment and can do it effectively. Therefore, it seems more probable that the bimediu model, where one uses a TV screen instead of a computer, will prevail. It would not be in fact “a TV set plus the Internet” but rather a TV set which will be occasionally used for the purpose of accessing the Internet. Such model is becoming increasingly popular in Europe, which is more developed than the USA as far as interactive TV programs are concerned. Everything seems to indicate that we will use a new medium in an old way rather than an old one in a new way.

Economic conditions will determine how soon we will enjoy widespread and cheap digital radio and television, offering various cultural and educational services. The digital culture understood in such a way will play a major role in the development of an information society and will be a powerful tool for popularizing the Internet, much more powerful than the network computer. It is difficult to predict, however, the share of the market and the number of private and public companies that will offer digital services.

Nonetheless, it is still difficult to say whether we are dealing with a transition from analog culture to digital culture. In Poland, permanent or irregular access to the Internet is declared by less than 4 million citizens (which accounts for 15% of the population of people over 15 years of age). Digitization of terrestrial TV or broadcasting which would provide an access to the Internet to most European households will take place no sooner than a dozen or so years from now on. Obviously, digitization provides all people with the tools enabling active participation in the information society, however, the society will still be divided into interactors and passive receivers.

Emergence of the e-environment will be accelerated by the setting up of terrestrial digital i(nteractive)-TV and broadcasting which in most countries of the EU is to be carried out within the current decade. It is expected that WebTV and broadcasting will be a more effective way to popularize Internet in Europe than the traditional way via Internet computers. Digital content providers claim, the ATM broad-band will transform TV so radically that it will become a new medium. Of course, millions of people will be still attached to the old formula of TV reception seeking after the mass offer (old uses of the new medium) but they will have a choice the younger viewers can willingly benefit from.

Another concern is the quality of the offer. Television and multimedia are “blind” – they can be used for good and bad purposes. Poland does not invest in education of people that would teach them respect for values and the ability to organize those values in a hierarchy (higher and lower culture). Insufficient efforts are made to promote values and culture among mass consumers. Given this one can say that the elites evade their social role as an authority to make judgments as to what is good and what is bad for people. They are replaced by entertainment providers who deem it best to give the people what they want and demand. Obviously, “what the people want” sells best and brings the highest profits. Therefore, this model is purely commercial and is the most profitable for private media. They are only restricted by specific legal regulations and they do not feel obliged to promote non-commercial culture at all.

Today we witness the development of such a model in Poland. The intellectuals, with their educational and cultural mission, yield to a group of professionals providing the society with products which do not fulfill spiritual needs and play no educative role. It is the model of culture where one is not a participant but just a consumer.

There is an ongoing dispute in Poland as to whether national identity and social uniformity can be preserved just by the intensification of efforts to transplant the old, traditional set of national values (which was the task of the intellectuals) or whether Poland should try to find its way towards a broader – European or even universal identity. In both cases efforts are taken to preserve the literary culture in which generations of educated men and women were brought up. The younger generation should be offered high culture using a new language. There are voices saying that the domination of audio-visual language which can be understood by any illiterate person lowers the level of pop culture even more. Others claim that iconization of communication codes will enable future generations to use human's natural skill for multimedia perception to create a new language which may allow men and women to develop both their ideas, creativity and emotionality more than with the use of a traditional, linear and alphabetic language.

The second opinion is most popular among new generations of Polish intellectuals when considering the future of Polish culture, politics and cultural education. According to them every medium, including the Internet, may be used to promote important values for the national culture. They advise to improve "the image" of computer games – a powerful segment of culture industries outgrowing the share of motion picture industry on the global market of entertainment – so popular among children and teenagers, by introducing an alternative, more attractive offer which could employ, for instance, Polish and European historic events, geographic discoveries, etc.(4). Younger generations should not be deprived of the means to express and receive high culture even if we face today a crisis of the printed word. It sounds like heresy to those who express the opinion of a key importance of books and readership for the cultural development. The problem of culture and media education is a crucial one in the context of the information society.

To sum up, we will be able to talk about a breakthrough in access to culture, provided that the model of the terrestrial digital radio and television is implemented. Today more than 60% of radio listeners and television watchers, particularly in small villages know only generally accessible channels and programs. A breakthrough may be provided with the digitization of cultural heritage not only for the purpose of facilitating access to the national culture in the information society but also for the purpose of promoting local and regional cultures. Without it European societies will not be able to keep pace and co-operate with the world on a cultural level and it will become an analog enclave far away from rapidly changing civilization.

An important question arises: if information society is built on the substrate of the national states, does it mean that there will be many information societies and each of them will have its own cultural characteristics? In other words: will the global information society be an aggregate of the national, regional or local societies or will it form a brand new quality. After an initial period of fascination with global reach of information, more and more people try to get in touch with members of their own local communities. Some researchers predict that after the phase of the Internet universalization it will gain a national character in a similar way to Christianity which originated as one, universal religion, but later evolved towards many national ones. It is likely, however, that there will be two layers of culture: the first – universal – implementing a common code for the global information society, and the second – unique – preserving local codes (national, regional). It creates a chance for countries like Poland to preserve their individual identity and the ability to perceive oneself through the perspective of one's national culture using the new media with which it can be transferred.

Cultural policy dilemmas

The aim of cultural and educational policies should be to provide people within the reach of the global culture with all necessary means to fully participate in national, ethnic, regional or local cultures. The role of the global digital culture should involve creation of a universal code of communication, used particularly in business and intellectual exchange in the multicultural

world. At the same time, the people must not deteriorate their own culture, because thanks to it, they will not feel themselves alien in the global world. The role of the English language is very important. Its popularity should not be treated as a threat but rather as an opportunity to use the new lingua franca of the global era for dialogue between civilizations and the promotion of respective cultures. A general good command of the English language should be regarded as an important element for participation in the processes of internationalisation.

It can be legitimately stated that the vitality of national and regional cultures, as well as European culture, depends on the ability to produce and promote cultures and their creators, through the Internet and related culture and knowledge industries. Therefore, the involvement of the state, aimed at protecting national identity, securing a high quality and diversity of cultural offer, as well as focusing on the reduction of the price barrier in accessing cultural goods by an average consumer is fully justified.

It seems that most European countries will face the biggest challenge, as an integral part of the global information society trying to include its own culture into world culture exchanges. This process must avoid any extremes. The first would be a situation when one's own culture is absorbed by the global one, the second being a temptation to protect the national culture from foreign influences. In the open society the second threat seems unlikely, however, the first one is possible. If it comes true, it would deteriorate the conditions for national creation. Thus, the best solution seems not to oppose the global culture, called metaphorically "McWorld" but to find a niche which could be used to preserve individual cultural diversity and multiplicity and that would stand the test of time. Any European society with all its capabilities and ambitions, may, provided that appropriate actions are taken by the government, citizens and culture creators, contribute to the creation of models of culture, globalization free from the above extremes. The extremes resulting either in a monotonous homogenization of the world, or in its re-tribalization which may produce national, ethnical or local conflicts. It is in Europe's own interest to support the process of the globalization of diversity.

Conclusion

The Internet as the said new environment produces an enormous societal space. We do not know – and will probably never know exactly - what percentage of information (written texts, images, sounds) is registered on analogous carriers. According to rough estimates not more than 4-6%. And yet, we have problems in managing this space. What will happen when this ratio will increase up to, say, 50%? Some problems will be resolved by intelligent software but far from all. Thus, such a huge e-environment need guides, intermediaries who search, integrate, authenticate and integrate the information and knowledge. This creates a big challenge for Internet technology creators, policy-makers, legislators, educators, artists etc. – a challenge they will be facing throughout the whole XXI century.

For centuries people themselves created their own cultures which grew out of individual and group experience, strives, believes, etc. In the industrial age there emerged an elite of professional culture producers and distributors who started to provide masses of people with entertainment and popular culture. Nowadays, in the digital age we are witnessing once again that millions of people all over the world produce cultures for themselves. A cycle has been closed. It remains to be seen what this new culture will be like. To know this we need a deeper insight into this process.

Speaker

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Session 4

Application of ICTs in the Field of Culture: The Arts and Heritage

Old Contents, New Industries by Daniela Živkovic

The information society is defined by three factors: systematic exchange and mediation of digitalized information; rapidly increasing percentage of the gross national product generated through the processing of information and; new opportunities for economic, social and cultural development of modern society through the use of information and communication technology (ICT). Economists have introduced the terms like "knowledge-based economy" and "information intensive economy". The growth of so-called immaterial economy depending upon the intellect and copyright is interesting from the cultural point of view, because it is based on the development and management of information sources. Information and communication technology has enabled an almost unlimited reproduction and distribution of information all over the world. The increasing focus on content itself has produced the term "content industries".

Cultural industries are broadly defined as those organizations whose system of means is oriented to the production and the marketing of music, film, radio and television programmes, books, journals and newspapers, new media and advertising. The cultural industries, including cinema and the audio-visual media, publishing, the craft industry and music, are an important source of jobs, as approximately seven million Europeans work in the field of culture. The EU has set up support programmes for certain cultural industries to encourage them to develop a structure and to grasp the new opportunities offered by the single market and digital technologies. All the mentioned changes dealing with cultural contents have given rise to activities for the creation of new cultural policy at an international level. As an example, the Council of Europe initiated projects like *New Book Economy* and its follow up *New Book-Economy-Building up the Information Society (BIS)* aimed to accelerate the adaptation of the workforce to industrial change by anticipating the development of new jobs and activities and contrasting trends linked with possible loss of jobs in the conventional book industry and information institutions.

The draft paper, *Cultural work in the information society: guidelines for a European cultural policy* was circulated for consultation to professional associations in the cultural sector and audio-visual field, as well as to national cultural ministries, UNESCO and the European Commission and the final version was adopted in 2001. Among other things the guidelines encourage the adoption of new professional profiles and competencies. It is a very important documents in that it gives definitions of crucial and rather new terms like cultural industries, knowledge workers etc. Furthermore, the *Declaration on a European Policy for New Information Technologies* was adopted by the Committee of Ministers on the 7 May 1999. It urges the governments of member States with respect to creativity of individuals and of cultural industries to encourage the use of new information technologies as a form of artistic and literary expression and as a means of forming creative partnerships, in particular between art, science and industry. The co-operation of European cultural industries is encouraged to provide a wide variety and quality of products and services in the information networks.

Cultural diversity has an essential economic role to play in the development of the knowledge economy. Strong cultural industries which encourage linguistic diversity and artistic expression, have a positive impact on pluralism, innovation, competitiveness and employment. The

development of cultural cooperation in Europe is defined by the *Declaration on Cultural Diversity* adopted by the Committee of Ministers in 2000. It recognises that respect for cultural diversity is an essential condition of human society. Cultural diversity is expressed in the co-existence and exchange of culturally different practices and in the provision and consumption of culturally different services and products. It declares cultural and audio-visual policies for sustainable cultural diversity in a global world. Cultural and audiovisual policies, which promote and respect cultural diversity, are a necessary complement to trade policies.

The audio-visual sector directly employs over one million people in the European Union. It also plays a key social and cultural role. The development of satellite broadcasting and the rapid increase of the deficit with the United States in audio-visual trade prompted initiatives in 1984. The European Commission presented a *Green Paper on the establishment of a common market in broadcasting*. Further, policy principles were developed following the adoption of a *Green Paper on the Convergence of the Telecommunications, Media and Information Technology Sectors*. Important are principles and guidelines for the Community's audio-visual policy in the digital age. A number of actions have been adopted. The *Television Without Frontiers Directive* aims to create conditions necessary for the free movement of television broadcasts within the European Community. MEDIA plus programme provides financial support to enable European industry to take advantage of the Europe-wide market.

There is evidence that books are today the most widespread and empowering medium. Every year, more than 500,000 new titles are published in Europe. The notion of electronic publishing itself may be misleading. Primarily, it seems to be an extension of book activities. In fact, as a result of the interlocked effect of electronic networking and the convergence phenomenon, electronic publishing today means the production and the distribution of any kind of digital content. In the electronic environment it is even more important than in the traditional book sector to clearly define concepts such as publication, edition and publisher. Electronic trading demands standardized identification of items, especially those that are protected by copyright, and this includes the electronic book. Therefore the electronic publication must clearly show who its publisher is, as the natural and legal person in charge of its publication. The book in the information age should be understood as a content of monographic character published in any medium.

The digital medium has opened up barriers among professionals. The traditional book sector and three basic professions – publishing, librarianship and the book trade – are based on the concept of the physical copy of a book. The advent of the electronic publications has therefore placed before librarians many issues in connection with how to organize the basic functions of libraries, which are to collect, process, store and give out books.

Speaker

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Online Art Museums and Virtual Museum Participation

by Caroline Pauwels, Olga van Oost and An Lavens

When talking about the information society in general and eCulture in particular, a lot of fears and hopes coexist (Feather: 1994; Castells: 1996). It is certain that the cultural field (i.e. artists, cultural facilities/organisations and the public who participate or fail to participate in culture, among others) will be shaped by the introduction and wider use of information and communication technologies (ICT) (Soete et al: 1997; Burgelman: 1998; Ducatel: 2000; Mommaas: 2000; Van den Broeck and de Haan: 2000; Schwarz: 1999; Frissen: 2000). The control and management of (private and government subsidised) cultural institutions, as well as cultural participation and cultural practices will, in other words, be increasingly mediated, facilitated and possibly changed by ICT.

In this paper we want to examine the relationship between ICT's, and more in particular the internet and art museums. We will question this relationship on two levels. First, at the supply side or the level of the cultural institutions. More specifically we will focus on the existence and use of websites by international and Belgian art museums. What do these online museums look like and what is their purpose? Can we speak of 'virtual museums'? Secondly, we will look at the user side or the level of the cultural participants. Who visits these websites? Are these participants the same people who visit real museums? Does the internet offer opportunities for increased virtual museum participation and for bridging the cultural divide?

General issues

Although it is too early to plot and indicate the actual impact of ICT on the cultural field (artists³¹, institutions and public participation), we can make an update of the most important fears and hopes underlying the use of ICT within the cultural sector.

On the user-side:

Inter-disciplinary and international research highlights the fact that a major gap or divide is visible with regards to access and use of ICT on the one side and participation in cultural activities on the other. As such, this gap mainly appears at 'capability' level, i.e. the ability to use ICT and/or the 'cultural competence' to cope with a potentially explosive range of cultural-participation alternatives (particularly in a digital context) (OECD: 2000; Castells: 1999: 28; Van Dijk: 1998). This divide hinges on different socio-demographic categories: age (participation of older/younger people in ICT and cultural activities), gender, nationality (foreigners/natives), geography (big city/town/rural), education and income. In this context, it appears highly debatable whether the introduction of ICT, access to digital networks and the corresponding increased range of alternative choices for cultural dissemination will themselves lead to higher economic, social and especially cultural participation, notwithstanding or actually despite the 'potential' that these new technologies hold for (increased/altered) cultural participation, among other things.

At the same time, and this seems paradoxical in view of the previous statements, the social divisions between various cultural activities have become more vague and taste more omnivorous in what Schulze (1993) called the 'experience market': higher classes are increasingly becoming interested in what was always ignored as popular culture and wide-screen operas are attracting more people than theatres can handle (Mommaas: 2000). Cultural convergence and differentiation exist next to each other. At the same time, personal experience of pleasure in art and culture instead of emancipation through art and culture is becoming an increasingly accepted social objective within a post-modern society.

It is also noticeable that an inherent contrast between the increased range of (leisure) activities available and a stable or even declining amount of free time for some social groups (also see Mommaas: 2000) will exist within the future multimedia culture. Here, we also observe that

³¹ The impact of ICT on artists' plastic works shall not be considered a priori in this research, at least in the first instance.

people with little leisure time participate more in cultural activities than those with a lot of (voluntary or imposed) free time (Knulst: 1995, Glorieux et al: 2000).

The (potential) interactivity of networked culture will ensure that every user can also become a producer of cultural content. The Internet offers opportunities for providing one of the most extremely exciting individual experiences of culture, as well as (new) forms of collective cultural experience (virtual, thematic and interest-oriented cultural communities).

On the supply side, cultural institutions will have to take account of these and other trends. At the same time, a number of changes and paradoxes also call for attention.

On the supply-side:

'Content', in addition to the 'established' well-known forms of cultural expression, hybrid mixed forms ('overall art') will develop within a networked (media) culture, where the real and virtual, local and global, popular and elitist, and the established and experimental merge with one another.

In parallel with the development of new forms of expression, cross-boundary forms of cooperation between disciplines, facilities and sectors develop spontaneously and by virtue of necessity. At the same time the local, international and global also mingle here. And, new forms of co-operation also mean new organisational forms.

As regards the above, not only existing (cultural) institutions will make use of ICT during the performance of their tasks; it will be used for administrative management, creating access (scientific, professional, residential / general-public), promotion / communication / information, attracting and influencing the public, etc. And new (virtual) facilities with no connection to existing facilities will possibly be established in the near future.

The Internet increases distribution facilities for culture, bridges geographical distances and makes participation (potentially) less expensive. At the same time, competition for the attention of the potential (culture) user is increased, along with the accompanying, potential division and fragmentation of the potential audience itself. Conversely, it may be argued that the Internet and ICT also establish a technological barrier to cultural participation, in addition to cultural, social or economic barriers (see above: the digital divide).

As is the case with other enterprises and facilities, cultural institutions will need competent educated ICT staff on a larger scale and with a more specific profile (European Council: 1999).

These and other (potential) changes and paradoxes raise the question of whether the existing divide in terms of cultural participation and competence will be perpetuated, increased or removed by ICT within a networked cultural industry and its inherent explosion and resulting competition of alternatives (also see Van den Broeck and de Haan: 2000; Breemen: 1999). There is also a question of whether a new personal experience of culture and/or a substitute, complementary or comparable participation in cultural activities will arise within a networked society.

In this instance, the following observations must be taken into account:

- ICT will not drastically change cultural participation or control of cultural institutions. History has rather shown that initiatives usually co-exist and that they overlap rather than replace each other (Schwarz: 1999);
- The 'divide' concept, whether relating to the digital divide or the cultural participation divide, suggests something static while empirical verification indicates that the reality is dynamic (Frissen: 2000);
- An implicit normative overtone is associated with the objective of increasing cultural participation, i.e. a person is only a complete member of society if he or she participates, culturally, politically and economically.

Case study: how virtual can a museum be?

Literature review: What is a virtual museum?

In the third part of the paper we will, based on international literature, try to clarify what a 'virtual museum' is or could be. As we will elaborate, we will use the distinction Farrell made

between an 'electronic museum', which is the virtual counterpart of a real institution, and a 'virtual museum' which does not have this real pendant (Farrell, 1995). According to the author, in a virtual museum objects from different places and collections are assembled by individuals or institutions and reorganized as one collection in this virtual environment. We will follow Farrell and also use the terms 'electronic' and 'virtual' museum to make the same distinction. 'Network museum' is the term we will use as a collective noun for all these different types (Kenderdine, 1998).

Website usability heuristics

A study of literature and websites enabled us to select examples of the different types of network museums. In order to analyze these websites systematically a methodological framework was necessary and more particularly testing the *web site usability* seemed the most appropriate. When one says 'usability', one also says *e-commerce* activities. It should be clear that the reason for web development and evaluation research is often of a commercial nature, especially when online shopping activities are present. To put it simplistically, the main concern in such cases is how to convince as many people as possible to navigate the site and to buy the products for sale. However, usability also relates to questions of how information is displayed, the type of content posted, the effort one has to do when navigating, etc. For example, the legibility of websites is an important issue in *usability heuristics*. Research from Nielsen shows that people read web pages in a different manner than they read printed pages (Nielsen, 1997; Morkes and Nielsen, 1997). People would even 'scan' pages rather than reading them. Therefore the texts should be made 'web friendly': short sentences, useful hyper links, etcetera. Without ignoring the fact that *usability heuristics* are often used in a commercial context – which could be an ethical problem from an academic-scientific point of view – this evaluation method can also be used for non-profit websites, with other objectives and goals. As with other quantitative and qualitative research in social sciences, the choice and use of methods depends on the questions that need to be answered. And as with each of these methods, they can be applied in a commercial context, but they do not have to be limited to this context.

Crucial in *website usability heuristics* is audience research. The method consists of a certain set of 'rules' which should be taken into account in the development and evaluation of sites, and these rules were established empirically, through questioning audiences. So, to test usability means, to test it on an audience so changes can be made in time.

We combine insights from Jakob Nielsen and Richard Waller to evaluate the chosen websites (Nielsen, 2002; Waller, 2002). This is a kind of 'self research' because we position ourselves as part of the audience and no other audience is involved. Further research should however involve users / participants, so the results can be more refined.

When dealing with *web usability*, both the evaluation of the *user context* and the *web or technical context* are of major importance. Especially this technological aspect makes this kind of research more difficult for a social scientist because he or she might not have this kind of expertise. It seems necessary however to get acquainted with this environment and to develop these skills to a certain level.

A seven-point checklist Waller developed and that takes into account these different contexts was the starting-point for the evaluation (<http://www.waller.co.uk/usability.htm>). We slightly extended this list so it would be more appropriate in a museum context. Even more elaborate lists can be found, but this set of questions will do for now.

International and Belgian cases: a round up

Table one (international electronic art museums) and two (Belgian electronic art museums) display this checklist and the answers to the different questions. We also discuss the database Joconde in the paper that has 'virtual potential' and the virtual museum MUVA.

The international network museums all have short and clear URL's which is crucial for the identity of the website and for enabling visitors to memorize it easily. It is striking that in several of the Belgian cases – Bruges and Antwerp – a domain name is lacking which makes it more difficult to trace them in the large internet space. Some museums do have good addresses

however and especially the SMAK, MAC's and MUHKA – which are acronyms – are rather easy to remember and could be communicated as 'brands'.

A range of technical aspects proved to be very important when evaluating websites. Different browsers can be used when visiting international websites, but using Netscape appears problematic when going to the sites of the PMMK in Ostend and the site of the Museum of Fine Arts in Ghent. The images in the electronic SMAK museum are also hard to look at with Netscape. Also the screen size or displays of the users proved to be of importance regarding user friendliness: a lot of the international and national sites have problems with 640x480 and even 800x600 pixel displays. We also checked whether META statements were put in the HTML codes so the sites would be easy to find by search engines. Only the PMMK did not have any. All the others did, with a very detailed list in the case of MAC's.

The MOMA website is an electronic museum because its objective is to complement the real museum in the best possible way. The Belgian cases are also part of real museums and therefore electronic museums. Even this small prospecting of sites points out that they are not really a priority: they are perceived as an extra communication tool but this tool in most cases needs profound development. Especially concerning content, most of these websites are meagre. Only the SMAK provides the user with a good overview of the collection. The other sites give some examples of art works that are 'representative' for the collection, but this information is limited. Often the sites are not user friendly either: for example, the texts used at the site of the Royal Museums of Fine Arts in Brussels are too academic and the sentences too long; different audiences are not approached in different ways (in all the cases studied) and in some cases even language is limited to Dutch or French (Royal Museum of Fine Arts of Antwerp and Museum of Contemporary Art in Hornu, MACs) with the result being a limited audience.

We also discussed several international electronic museums that provide a virtual visit. Tate Britain appeared to be the best case example: when clicking on *'Explore Tate Britain. The new interactive tour of Tate Britain is now online'* a window pops up that offers the visitor a very comprehensive and complete interactive tour. Maybe only a viewing of the gallery rooms in the case of the Hermitage Museum (and the paying Louvre.edu for that matter) could make a visit even more exciting.

Interactivity is also a priority at the Metropolitan Museum of Art. The visitor is actively involved when he is asked to 'do things' like drag and drop pictures. The very creative ways of promoting current exhibitions online are also inviting to return to the site. The Met also commits its visitors if they want to set up their own virtual gallery because they need to register. This commitment is mutual however which is demonstrated by the very active involvement of the museum's director in the development of the site.

Joconde (<http://www.culture.fr/documentation/joconde.pres.htm>) is an interesting example because it does not relate to a particular real museum. It is a database of works of art, that can be located in different places in France. Every month there is a guided tour on a specific topic through the database. However, *Joconde* currently fails to give attractive virtual tours and it needs to be more web-friendly and more suitable for different audiences. Furthermore, the target public would grow if *Joconde* could be visited in more languages (currently only French is available). The MUVA also brings together art (in this case Uruguayan) which can not found together in real life (<http://www.diarioelpais.com/Alanzas/muva.html>). This is an important characteristic to be called a 'virtual museum' but the MUVA goes even further. The artworks are put together in an exhibition and are placed on the web in a virtual museum building and galleries. This makes the site very pleasant and the fact that these exhibitions change regularly make it an attractive site to go back to. Some practical and technical defaults make the walk through the galleries difficult sometimes but, this remains an exemplary case.

Especially when looking at the Belgian electronic museums, it is clear that a possible fear of a replacement of the real museums by these networked ones is unfounded. Until now, the international examples do not threaten the real museums either. Virtual museums could however have great potential, as *Joconde* and certainly MUVA show. If real museums develop their sites further and make them attractive for repeated visits – through setting up changing

online exhibitions for example – a correlation between a real and a virtual visit – which can be doubted today – might be possible in the future. Further inquiries concerning the construction and reception of these virtual museums and the politics involved, are necessary to examine this hypothesis. A general problem is however that nor in the international nor in the Belgian cases these kind of profound evaluations occur.

Virtual museum participation

Scarce data is available concerning virtual museum participation. When Falk and Dierking tried to apply insights from free-choice learning on museum web sites, they did not come up with a lot of answers, except '*...to recognize that most likely web use is as complex a behaviour as museum-going*' (Dierking and Falk, 1998).

In the discourse on online art museums a lot of emphasis is put on their potential to make cultural participation more democratic. These hopes can be understood in light of the striving and failing of the 'physical' art museums to socially broaden their public and thus shed their elitist aura. During the past decennium, social exclusion has become a top priority and art museums are called upon to become more inclusive because of their presupposed community-building capacity. A lot of research has been done on cultural participation in 'physical' or real art museums, and regardless of the theoretical assumptions that are attributed to the reasons why people visit art museums, one cannot but acknowledge that the visitors share a specific socio-demographic profile. What is more, this profile has always been fairly consistent.

In order to develop a more diverse public, hopes are cast on the new technological possibilities to take down barriers that prevent certain groups from visiting art museums. These barriers can be geographical, time-related, income-related, competence-related or related to the museum environment. Providing a possibility for visitors to overcome these barriers, art museums can claim to at least try and reach as wide as possible an audience.

But, with these new possibilities, new barriers arise. Not everybody in this *Information Age* owns a computer, let alone knows how to use a computer. And it is wrong to assume that everybody wants to own a computer or wants to know how to use one. The digital divide is a new barrier for art museums that yet again can exclude certain groups from its public. This is assuming that the public that visits an online art museum is the same public that visits a physical art museum.

Because caution is demanded here, one should not assume that creating a possibility to overcome the old barriers will lead to visits of online art museums by people that were hindered by these barriers. That would be assuming that people would visit an online art museum for the same reasons as people who visit 'physical' art museums.

Before we can understand cultural participation to online art museums and compare it with cultural participation to physical art museums, we need more information on who does visit online art museums and why? The way to obtain this information is through user research, but this type of data is surprisingly enough very scarce and the data that exist are either outdated or not viable enough to make sound and scientifically correct conclusions. The amount of research on the visitors of the online art museums does not equal the amount of rhetoric on the democratisation possibilities of online museums.

We will nevertheless try, with a lot of caution, to give an impression of what the few studies on online art museums have concluded. Online art museums are claimed to have several possibilities for their function to reach a wide and socially diverse public.

First of all, online art museums are presupposed to stimulate their visitors to visit the physical site of the museum. Seeing the artworks online will tantalize them to see the real thing. This presumption is backed by research from Fry et al: half of the respondents expressed an interest in visiting the physical museum after visiting the online museum (Fry et al.: 2002). But if these expressed wishes are then also followed by an actual visit has not been researched.

Secondly, online art museums will be able to reach a public that would come to the physical art museum but, is prevented from doing so because of one or more barriers. No data exists to back up this presumption.

Thirdly, online art museums will be able to reach a completely new public that would otherwise never consider a museum visit. When MORI researched the visitors of the new Tate Modern website, 38% of the respondents claimed to have never visited any of the physical Tate museums and 24% had done so only once (MORI: 2000). But this does not mean that these people have not visited any other art museum and therefore can not really be considered as a 'completely new public' to art museums.

And lastly, online art museums are trusted to reach a more diverse public. This is where the existing research shows the contrary. Where the visitors of the early online art museum resembled the profile of the early internet-user (predominantly white, male, professional, highly educated, higher income scale, living in a city) the visitor of online art museums nowadays shows only a slightly different profile. More women seem to visit online art museums these days and the age range has widened, but the rest of the profile did not. The visitor of an online art museum is still predominantly white, professional (or retired), highly educated, locates his or her income in the higher income scales and lives in a city. Reaching a more diverse public through online art museums is a goal that has not (yet?) been attained.

Again we must stress that research in this field is in a very early stage and therefore conclude that the discourse on the democratisation potential of online art museums has not been confirmed. The little information that we have based this study on can just give us a glimpse of a possible evolution which can only be confirmed by more and especially more methodical scientific research.

Speakers

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Olga Van Oost holds degrees in art history and media studies and is doing a PhD on Belgian museum policy. More specifically she questions museum policy issues in general, concepts underlying the institute of the museum and museum participation. Research on the virtual museum and e-culture are also important domains of interest.

An Lavens does research on the possibilities and barriers for cultural participation through the case of online art museums. In collaboration with SMIT she has done other research on cultural participation and ICT.

Table 1: international electronic art museums

Checklist	International Electronic Art Museums				
	MOMA	MET	Tate	Louvre	Hermitage
Good First Impression					
simple address URL	g	vg	vg	vg	vg
see title immediately	g	g	g	g	g
content in eight seconds	g	g	g	g	g
Attractive	g	g	ok	ok	ok
Friendly Image					
key info above the fold	g	ok	ok	g	g
easy to read	ok	ok	g	ok	ok
images are useful	g	vg	vg	g	g
640-display friendly	vg	vg	vg	g	ok
technically sound	vg	vg	vg	vg	vg
Easy Navigation					
clear structure	g	g	g	ok	g
clear text links	g	g	g	g	g
Consistent	g	g	g	g	g
search tool and sitemap	g	g	g	g	g
Useful Content					
clear objective	vg	vg	vg	g	g
clear target audience	g	vg	vg	ok	ok
clear target area	g	g	g	ok	ok
quality content	vg	vg	vg	g	g
organisation of content	vg	vg	vg	ok	g
regularly updated	vg	vg	vg	ok	ok
useful links	g	vg	vg	ok	ok
display of collection	ok	vg	vg	ok	ok/g
display of collection/target audience	ok	vg	vg	ok	ok/g
virtual tour	g	vg	vg	ok	ok/g
Appropriate for audience					
appropriate style and tone	g	vg	vg	ok	ok/g
if virtual tour, easy navigation	vg	vg	vg	b/ok	g
online shop	ok	g	g	g	ok
if online shop, easy order-processing	b/ok	g	vg	g	g
Clear Contact Information					
branding on every page	vg	vg	vg	vg	vg
contact on every page	vg	ok	ok	ok	ok
name, address, phone	vg	ok	ok	ok	ok
Good for Search Engines					
good META statements	g	ok/g	g	vg	vg
clear text with keywords	g	g	g	g	g
clear text links	g	g	g	g	g

v = very bad; b = bad; ok = ok; g = good; vg = very good

MOMA = Museum of Modern Art, NY, <http://www.moma.org>; **MET** = Metropolitan Museum of Art, NY, <http://www.metmuseum.org>; **Tate**, GB, <http://www.tate.org.uk>; **Louvre**, Paris, <http://www.louvre.fr>; **Hermitage**, St Petersburg, <http://www.hermitagemuseum.org>

Table 2: Belgian electronic art museums

Checklist	Belgian Electronic Art Museums					
	1	2	3	4	5	6
Good First Impression						
simple address URL	vb	vb	g	g	vg	vg
see title immediately	g	g	g	g	g	g
content in eight seconds	g	g	g	g	ok	ok
Attractive	ok	g	ok	g	g	g
Friendly Image						
key info above the fold	g	ok	ok	ok	g	ok
easy to read	g	b	ok	ok	g	ok
images are useful	ok	ok	ok	b	g	g
640-display friendly	g	vb	vb	?	vb	b
technically sound	g	g	vb	b/ok	b	b/ok
Easy Navigation						
clear structure	g	g	b/ok	ok	g	g
clear text links	g	g	b/ok	ok	g	g
Consistent	g	g	b/ok	ok	ok	g
search tool and sitemap	vb	b	vb	vb	b	b
Useful Content						
clear objective	vb	ok	b	ok	ok	ok
clear target audience	vb	b	b	b	ok	ok
clear target area	vb	b	b	b	ok	ok
quality content	vb	b	b	b	ok	g
organisation of content	vb	ok	b	b	ok	g
regularly updated	ok	ok	b	b/ok	g	g
useful links	b	ok	b	ok	b	g
display of collection	vb	b	b	vb	ok	g
display of collection/target audience	vb	b	b	vb	ok	ok
virtual tour	/	/	/	/	/	/
Appropriate for audience						
appropriate style and tone	vb	b	b	b	ok	ok
if virtual tour, easy navigation	/	/	/	/	/	/
online shop	/	/	/	/	/	/
if online shop, easy order-processing	/	/	/	/	/	/
Clear Contact Information						
branding on every page	vb	ok	b	vg	vg	vg
contact on every page	b	ok	g	b	b	vg
name, address, phone	ok	ok	g	ok	ok	vg
Good for Search Engines						
good META statements	ok	ok	vb	vg	g	g
clear text with keywords	b/ok	ok	b	g	g	g
clear text links	b/ok	ok	b	g	g	g

v = very bad; b = bad; ok = ok; g = good; vg = very good

- | | | |
|-----------------|--------------------|----------------|
| 1. KMSKA | 2. KMSKB | 3. PMMK |
| 4. MAC's | 5. MSKGhent | 6. SMAK |

* not included are the Museum of Contemporary Arts, MUHKA, in Antwerp because this site is still under construction, <http://www.muhka.be>

* not included are the two art museums in Bruges (= Museum Groeninge, <http://www.brugge.be/musea/nl/mgroen.htm>; Museum Memling, <http://www.brugge.be/musea/nl/mmemn.htm>) because they merely consist of one page

* KMSKA= Royal Museum of Fine Arts in Antwerp, <http://museum.antwerpen.be/kmska>

* KMSKB= Royal Museums of Fine Arts in Brussels, <http://www.fine-arts-museum.be>

* PMMK= Museum of Contemporary Art in Ostend, <http://www.pmmk.be>

* MAC's= Museum of Contemporary Art in Hornu, <http://www.mac-s.be>

* MSKGhent= Museum of Fine Arts in Ghent, <http://www.mskgent.be>

* SMAK= Museum of Contemporary Art in Ghent, <http://www.smak.be>

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Libraries as Protectors of Copyright and Providers of Free Access to Information

by Aleksandra Horvat

In the last decade the impact of the new information and communication technologies (ICT) on libraries has been enormous allowing these institutions to enlarge and improve their services for users in an unprecedented manner. The application of ICT allowed libraries to display their collections on the Internet and thus multiply the number of their users worldwide. In other words complaints often heard in the second half of the 20th century that even national libraries, usually the richest in cultural heritage, are of little use to anyone living outside the capital have lost their pertinence. Libraries have mounted their catalogues and other bibliographic tools on the Internet, providing quick and reliable information on their collections and services to anyone interested. Also, for the first time in their history, libraries can offer to their users not only the material they possess but also, access to the material owned by other institutions, organisations and companies.

A number of international documents on libraries have been issued by the relevant international bodies, such as UNESCO, IFLA and the Council of Europe in the last decade. These documents contain general principles upon which libraries should base their services in the technologically changed environment. They also define the mission and role of libraries in the new age often referred to as the Information society. Libraries are seen primarily as public institutions that have the responsibility to provide free access to various kinds of information on various media for different categories of population. This role of libraries is explicitly stated in, for instance, *UNESCO Manifesto for Public Libraries* (1994), *IFLA Statement on Libraries and Intellectual Freedom* (1999), *Council of Europe/EBLIDA Guidelines on Library Legislation and Policy in Europe* (2000), *The IFLA Internet Manifesto* (2002). Free access to information for all citizens, irrespective of their age, sex, ethnic origin, educational background or status in the society is considered to be necessary for fulfilling their right to freedom of expression. Freedom of expression is a value protected by the UN (Universal Declaration on Human Rights) and the European Union (European Convention on Human Rights) (1) and it is also a constitutional right guaranteed by all democratic countries to their citizens. The ability to speak freely about any topic presupposes that the speaker is well informed about the topic. This is why libraries are considered so important: they collect, process and put to use the information required by those who wish to speak. Citizens who are prepared to speak freely about the various topics of their interest and who wish to speak in the interest of their communities contribute to realise the "active citizenship". This term appears in the Amsterdam Treaty and is referred to in another important document for the libraries - the report on the *Role of Libraries in the Modern World*, adopted by the European Parliament in 1998. (2) In the Information society the role of libraries as providers of free access to information becomes ever so important, because libraries are seen as powerful supporters to the concept of lifelong learning, upon which the Information society is based. That is why, for instance, public libraries have been designated public access points - the places where open access to Internet is provided for the citizens who do not have resources of their own to gain access to it. (3)

However, intellectual freedom is not the only human right. The right of individuals to their intellectual property is another basic right guaranteed in the international conventions and national constitutions. Copyright, or author's right, as the literal translation from a number of European languages to English would read, includes the right of the author to be recognised as the creator of her/his work. Copyright is believed to serve the greater public interest, because apart from guaranteeing a just reward for the creator, it is also considered to be an incentive for further creativity. Creativity in the larger sense of the word includes creativity in science and scholarship, as well as in literature and the arts, and is one of the most important resources of every society. Although at first sight it looks as if creativity, usually related to culture, has little to do with economy, this is not so, and income from sales of literary and artistic works, especially from music and visual arts, is an important part of many states' revenues.

Copyright is the exclusive right of the author to control the reproduction of her/his work. The word reproduction normally covers various acts performed on the work, such as, translation, publication, performance, adaptation, digitising, etc. The right of the authors to obtain a fair economic return on their intellectual property has been confirmed by copyright legislation of most countries and has to be respected by libraries considering the fact that copyright law impacts on most of what libraries do. Lending, copying, scanning, digitising, reproducing, summarising, describing, informing, playing, performing, displaying, etc. of literary, artistic and scholarly works are all the acts performed in libraries and at least some of the works kept in libraries are still protected by copyright. Copyright is indeed a special kind of right, because it does not last forever, but is of limited duration, usually the life of the author followed by a certain number of years. The present tendency to prolong the duration of copyright is noticeable, (4) and the early copyright laws offered much shorter periods of protection than they do today, but nevertheless copyright has always been a right of limited duration

The direct connection between libraries and copyright has been acknowledged in the Council of Europe/EBLIDA *Guidelines on library legislation and policy in Europe*, another international document of importance for modern libraries. (5) The Guidelines recommend that libraries should be recognised as public organisations in national laws dealing with copyright and neighbouring rights. (6) This, in fact, means that there is a potential conflict between the interest of libraries' users to access freely to all works deposited in libraries and the interest of the authors and copyright owners in obtaining remuneration for the use of their intellectual property. This apparent conflict has to be resolved in the national copyright legislation in the best interest of both parties. For countries in transition like Croatia, such recommendation is quite a novelty, because up to the present there have been almost no limitations to the use of materials and information sources in libraries, and libraries have not been specifically mentioned in the Copyright Law. The only limitation known of was imposed to public libraries in Zagreb a few years ago by the collective society, whose intervention stopped libraries from lending music material outside the library premises.

The need of libraries to secure the balance between the respect for authors' rights and the need to provide free access to as many users as possible has been well expressed in *The IFLA Position on Copyright in the Digital Environment*, issued in 2000. (7) According to IFLA libraries are equally committed to support the needs of their users to gain access to copyright work as they respect the needs of authors and copyright owners to obtain a fair economic return. Libraries have to actively defend copyright works against piracy, unfair use and unauthorised exploitation and to educate their users about the importance of copyright law. But, there is a possibility that in future all access to and use of information in digital format might have to be paid for and in that case libraries' ability to provide access to their users would be severely limited. IFLA has developed the set of exemptions of copyright protection that it considers reasonable and would like national legislation to take care of them. The use of copyright works for educational and research purposes should be allowed, as well as the reformatting of such material to satisfy the needs of visually, aurally or learning disabled persons. Libraries should be allowed to offer to their users to browse digital material free of charge and to use it for private reading, listening or viewing on site or remotely. Copying a reasonable proportion of a digital work in copyright for personal, educational or research use should be allowed. The lending of published digital material should not be restricted by legislation. Libraries and archives should be free to convert copyright protected materials into digital format for preservation and conservation purposes. (8)

It is well known that the new Croatian Copyright Law will have to be harmonised with the EU *Directive on Copyright*. (9). For all candidate countries, harmonisation will mean a general rise in the level of copyright protection. What remains unknown, is what exemptions will be included in the new law and whether the level of library services provided up to now will deteriorate, what is likely. In spite of all efforts of the Croatian Library Association, the draft of the new law could not have been obtained from the State Institute for Intellectual Property, whose lawyers prepare the draft. Perhaps, joint efforts with other professional societies like the Association of Museums and Association of Archives might strengthen the present weak position of users.

The bitter fight that EBLIDA (European Bureau of Library, Information and Documentation Associations) led in the years preceding the enactment of the EU Directive on Copyright should

be taken as a warning. (10) Article 5 of the EU *Directive on Copyright* includes only one exception from the reproduction right for temporary or transient reproductions made during a technological process. All other exceptions are optional and left to individual countries to include them if they wish so in their national copyright legislation. Germany, for instance, has opted for only two of those exemptions. (11) It is true, however, that among the optional exemptions included in the Directive there is one related directly to libraries. Exceptions may be permitted "in respect of specific acts of reproduction made by publicly accessible libraries, educational establishments or museums, or by archives, which are not for direct or indirect economic or commercial advantage". It yet remains to be seen whether this option will be included in the new Croatian Copyright Law.

The Croatian library community has to lobby far stronger for the exemptions to be included in the new Copyright Law in the interest of the public. The exemptions should provide for the needs of teaching, personal study and research, for the special needs of disabled persons, as well as for the needs of libraries and other institutions that take care of national cultural heritage.

Speaker

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Knowing Ourselves: eCulture in the Value Production Chain

by Colin Mercer

Let's not get too excited. At both ends of the value production chain - cultural production and cultural consumption - there is a long way to go and lots of divides and chasms to be crossed before we can seriously talk about and confront the concept and realities of e-Culture. Let me present two 'reality checks' to enable us to position and partly know ourselves in, at this stage, largely quantitative terms, in the value chain.

Reality check (i): Cultural Industry production.

Call them what you will, the cultural, creative, content or copyright industries are big but not that big. On 2001 figures extractive, manufacturing and retail industries still command the lion's share of the global economy:

- Exxon Mobil remains the world's largest company and, in terms of annual revenues at US\$ 210 billion is about 6 times larger than AOL-Time Warner, the world's largest cultural industry corporation.
- This, in turn, is larger than Disney Corporation (\$US 25 billion). Microsoft (\$US23 billion), Bertelsmann (\$US 17 billion) and News Corporation (\$US 14 billion).
- The second largest company in the world is the retailer WalMart followed by General Motors, Ford, Daimler-Chrysler, Shell, BP, Toyota and Mitsui.
- There is no company whose *principal* function is that of a cultural industry in the top 100 of the world's 500 largest companies.

(Source: Fortune Global 500 list for 2001 in Hesmondhalgh, 2002: 139).

Reality check (ii): e-Culture access and consumption

- By the end of 2000 the internet was used by only 7% of the world's population.
- 67% of internet host computers were located in the USA and Canada with a further 24% in Europe. That leaves 9% for the rest of the world!
- There are more internet host computers in New York than in the whole of Africa.
- 78% of internet web pages are in a language - English - which is only spoken by 15% of the world's population.
- The average person from Sierra Leone would have to pay 118% of his or her salary for a month of internet access.
- In Southern Europe only 8% of homes had internet access in 1999 according to Eurobarometer.
- In the UK 60 % of households in the professional and managerial classes own computers but this declines steeply to 25% for skilled worker households and 12% for semi-skilled workers.

(Source: Raphael (2001) in Hesmondhalgh, 2002: 215)

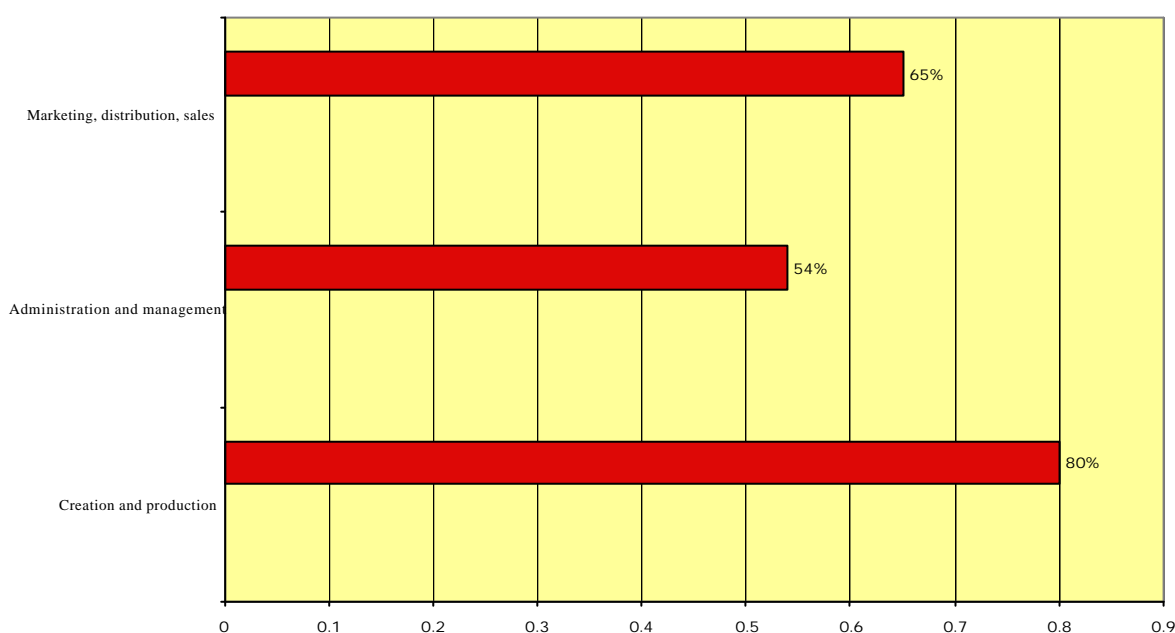
Even assuming that ICT-availability and internet access provide opportunities for production and consumption of e-Culture (and in many circumstances this has to be doubtful) these numbers provide an important corrective to many over optimistic assumptions about the digital 'new world order'. But this is not intended to throw a wet blanket over our deliberations here at this conference. Where the pessimist sees a divide, a chasm or a gulf, the cultural geographer, the cultural mapper, the cultural planner sees the opportunity to devise a new sort of bridge, other

technology or form of transport to cross that divide. This I take to be part of our task here so let me turn now to the perspective of the optimist.

It appears that people working in the cultural and creative industries in developed countries such as the UK, access to and use of ICTs has significantly transformed their working practices along the value production chain from creation and production, through marketing and distribution to acting as a point of sale and consumption for the cultural product of service. This has become clear in two research projects in which I have been involved in England over the past 3 years. In a survey of some 230 commercial creative industry businesses which we undertook in and around Nottingham, in the East Midlands in 2001, for example, we discovered that 67% of these companies (mostly small and micro-businesses) rated the internet and ICTs as 'important to crucial' for their business. In the more remote County of Cornwall (which has no major urban centre) in the far South West of England, we discovered, on a sample of about 400 organisations, both commercial and government-funded, that the response to the same question was for about 73% of businesses and organisations in 2002.

On the Nottingham sample we asked respondents to rate the relative importance of ICTs for various functions along the value chain. The responses are shown in the following chart.

Nottingham Creative Industry Businesses: % rating ICTs/Internet as 'important to crucial' by function



The largest number of respondents (80%) identified ICTs and the internet as most important for their functions in the *actual processes of creation and production* followed by their importance in marketing, distribution and sales (65%) and, finally, in business administration and management (58%). We do not have historical data but it is probably fair to assume that, just 10 years ago, the principal function of ICTs, in the form of the office computer, was the 'inward-looking' one of business administration and management with minimal internet usage and little new media capacity. At that stage, and for the majority of these companies, prior to the development of multimedia capacity and enhanced online access including broadband capacity, the idea of using a computer for creation and production and for marketing and sales (the 'outward-looking function') would have been a strange one. Now it is increasingly natural and normal for cultural and creative industry companies to use ICTs as a creative tool.

In our work in Cornwall, some parts of which have comprehensive broadband access thanks to EC Objective One funding, we discovered that small cultural companies and organisations are benefiting enormously from enhanced access to ICTs. The local owner of one small film and video production company based in Penzance in the far South West of Cornwall said:

We used to have to do all our online editing in London [six hours by fast train]. Then it was Bristol [4 hours by train]. Then Plymouth [2 hours by train]. Now, because of broadband access, we do it all in our production studios here in Penzance.

This is a micro-business with 2 full-time employees and the production studios are, in fact, a converted Victorian terrace house near the sea front in the town. On a fairly regular basis this company also employs a further 10-15 freelance creatives - camera operators, editors, scriptwriters, digital renderers and animators - from the local area. They specialise in both Cornish and wider Celtic content and have won two prizes for productions presented at the annual Celtic Film Festival.

What do these findings suggest on the optimistic side of our equation?

- They would seem to indicate that the take up of ICTs and the 'eCulture challenge' is most pronounced in those industries - the cultural and creative industries - which have a special relationship to 'content' and a special interest, both artistic and market-oriented, in *content generation and innovation*. They have an interest, that is to say, in telling and showing new and old 'stories' in different ways and they are doing this along the value production chain from the moment of creation to the moment of consumption.
- The more locally you can engage what Manuel Castells has called the 'global space of flows' on a basis of both industry *and* cultural self-sufficiency, the more likely it is that you will be able to create and produce 'content' which is locally and regionally distinctive and, because of the nature of the digital value production chain, provides more opportunities (through enhanced marketing, distribution and point of sale opportunities) to get your 'local' product, experience, value, story, service into the 'global' cultural economy and marketplace. If you want to that is. But at least the choice is there in ways and at costs that it never was before. When the Microsoft corporate advertisement asks 'Where do you want to go today?' it might be possible to respond assertively by saying '*come here and see, read, hear this - we think it is interesting, distinctive and important.*'
- The 'global space of flows' which is managed 'technologically' and in business terms by the Microsofts, AOL Time Warners, News Corporations, Telecommunications carriers, etc will not disappear through gestures or, indeed, concerted actions of anti-globalisation protest. But it will be significantly enriched and made more complex by the more chaotic, unmanaged (and unmanageable) noise and murmur of new creative content, narratives and stories. Technological and business dominance of a marketplace - or *marketspace* - does not lead ineluctably to content dominance. In content generation - if not in distribution - we all have strategic and competitive advantage. In principle, that is.

eCulture - be in it? The three 'Cs'

Let me draw these strands together with an example from Australia where I enjoyed much of my professional formation and discovered cultural policy as a serious field of research and of application of 'useful knowledge'.

It's a sticky, hot and fly-blown day in 1996. I am in a town in the central coastal region of Western Australia, about an hour's flight north of the State capital of Perth. This is a small coastal town with a declining rural industrial base, some remarkable ecclesiastical built heritage and a fairly sizeable Aboriginal population largely displaced from their traditional rural homelands. I am in this town at the invitation of the local Arts Council to talk to council officers, local community and business leaders and cultural organisations about cultural planning and multimedia and how these things might help them to build new communities, new industries, a new sense of place and identity, to provide jobs and activities for their young people - the town's biggest 'social problem'. But that is not the central point of this cameo - to talk about taking

cultural studies and cultural policy 'into the field' - much as that informs most of what I now do. The real point is to one side of - and in a relationship of actual tension - to the civic ambitions and purpose.

I walk into a place called the *Yamaji* Language Centre - an organisation funded by the Australian federal government to provide skill development opportunities for the local Aboriginal population (*Yamaji* is the dominant language, family and skin-group in this area). In this centre - a little air-conditioned oasis of high technology and young people - there are several high end and multimedia-capable computers. One of these is being used by a young Aboriginal boy, perhaps 14 or 15 years old. He is using *Geographical Information System* (GIS) software combined with multimedia authoring and visualisation packages both to discover and reconstruct the language, culture, families and social memories of his own tribal group. Using GIS he can 'zoom in' on his geographical region of origin on a digital map and by clicking a few times can call up recorded fragments of a lost language, scanned pictures of elders and family members, anthropological accounts of the white 'discovery' of his people, tribal and clan boundaries, secret and sacred sites and representations of his natural and cultural heritage. He is piecing together (and editing through his own knowledge and experience) these various elements in a multimedia narrative in order to tell a story: possibly, or possibly not, with an audience in mind. The story is a rich and compelling one that it would not be possible to render in linear written narrative.

The boy should be at school but he doesn't like it much. His reading and writing skills are not too good and the curriculum and teachers are apparently not helping them to get any better. But he's very good at the non-linear, interactive, spatial and often intuitive 'linkage' skills that are needed for the new interactive media: *layers and trellises*, not 'lines of communication' and meaning. The skills and techniques - of memory, association, gesture - of an oral culture are rendered into digital form.

These, are precisely the skills and techniques developed in understanding the indigenous *Dreaming* (the foundation law or 'myth' that informs Australian Aboriginal societies); in understanding the nature of *Songlines* - the spatio-spiritual tracks of meaning and communication that secure a relationship between land and culture and define not ownership but *custodianship and belonging*. These are the conceptual and cognitive 'mapping' skills of a non-print culture - skills that those trained exclusively in a print culture have forgotten or never acquired.

What is the point of this cameo? To suggest, quite simply, that there are important and enabling connections in eCulture with its capacities and potential that are currently, for epistemological, disciplinary or ideological reasons not being made where they should - or might - be. This seems to me to be disabling in the context of three opportunities for some negotiation and handshakes between a knowledge and research base on the one side and a set of both ethical and operational exigencies on the other.

These three opportunities are provided by the three 'Cs' of Convergence, Creative Industries, and Civil Society. Let me now take these, briefly, one by one to sketch out some possible scenarios for negotiation and knowledge-transfer - if not yet collaboration.

The *Yamaji* boy was *doing* convergence, albeit undoubtedly without knowing or caring about it. He was using the resources of three converging industry sectors - computing, communications and content - in order to reconstruct the layers of combined narratives that, in their *ensemble*, his peers and elders had never seen. Positioning himself precariously, and certainly temporarily, within the 'global space of flows', this young Aborigine was using some of the newest technologies in the world in order to find a way of locating parts of the oldest civilisation in the world *in its place* and for others potentially to witness.

At the same time, the *Yamaji* boy was, however informally, an 'apprentice' in the creative industries if we take the definition of these as '...those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'. (DCMS, 1998:003) He was *doing* creative industries - or new and exploitable content generation.

Finally, the Yamaji boy was engaged in the work of elaboration and representation of a complex network of forms of affiliation and communication, of reciprocity and interdependency, that can properly be called civil society both in the sense of a community of citizens and the sense of a public sphere in which the networks of relations and dependencies between citizens can be constructed, elaborated and consolidated through 'stories' that can be *shared*. This is an example of what Arjun Appadurai calls '...the micronarratives of film, television, music, and other expressive forms which allow modernity to be rewritten more as vernacular globalization and less as a concession to large-scale national and international policies.' (Appadurai, 1996:10). The Yamaji boy was *doing* civil society in this sense.

To summarise and link the three 'Cs' in a broader context of research, analysis and policy:

Convergence of the 'value chains' and the story-telling capacity of the content, telecommunications and computing industries - and digitalisation create a dramatic new context for the development of eCulture. New information and communications technologies are unprecedented in their scale and extent of market penetration and consumer take up and their interactive nature is, as yet, uncharted territory but certainly, as the Yamaji boy shows, rich in potential. This offers enormous possibilities for the cultural field but also many potential threats. New research and policy development agendas are needed to respond to this context.

Creative industries have never been so strategic or important in local, regional and national economic development. They have become a mainstream policy concern in need of an appropriate response in research and analysis. As we move, very unevenly, into a 'knowledge economy', the role and skill sets of creators, producers and cultural intermediaries - as content providers, brokers, curators, navigators - become more and more important. As industries with a special relationship to local, regional, national and global identity, they have a special place on research and policy agendas. And yet we know very little about them - quantitatively or qualitatively. New research into both the economic potential and the social significance of the creative industries is needed and this is especially the case in the forms and patterns of appropriation and consumption of cultural products and their transformation (investment) into forms of cultural capital.

Civil society: culture's special and often strained relationship to policy resides in its - often silent - relationship to civil society. In both historical and contemporary terms culture is about citizen-formation. It is about conduct and affiliation, identity and sense of place - *folk*, *work* and *place* as Patrick Geddes once put it. Culture is an important capillary structure for democracy, autonomy and self-expression - and, equally, their denial. Culture is about social exclusion *and* inclusion. We know these things both tacitly and theoretically but there has been little work to translate these forms of knowledge into the operational policy domain.

eCulture provides an opportunity and vector for bringing these factors and imperatives together in new ways and for that work of 'translation' but as the statistics and indicators with which I started seem to show, we are not there yet.

Conclusion: I started with a 'reality check' from the world's most developed economies. I have ended with a 'reality check' from the world's oldest extant civilisation. There is not a massive discrepancy or contradiction between these checks. They meet and negotiate more fruitfully and productively than ever before in eCulture. But that is a meeting to be managed rather than simply acknowledged. That seems to be the fundamental challenge with which we are faced.

Speaker

Colin Mercer is the UK's first Professor of Cultural Policy and Director of the Cultural Policy and Planning Research Unit at the Nottingham Trent University. From 1984-1998 he worked in Australia where he was Director of the Institute for Cultural Policy Studies and Associate Professor in Cultural Policy and History at Griffith University. He is co-author of *The Cultural Planning Handbook* and many other publications in the field of cultural policy and cultural studies and has been responsible for a number of urban, regional and community cultural mapping, policy and planning frame-works which repositioned the arts and cultural resources in strategic contexts. He was editor of *Urban and Regional Quality of Life Indicators*, published by the Institute for Cultural Policy Studies in 1993. He has worked with the European Commission, the Council of Europe and UNESCO on repositioning culture as a mainstream issue in the context of both globalisation and regionalization.

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Part VI: C-Logistics: Existing On-Line Resources

Introduction by Svetlana Jovicic

I have asked several "serious" professionals do they, and for what, use any databases or on-line resources in their work. Some of them named several networks and websites, but several (lately working as e-consultants in big European corporations) strongly stated that data-bases are only for beginners, and that when it comes to professional work personal contacts and relations, and word of mouth recommendations are more important. The main reasons for such statements are that information that they have found while browsing through various databases were inaccurate, neglected, looking far more pretty than they are in reality (often taking time to work out), and providing tons of information without proper categorization. In addition, some of them told me that no-one would give for free valuable information.

In spite of the boom of emailing, lists, newsletters, shaky teleconferences and do not forget unsolicited massaging (Spam) - the treasure of best communication practices is still been kept on business cards, notebooks and phonebooks!

And since we have:

- an old idea about building online database, existing at least for 10 years
- false data - widely present on Internet and evident lack of information maintained and refreshed
- quite evident depression in the field of new media and serious decrease of funds for experimentation
- tons of information and low level of usability
- the truth that no one is giving something valuable for free
- and, a good stomach sensation after nice and friendly handshake or phone conversation.....

And, on the other hand, the beauty of digital is still there – flexible, resistant, accessible, cheap and reducing lots of work. After all eContent production, administration and use still looks like the best option for Europeans to "click" and create a "European cultural area" meaning: to develop artistic and literary creation; to promote the knowledge of European history and culture and their international distribution and; to develop heritage sites and collections of European importance as well as intercultural dialogue and social integration.

There is a considerable financial and human effort invested in projects and a variety of digitisation initiatives across Europe and these are happening in networks, libraries and other documentation centres. However, these activities are heavily fragmented and there are many obstacles to making such initiatives successful, economic and sustainable over time.

Some of the challenges include: the diversity of approaches to digitisation; the risks associated with the use of inappropriate technologies and inadequate standards; the challenges posed by long term preservation and access to digital objects and the lack of synergy between cultural and new technology programmes.

The questions remain - what are we hoping to build, how and, for whom? And, what is needed for it to succeed?

Other deriving questions are:

- How can we gather everyone and everything on one place?
- Can we ensure different perspectives and approaches?
- How multilingual should it and can it be?
- Can we include existing resources (catalogues, documentation centres, etc) to divide and carry all that work or shall we start all over again?
- Can we unify European cultural terminology?
- How much training and how many trainers and trainees do we need?

- How can we gain discipline in information updating in order to avoid a data trash environment?
- Will our efforts contribute to a cohesive society and a successful knowledge-based economy in Europe?

Some good, some just well imagined, easy to find and useful initiatives will be gathered together in the round table on eCulture to discuss these questions. The aim of the session will be to discuss challenges for the future, gaps and responsibilities. This reader provides an overview of these initiatives and then a brief list of other European cultural database that I recommend as good case examples:

An inter-governmental initiative

Cultural Policies in Europe:

A Compendium of Basic Facts and Trends

Danielle Cliche

Cultural policies in Europe: a compendium of basic facts and trends is a transnational project initiated by the Steering Committee for Culture of the Council of Europe and has been running as a joint venture with the European Research Institute for Comparative Cultural Policy and the Arts (ERICarts) since 1998. It is realised thanks to the collaboration of a dedicated network of national partners, governments, experts and research institutes co-operating in the context of the European Cultural Convention.

Additional support has been received from the European Cultural Foundation and the Dutch, Finnish and Hungarian ministries responsible for cultural affairs.

The Compendium, as it has come to be known, is a compilation of cultural policy country profiles. The structure of the Compendium profiles echoes the priorities of the Council of Europe and its Member States and those States party to the European Cultural Convention: promotion of identity, diversity, and dialogue, support of creativity and participation in cultural life.

The profiles provide users with an opportunity to learn more about the historical or administrative context for cultural policy making and a snapshot of current trends, figures, strategies and meaningful examples in various policy areas in different European countries.

The Compendium is a long term project which will eventually include country profiles for all 48 member states co-operating within the context of the European Cultural Convention. Those profiles which are currently available are mainly produced and updated by independent cultural policy experts and should not necessarily be considered as official documents of the respective ministries.

The online Compendium is used on a daily basis by policy makers, researchers, students, journalists and others not only in Europe but worldwide.

Speaker

Danielle Cliche is the research co-ordinator at the European Research Institute for Comparative Cultural Policy and the Arts (ERICarts) where she has been responsible for managing large-scale transnational studies carried out in co-operation with researchers and institutions from across Europe such as "Creative Europe", "Culture-gates" or "Pyramid or Pillars: unveiling the status of women working in arts and media professions". She is one of the main editors of the Council of Europe/ERICarts project "Cultural Policies in Europe: a compendium of basic facts and trends" (<http://www.culturalpolicies.net>). Danielle is a member of the Souillac Group on Arts, Industry and Innovation.

A national initiative

Canadian eCulture Strategies:

National and Local Partnerships for Cultural Development

Nancy Duxbury and Mark Alexander

New developments in information and communication technology offer important opportunities to support cultural development. In Canada, new communication and knowledge-sharing technologies are being applied to develop on-line cultural content, to improve access to on-line cultural resources, and to improve knowledge-sharing among cultural policymakers, planners, researchers, and practitioners. Both local and federal governments have embraced the potential of ICTs to bring Canadian content to citizens.

This joint presentation will profile the federal Department of Canadian Heritage's comprehensive embrace of the potential of information and communication technologies in the area of cultural development, as well as the work of the Creative City Network, a network of Canadian municipal cultural staff who are collectively developing an on-line resource and networking hub to support knowledge-sharing among this geographically dispersed community of practice.

Government of Canada – Department of Canadian Heritage

The work of the federal Department of Canadian Heritage related to on-line cultural content stems from the 1999 Speech From the Throne promise: *"By 2004, our goal is to be known around the world as the government most connected to its citizens, with Canadians able to access all government information and services on-line at the time and place of their choosing."*

The Government On-Line (GOL) strategy of the Government of Canada has made significant progress toward the delivery of programs, information and services over the Internet to Canadians in Canada and abroad and has been recently lauded by an international consulting firm, Accenture in a study of 22 global GOL initiatives that ranked Canada among the leaders of e-government initiatives³².

The Government of Canada affirmed its position on the opportunities provided by new technologies for Canadian culture in 2001, stating its commitment to *"continue to support the development of digital content for the Internet and other new media in French and English"* and by committing \$108M dollars (CAD) over 3 years to e-culture initiatives. This funding is targeted at encouraging a uniquely Canadian presence on the Internet through a series of policies and programs at the Department of Canadian Heritage including the Canadian Culture On-Line Program (CCOP). The CCOP's mandate is to develop policies and programs related to the Internet and digital technology to bring Canadian cultural content to Canadians and others around the world through digital means.

Since 2001, the CCOP has contributed to hundreds of digitization projects in the private, public and non-profit sectors in Canada and has been directly responsible for bringing hundreds of thousands of digitized objects from images to moving pictures online. A key part of this digitization strategy includes funding for the Gateway to Canadian Cultural Content Online (Culture.ca), the Canadian Cultural Observatory (Culturescope.ca) and a gateway to Canadian cultural funding programs and policies (CultureCanada.gc.ca).

The cornerstone project of the Canadian Culture Online Program, the Gateway to Canadian Cultural Content Online (Culture.ca), will launch in June 2003 and will provide access to digitized Canadian cultural information, collections and resources of general interest to Canadians on a wide variety of topics from Canadian art to history, geography, media and more. Culture.ca will reflect Canada's diverse population, cultures and will be available in both of Canada's official languages, French and English and will prominently feature the resources digitized through the

³² Canada News Wire. "Canada Leads World in E-Government for Third Straight Year". Canada NewsWire, April 10, 2003. [http://www.newswire.ca/releases/April 2003/08/c9041.html](http://www.newswire.ca/releases/April%202003/08/c9041.html).

Canadian Culture Online Program as well as a variety of selected resources from other sources including the Canadian private, public and not-for-profit sectors.

Culture.ca currently partners with approximately 250 content organizations that contribute to a centralized editorial process that resides within the Government of Canada (GoC) at the Department of Canadian Heritage. To meet GoC e-government objectives calling for the provision of partnership opportunities with organizations outside of Canada's federal government, an ambitious business plan for Culture.ca has been developed for 2003-2004 and beyond that will see Canada's cultural gateway begin a transformation after its launch into a multi-lateral editorial partnership with other government agencies and Canada's private and non-profit sectors. This partnership framework will allow Culture.ca to deliver on key value propositions to the Government of Canada, Culture.ca partners and end-users of the gateway including:

1. The Government of Canada will fulfill strategic objectives of the Department using leveraged partnerships to obtain maximum return on public investment in Culture.ca.
2. Content providing partners will leverage common infrastructure, marketing, metrics and reach that will drive traffic to their own Web sites.
3. End-users will find a consistent, intuitive interface that provides wide-reaching access to the largest possible amount of quality Canadian cultural materials.

In 2001-2002, the Department of Canadian Heritage spent several months consulting with Canada's cultural policy researchers and practitioners to promote the Government of Canada's investment in making cultural policy resources freely available in electronic format through the Canadian Cultural Observatory (CulturesScope.ca) and to seek input in the definition of requirements for the planned application.

These consultations were highly productive in reaffirming the need for a cultural observatory as well as identifying other problems within the community. Policy researchers and practitioners in Canada asserted interest not only in having access to relevant policy material and statistics and research online (as originally planned for the Observatory), but equally asserted both a need and interest in building the capacity of these diverse communities to reach out to one another in meaningful ways to collaborate on key cultural policy issues.

The Department of Canadian Heritage has responded to this identified problem by modifying its original plans for the Observatory and developing its Culturescope.ca application as a hybrid resource locator and Community of Practice model. This hybrid model will allow the Canadian Cultural Observatory to deliver extended value propositions to end-users and stakeholders by providing opportunities for cultural policy researchers and practitioners to contribute to cultural policy debate in a structured and meaningful way without significant cost to the community. The Government of Canada will take a leading role in the Observatory Community of Practice model and will deliver on key Canadian Heritage objectives to provide access to Canadian content and to build communications capacity within the Canadian cultural community.

The Creative City Network, a Cultural Observatory partner that provides services to Canadian municipal cultural practitioners across the country, will give a demonstration of community practice models at the Culturelink Conference.

CultureCanada.gc.ca was launched in March 2002 as part of the federal government's general reference site (*Canada.gc.ca*). *CultureCanada.gc.ca* will undergo significant transformation in 2003-2004 to meet its objective of becoming a one-stop window for information on the role of government in Canadian culture at the federal, provincial and municipal levels. *CultureCanada.gc.ca* will provide coherent access to all government cultural policies, programs and funding bodies to Canadians and others around the world.

Creative City Network of Canada / Réseau des villes créatives du Canada

As of March 2003, the Creative City Network includes over 250 municipal cultural staff working in the area of arts, culture, and heritage in 96 urban and rural communities across Canada. This paper outlines the development of this human network, its operation as a geographically dispersed community of practice, and some of the ways in which new ICT tools provide enhanced opportunities to improve municipal cultural policy development, planning, and professional practice.

Municipalities are playing an increasing role in the development of arts, culture, and heritage in Canada. Municipal cultural development staff works to address the cultural needs and issues of their community and to build and enhance their community's opportunities for cultural expression and participation. Through the work of these individuals, municipalities participate *directly* in the cultural life of their community through, for example, creating and operating cultural facilities, commissioning art, producing festivals and special events, and providing ongoing arts and cultural programming. Municipalities also participate *indirectly* through the development of an array of cultural policies, plans, by-laws, grant programs, processes, and other initiatives to improve the operating conditions and environment for local artists and cultural organizations, as well as through situation-specific responses to opportunities and challenges affecting their cultural community.

While many municipalities have long histories of involvement in this area, others have recently hired their first staff person with a mandate to develop cultural policy for the community. Municipal cultural staff resides within a variety of departments, and come to this work from a wide variety of backgrounds. Some are specialists, some have lengthy job descriptions where they are responsible for any and all municipal actions regarding cultural development, and others have arts, culture, or heritage included as one component among other responsibilities. For all these reasons (and others), the need and desire to connect with others doing the same work is strong and, indeed, necessary.

Since 1998, a steadily growing number of municipal cultural staff across Canada have communicated and supported one another via a listserv called Culture -L, which has been managed by the City of Vancouver's Office of Cultural Affairs. Culture -L grew organically, primarily promoted via word of mouth among colleagues, and developed into the vital thread linking this geographically dispersed community of practice.

The listserv was used to consult colleagues on a wide variety of issues and questions; to share policies, plans, program guidelines, and other documents; to survey municipalities on current practices; to learn about new research studies and publications; to give advice and guidance; to support one another through quandaries and crises; and to share in accomplishments. The knowledge shared and the supportive environment developed on this listserv was extraordinary. Together, the members of this network demonstrated a wealth of information and expertise that can assist the development of the profession and the cultivation of supportive environments for arts and cultural development in communities across the country. However, the listserv technology's capabilities – while invaluable to the development of this human network – were very limited.

In order to better support this community, the Creative City Network of Canada / Réseau des villes créatives du Canada, a not-for-profit corporation, was created in the spring of 2002. The Network incorporates two intimately linked, complementary initiatives to facilitate knowledge sharing and professional development among this community of practice:

1. **A face-to-face conference** that brings together municipal cultural staff for professional development and direction setting; and
2. The creation of an **online resource and networking hub** where knowledge sharing and information dissemination occur seamlessly, and which supports the work of intermunicipal project teams and other activities.

The essential interaction within a community of practice consists of the voluntary assistance,

support, knowledge sharing, collective action, and collaboration that occurs among these professional peers. From an informational perspective, the electronic channels and resource hub make it possible for the community to assist and address the immediate advice and information needs of colleagues in various municipalities in an ongoing and cumulative manner. From a human perspective, face-to-face interaction at the conference enables personal relationships to be built. These exchanges and relationships are then taken back into the online environment and the community is strengthened.

The inaugural conference of the Creative City Network was held in Vancouver in November 2002. The Creative City Network "digital hub" was launched at that time. The digital hub features four main components:

1. A municipal cultural development resource centre of cultural plans, policies, program guidelines, reports, studies, comparative data and statistics, etc. created by Canadian municipalities, augmented by complementary resources located and deemed useful by members of the community.

When cultural development staff in municipalities are writing a new policy, creating or renewing a support program, addressing a key issue in their community, or launching other initiatives, the most crucial information they require is knowledge of what other municipalities are doing, how they are doing it, and why they are doing it that way. This resource hub addresses this need, and provides a long-needed central site for compiling municipal cultural development documents, organizing them in manners useful to the cultural development planners/practitioners, and making them easily accessible.

At its core, the resource centre features the development of a detailed comparative framework and common reporting system for municipal cultural development infrastructure, practices, investments, and data. This comprehensive framework is being collaboratively developed, tested, and refined by the community in 2003. It adapts and extends previous intermunicipal comparative surveys created by Canadian municipalities.

The resource centre also includes a practitioner-designed online document repository that organizes and facilitates the sharing of new municipal cultural policies, plans, by-laws, programs, reports, and other documents as they are developed.

2. Active and flexible communication channels, designed to address both the ongoing and variable knowledge needs of municipal cultural staff, and the development of "advice banks" on priority issues that emerge from these exchanges.

Knowledge is developed out of conversations. Not all knowledge resides in documents, and the wisdom of experience which resides in the individual members of the network is just as important or, in many situations, more important to providing the information and advice needed to act upon a particular issue and in particular situations. These channels will be developed to complement and extend the resource centre of the hub, and provide means for ongoing dialogue as well as information requests requiring immediate responses.

3. A searchable expertise database that can be used as a first point of access to individuals who could help with an issue or situation.

Although it is difficult for practitioners in this field who have encountered and acted in a wide range of situations (and, for some, in multiple municipalities and roles) to document the full extent of their expertise, each member will list the key areas and issues with which they work in a central expertise directory. In addition, the topics to which the individual has contributed will form part of the community identity of the individual, and these contributions will also be accessible for reference. This will enable members to conduct an efficient search to determine who might be the best person to

contact on a particular issue as an alternative to sending out an email to the entire membership.

4. *A knowledge librarian/editorial capacity tailored to the priority needs of municipal cultural development.*

This capacity is an integral component of an overall knowledge management system for a community of practice, as an efficient and effective means to systematically inform the community and manage its knowledge resources. Currently, this capacity is being developed in part through the co-ordination of an editorial team drawn from the membership.

The augmentation of resources created by Canadian municipalities with "outside" information helps the community of practice stay abreast of developments in its key areas of practice (and by the key organizations that influence the municipal and cultural environments in which they work). The compiled findings and resources will provide learning opportunities as well as points for discussion. These resources and discussions, in turn, will inform the Network's collective actions related to commissioning research or professional development sessions.

The activities of the Creative City Network foster increased awareness of the array of options and the breadth of practice in Canadian municipalities, which will grow as the digital hub becomes more fully developed, and as additional face-to-face sessions are organized. We have already seen how the actions of one municipality in a particular situation can become an example for cultural development colleagues in other municipalities. The Network empowers municipal cultural development staff to take direct action within their municipal structures in communities across the country for the benefit of local cultural organizations and artists and, ultimately, for their community's visitors and residents.

Over time, it is anticipated that the networking and knowledge-sharing activities of the Network will play a key role in assisting municipal cultural development staff and their partners in cultural development to promote and cultivate local environments in which arts and heritage organizations are seen as key contributors to the vitality and health of the community. With better information and shared resources, this project will enable and result in the development and implementation of many new arts and cultural policies, plans, and programs in communities throughout the country. The development of a shared pool of information will assist individuals and organizations to "make the case," to advance arguments highlighting the contributions that arts and heritage organizations make to the community, and to cultivate supportive local environments in which arts and heritage organizations can flourish.

In addition, the Network will lead to a greater understanding of the process of nurturing or cultivating a geographically dispersed community of practice in the Canadian cultural sector. The mentorship/partnership arrangements will enable the lessons learned, important considerations, and best practices in cultivating this community of practice to be considered and used by other communities of practice in the cultural sector.

The Creative City Network is supported by the Department of Canadian Heritage (Arts Policy Branch and Canadian Cultural Observatory), the British Columbia Arts Council, the Samuel and Saidye Bronfman Family Foundation, the City of Vancouver, and other municipalities across Canada.

Speakers

Nancy Duxbury is the Cultural Planning Analyst for the City of Vancouver's Office of Cultural Affairs and the Chief Editor/Research Co-ordinator of the Creative City Network of Canada/Réseau des villes créatives du Canada. She is also a member of Statistics Canada's National Advisory Committee on Cultural Statistics, Special Projects Editor of the Canadian Journal of Communication, and a Research Associate at the Canadian Centre for Studies in Publishing at Simon Fraser University. From 2000-02 she was a board member of the Canadian Cultural Research Network.

Mark Alexander is the manager of Business and Financial Affairs for the e-Culture Directorate of the Department of Canadian Heritage and played a key role in the development of the information architecture for key information products for the Department. His current responsibilities within the Department include the financial management and business planning activities for several key Internet based cultural information products.

A local initiative

Digital Culture in Barcelona

Conxa Rodà

Culture and ICTs

Imagine a world without widespread Internet use, without ubiquitous email, without the omnipresent mobile phone, without laptops, PDAs... In short, without all the many technological facilities/resources which have grown more and more part of our everyday life. Are we speaking of the very remote past? No, it was only a few years ago that these tools, which we can now no longer do without, became part of our personal and professional lives.

Focusing now on the cultural context, communication and information technologies (ICTs) have had a profound revolutionary impact. Cultural centres have always been creators and spreaders of knowledge, neither so widespread amongst people nor so accelerated in time. And if ICTs have brought about a cultural revolution, culture's contribution to ICTs in terms of content and economic impact is on a similar scale.

MP3 equipment, mobile phones with ever more functions, Pocket PCs, etc, all encourage us to consume where and when we want. In mobile telephony, particularly well-established in Europe, the use of SMS messaging and the new MMS —multimedia messages sent by mobile phone— open up vast possibilities for information and consumption (m-commerce). The concept of mobility will grow exponentially over the coming years, becoming a potential strategic sector for Europe.

Technology, then, changes the way we create, produce, consume and distribute cultural products. But, as we said, culture not only benefits from ICTs, but also offers them a vast range of possibilities: culture is content, and content is the principal asset on which the digital media and the new economy are based. The development of the multimedia industry is enhanced by the creation of artistic and cultural content as much as by strictly technological advances.

The economic impact all this translates into new jobs, new professional profiles or the evolution of those already in existence. In its Barcelona Declaration in November 1997, the European Information Society Forum stated that, "the development of the Information Society is at the root of sustainable growth. It will reinforce intangible investment as a factor of competitiveness; it will accelerate the shift from physical consumption to the use of information, from products to services, from investment in productive capital to investment in human capital".

Barcelona and digital culture

Barcelona has long been committed to positioning itself within the flows and logics of the digital age, becoming a leader in the deployment of new technologies to serve citizens and the cultural sector within a knowledge society.

To gain an idea of the immense leap made in digital expansion, let us recall some figures from 1997:

- just 4.3% of the Spanish population had access to Internet. In Catalonia, always ahead in terms of connectivity, the figure was twice that [figures provided by AUI, Internet Users Association]
- only 9% of young people used CD-ROMs, and 63% of young people aged between 15 and 24 did not use a computer even once a week. Just 3.2% used Internet on a weekly basis [Eurobarometer]

- no more than 5% of professional associations used e-mail [CB Consulting]

Now let us jump forward to 2002: in Barcelona, 41.7% of people are connected to Internet and 26.8% of homes with a computer but not Internet, plan to install it over the coming year. Of those with Internet, 26.9% have a high-speed connection [www.bcn.es].

But the Internet is only an indicator, for Barcelona goes much further in the use of communication and information technologies. The many highly innovative cultural proposals using new technologies in the city include Art Futura (www.artfutura.org), Sónar (www.sonar.es), Metàpolis (www.metapolis.com) and the On Line Flash Film Festival (www.offf.org).

In this digital context, the Institute of Culture (www.bcn.es/cultura) has set itself the target of leading and promoting Barcelona's rich culture, boosting the local multimedia industry and employing markets and channels strengthened by new technologies.

In 1999, a Strategic Plan for the Culture Sector in Barcelona (www.bcn.es/accentscultura) laid down strategic guidelines to integrate Barcelona into digital culture flows. The purpose is to facilitate and further Barcelona's emergence as a city of culture in the new digital age, making the city a cultural node in the web, taking up positions for the 21st century. Barcelona had to promote the idea of digital culture and at the same time to digitalise its own culture.

Four general objectives were set:

- to facilitate the process of deploying new technologies and digitalising the culture sector - infrastructure, professionals, industries, services and organisations- fostering and promoting digitalisation.
- to interconnect the city's active cultural community by offering access to cultural facilities and platforms and creating a cultural channel, a virtual public space where the cultural community can communicate, meet and work.
- to position Barcelona in the global flows of the new culture and to ensure maximum visibility for the city in the web.
- to facilitate intelligent access by citizens to the new technologies, promoting training and providing public services such as schools, libraries and civic centres with the necessary equipment.

Within this new digital context, the Institute of Culture and many other public and private organisations —institutions, companies, associations and universities— have worked to implement innovative schemes aimed at adapting the culture sector to the new digital environment and to the new content economy.

The 22@ Plan (www.bcn.es/22@) in the Poblenou district is a magnificent example of a city project in which alliances are formed between administration and business sectors to develop a zone born from and for the new economy and in which technology, industry and culture are the catalysts behind this latest generation of urban transformation.

Amongst the initiatives carried out by other organisations, particularly worthy of mention are those of the UOC (Open University of Catalonia, www.uoc.edu) in the fields of research and training through IN3, and the research by the UPC (Polytechnic University of Catalonia) with I2CAT, (Internet2 in Catalonia), an experimental Internet platform project to develop broadband services and applications. Recent I2CAT projects include, for example, an Internet broadcast of the Liceu opera house's production of *La Traviata*.

Of all the projects the Institute of Culture has promoted, the one that best illustrates the spirit that informs its digital projects is that for Canal Cultura (www.bcn.es/canalcultura), Barcelona's digital culture channel. This is a new space where the cultural community and citizens in general can communicate, share information and create. In multi-channel format (basically Internet outlet, but also via mobile phone, PDAs and shortly, television) this project is the result of two years' work. The channel was launched in 2002 with the general aims of placing communication and information technologies at the service of culture and promoting and contributing to

experimentation with cultural production processes for a new communication medium, and to make this new medium available to citizens.

The specific objectives include the following:

- to promote and extend cultural consumption.
- to increase cultural production information and promotion channels in Barcelona.
- to create new audiences and build up their loyalty, extending access to culture to new age groups (young people, etc).
- to use the potential of the Internet to promote quality cultural tourism in Barcelona internationally, emphasising the city's rich heritage and the vitality of its creative art forms.
- to stimulate the multimedia industry.
- to help develop a high quality multimedia content industry in Barcelona, strengthening alliances between the public sector, with its experts and ownership of heritage, and the private sector (knowledge of the market and of production and promotion methods) to stimulate the multimedia economy.
- to stimulate demand and use of multimedia content.
- to promote multimedia art and design virtual spaces where artists can experiment with digital technologies, fostering the emergence of innovative proposals.
- to apply the possibilities offered by multimedia to promoting cultural heritage, at the same time using museum content to promote local multimedia.
- to open up participation in activities generated on the web to citizens and organisations.
- to gradually build up a digital archive on cultural production in the city.
- to provide consumer services: information on demand, personalised information, accessibility, mobility.

The path from the Institute's first site in 1997 to the launch of Canal Culture is liberally sprinkled with innovative ICT projects, from websites, webcasts, live performances on Internet, mobile phone information services to virtual museum exhibitions, etc. There follows a brief description of the most significant projects. Five of these digital projects were selected by the Eurocities network as being amongst the best fifteen cultural and ICT initiatives in Europe: the CD-Card multimedia cultural agenda, the Barcelona Culture Portal, Internet in the libraries, city festivities by WAP and the virtual theatre at the Mercat de les Flors:

CD-Card multimedia cultural agenda: in 2001, the Institute published a CD-Card (a CD-ROM in credit card format) and in 2002 and 2003 a multimedia minidisc containing information on nearly 600 cultural activities per year, as well as over 150 photos, poetry and music sound files, a digital map of the city locating cultural facilities, virtual tours and countless Internet links. This tool has helped to promote culture programmed in the city, reaching new audiences thanks to the new format and promoting the use of the new technologies amongst citizens.

Barcelona Culture Portal: a constellation of webs. The Institute of Culture site (www.bcn.es/cultura) acts as a portal for culture in Barcelona. Besides the main site, the web also contains pages devoted to different sectors. The most important of these include:

- Public libraries: www.bcn.es/biblioteques: a user-friendly site for both library users and those who do not yet use this service, who can find up-to-date information, gain access to a complete online catalogue, consult reader's guides, send comments on books they have read, etc.
- Poetry: www.bcn.es/barcelonapoesia: The International MP3 Poetry Festival, virtual tour by poems, visual poems to send.
- Cultural Community: www.bcn.es/comunitatcultura: monthly digital magazine for the cultural sector containing sector and transversal news about culture. "Comunitat Cultura" seeks to promote reflection, permanent exchanges, the generation of ideas and dialogue, to offer a space open to the participation of all cultural players in the city of Barcelona.
- Scientific Community: www.bcn.es/medciencies: a tool for the scientific community and a meeting-point for all those interested in science.
- Grec Festival: www.grec.bcn.es: containing the full programme, music files, "My Grec" personalisation, interactive game, the Grec on PDA, etc.

- Barcelona Plató: www.barcelonaplato.bcn.es: this "Barcelona Filmset" website is aimed at the professional sector to promote Barcelona as a film-making city.
- International Gaudí Year 2002: www.gaudi2002.bcn.es: this is the most complete website to date on Gaudí and his work, with detailed architectural documentation, a full gallery of images of buildings, virtual guided visits, etc.

BCultura is a portal for the cultural city, facilitating access to both public and private initiatives and open to all kinds of cultural and artistic developments.

-Internet in Barcelona's libraries: all 27 libraries in the network have Internet connections for public use. This facilitates citizen access to the new technologies, as the libraries both provide free Internet use and organise specific training programmes in use of the Web. This new service is also aimed at attracting new users to the city's libraries.

-The City's festival by WAP: information about the Mercè festival programme is generally provided on printed format, by Internet, in the newspapers, BTV, etc. In 2000 it was also possible to gain access to the festival programme by mobile phone (wap.bcn.es). In this way, in line with the idea of "culture in your pocket", access to cultural information is made available any time, anywhere.

-Virtual Theatre at the Mercat de les Flors: VIRTUAL THEATRE (www.teatrevirtual-mercatflors.net) is an experimental programme created by the Mercat de les Flors and coproduced with DogonEfff in 2001 with the objective of developing and exploring connections between the theatre and Internet. Through projections using real-time video, Flash animation, sounds, music, texts, chats and webcams, a visual background for presentations was created in an innovative project suggesting new ways of conceiving the theatre in the context of the new technologies, multiplying spaces for Internet art and displaying the online creative process. The project also aimed to generate a new online audience.

Apart from these five projects, selected as best practices in Europe, the Institute of Culture has also promoted the development of many more multimedia initiatives, such as virtual museum exhibitions. These include: *Aureum Opus* at the Marès Museum (<http://oliba.uoc.es/aureum/>) and *Treasures of Nature* (<http://oliba.uoc.es/natura/>) at the Natural Science Museum, both created in cooperation with the UOC; digital art in the form of live streaming at La Capella, also in cooperation with DogonEfff; the exhibition *Desire* (www.bcn.es/virreinaexposicions/deseo), an intervention by Consol Rodríguez and Eugeni Güell by which anonymous citizens were enabled to express their dreams and desires; the creation in 2000 of the city of Barcelona Multimedia Prize; the digitalisation of the city History Archive's graphic and image collection.

The challenges of the digital future

There still exist weak points in the situation we describe here, as well as technological, social, legal and cultural areas where measures are still required. First, the completion of the cable network is essential, as delays in installing it means that many users still cannot access broadband content. More efforts are required for digitalisation. We also need to continue work on perfecting security systems for electronic transactions to foster electronic commerce and make technology more user-friendly. Technology for technology's sake may be dazzling and brilliant but, we must remember that technology only makes sense in as much as it is a tool at the service of the user. In line with this, we also need to continue developing applications adapted to people with disabilities.

In the social sphere, there exists the danger of the so-called digital divide (information rich/information poor) in access to the new technologies and as regards cultural and educational differences that affect analytical and critical capacities to select and process information. That is to say, we need to work to reduce the digital illiteracy Joan Majó speaks of, or the social stratification of the "interactors" and the "interacted" Manuel Castells warns of. Education and access to public services such as libraries, key centres for spreading knowledge, must form the foundation of the digital network.

The legal framework should safeguard respect for freedom in the web, halting any attempts at coercion, whether these be promoted by governmental agencies or others. It should also seek new formulas in the delicate balance between author's rights and consumer rights.

To further the development of Digital Barcelona, we need to broaden the city's adaptation to the challenges that will be posed in the future by technologies that change constantly, ever faster. The project should be based on the necessary partnership between organisations, companies, administrations and creators to connect money with ideas and foster the creation of value. The key factors in the process of generating this new network culture continue to be as follows:

- importance of content: we must produce high-quality multimedia material.
- quality and competitiveness: Barcelona boasts a considerable flow of creativity that must be provided with resources to increase production of quality content and ensure its distribution by digital networks.
- interactivity: for a digital age at the service of users and of culture.
- creativity and innovation: encouraging the development of multimedia artistic creation.
- international co-operation: transversal and multidisciplinary, digital content requires ever more international co-operation to ensure appropriate production and distribution on the web.

Barcelona's recent election to preside over the TeleCities network, which brings together over one hundred European cities, is an excellent acknowledgement and drive to the advancement of the information society at the local level.

Internet and the other new technologies will continue to grow, and so, too, will culture. Digital culture and "live" culture, two products of the same energy source: creativity and innovation, fields in which Barcelona is a leader and which further its consolidation as a city of culture, a city of knowledge.

Speaker

Conxa Rodà, philologist, is Director of Information and Communication at the Institute of Culture, Barcelona City Council. She has worked in the field of museums, in charge of publishing. For the past 10 years she has been responsible for cultural statistics of the city, where she has coordinated the process of several research cultural studies, and for the past 5 years also responsible for Internet and other ICT projects, where the Institute has carried out innovative projects. The roll out of the digital project Canal Cultura is the priority of her department, that works to foster the use of ICT within the cultural field.
Editor of the magazine *Barcelona Cultura* and other publications.
Currently taking part in a European research project on cultural policies.

Non-governmental organisations and initiatives

On-the-move.org :

The Performing Arts Traveller's Toolkit

Mary Ann DeVlieg

History

From January to March 2001, IETM (Informal European Theatre Meeting) was funded by the European Culture Foundation to execute a pre-feasibility study concerning information about mobility for artists and arts organisers in Europe. This was undertaken together with with Relais-Culture-Europe (Cultural Contact Point, France) and Kultur Kontakt Austria. The research was undertaken by young people in order to see how they would approach the subject as well as to observe their thought-processes and research pathways whilst seeking such information.

IETM had, for some years, been attempting to put a coalition of organisations together who could "share" the research, verification and maintenance of an on-line database of such information. But potential partners had differing agendas, interests and resources.

At the end of 2002, both the European Cultural Foundation and the European Commission accepted to fund the development of the "test" site created with the ECF's original funding. The Dutch Fonds voor de Amateur- en Podiumkunsten agreed to fund a Business Plan.

The needs?

An increasing demand by professionals for clear information and punctual financial support for travel to support global exchange and networking. This is especially, but not at all exclusively, needed by young professionals and those living and working "on the periphery";

Enormous growth in requests for such information by the sector, addressed to existing mobility funds, institutions, organisations, documentation centres, networks – all with relatively small staff numbers and relatively huge workloads;

Difficulty in getting an overall MULTILATERAL (not limited to national or bilateral) perspective of what support exists, where, for what and for whom.... And what is missing.

The solution proposed?

To create and maintain a simple, updateable, free-of-charge on-line WEB PORTAL for mobility funds (travel bursaries) and information for professional artists and arts managers working mainly (but not only) in the contemporary performing arts field. It would be a kind of "yellow pages", giving LINKS to the primary source of information and summary information about them.

It is conceived of as a first-step, a self-help tool which clarifies, shortens and makes far more easy the research necessary to cultural mobility projects and actions. Its key aspects are to inform, to accompany (the artists and operators), to stimulate (the institutions and others who offer such support). The PORTAL does not necessarily ANSWER questions, but gives users the primary sources available to find the answers themselves.

The structure of the site itself is a method, teaching users how to solve their own problems; the different search methods are an additional aid offering users different mentalities for describing their needs and finding solutions; the interactive training is a 3rd method: teaching people how to use the site and how to both describe their needs and find the answers.

And to make sure it works...

Short training packages (1 – 1.5 days) will be offered in 2003 which include travel to networking events to reach individual professionals, using the Mobility Portal as a central teaching aid, and assessing the users reactions to address the further improvement of the site.

A loose, informal network of "experts" and consultants will be established –professionals and organisations who are especially experienced in the questions of mobility to provide a pool of knowledge to aid the site and to be "on call" to aid its users for specific queries as well as to evaluate the site.

A Business Plan will be created after an initial research period in order to investigate the commercial possibilities to make the site self-sufficient (but still free to users).

The continued use and development of the site, including testimonies by users and feedback during training sessions, will identify the most common problems which could be addressed by national and EU policy improvements (culture, immigration, fiscal...)

Communication strategy

Conceived as a searchable "pointer" to primary sources of information, the Portal will be linked to – and linked from – these sources. This should assure that the Mobility Portal will automatically come up as a link by normal search engines. (Difficulty in finding information via search engines or key words was one of the problems cited in the feasibility study)

The Portal will need to be promoted in the specialist professional art press and journals, as well as those focusing on EU issues of Enlargement or links with Third Countries.

Regular news flashes will be sent to decision-makers and influencers: Ministries, cultural observatories and researchers, documentation centres and other policy makers, such as the European Parliament, national institutes based abroad (to remind them of the Portal and alert them to chronic problems or interesting solutions).

The training packages will also serve as publicity for the Portal.: these can be proposed to cultural management training courses, network meetings, CCP's, artists' associations....

Partnerships

Apart from their funding, the ECF will be a valuable partner, given the long experience and knowledge it has acquired through its own mobility programmes: Identifying useful links and common problems, promoting the Portal to its own partners and sites, exchanging info with the current Policies for Culture programme, proposing the site to people who apply to the foundation. The original partners cannot be included in the EU grant due to technical restrictions. But we will continue to work alongside our trusted partners. IETM will work with: Contexto Intercultural Lda, an independent cultural production agency based in Portugal, Tallieu&Tallieu, a web design and advertising company based in Belgium, Corina Suteu, an independent consultant and trainer currently working for the European Cultural Foundation's "Policies for Culture" programme in Central and Eastern European and South Eastern European countries. In addition we will of course liaise closely with national institutions and ministries, the Culture Contact Points, cultural networks, cultural management training courses, artists' associations...

More partners can be added as they are identified: partnership involves seeking, verifying and analysing existing and potential links to primary sources of information. Thus, national institutes, cultural observatories, Ministries of Culture will all have an interest.

Targets for 2003

A minimum amount of 1,200 of links and references, including all target Countries (EU + candidates + "neighbours")

Technical facilities on the site including three different search methods, an interactive share page, advanced menus, maps, news flashes, list serve (for email diffusion), continued statistical monitoring of users.

Translation of static part into one other language besides English with technical possibilities of adding other languages in the future.

Special pages dedicated to: networks, information centres and databases; national and regional funding opportunities; international public and private funding opportunities; administrative, fiscal and legal (social security, visa) information; opportunities and activities.

Four training sessions aiming at networks, students, artists, young cultural operators

External Results (some measurable; some not)

Visits and continued use by cultural operators, students, training organisations and public administrations. This can be monitored via usage statistics.

Facilitate mobility in the cultural field. Hard to monitor this and prove that it is due to the existence of the site.

Increased visits to linked and referenced sources. This can be monitored partially – only if the site users go to a link directly from our site.

Increased awareness of concept and practice of mobility in the cultural sector. Hard to monitor.

Challenges

The biggest challenge will be to ensure the portal's continuity. **Funding** sources like to fund one-off projects, not continuing running costs. On the other hand, we do not want to create a site which demands payment from users.

E-commerce has not become the money-spinner originally envisaged. The cultural sector is also relatively small and used to publicly-funded, free services. We are researching advertisers and other potential sources of earned income, but they are not, as the French say, 'obvious'. In addition, we do not want our site to be overtaken by annoying ads.

One possible future for the site is that it transmutes itself from "subject" to "support". Like a library is to a university, the portal could be attached to an existing university, training institution, foundation etc. as an essential tool for its staff, users or students. The quality of the portal would reflect positively on its "owner".

The portal could potentially be a source of collecting information about mobility in the cultural sector, which could be used for research or monitoring purposes.

Language is another challenge. Whilst we will translate the static texts on the site in German this year, adding one language to the original English, it is true that the portal mostly exists as links to primary sources : these will of course be in their own language(s). Do we have a responsibility to make these sites more linguistically accessible? How?

Would Ministries of Culture finance the translation of the portal into their languages?

But as the portal continually grows, isn't this translation a continuous necessity?

... and Meaning! Language poses another problem which we all confront: how to choose words or phrases which succinctly and indubitably mean the same thing to all users, no matter which language they are reading (normally English)? As we have all learned, the same English word can represent many varied concepts to people using English as a second or third language, coming from a different cultural environment. We have re-written and re-written and re-written already, in our quest for clarity!

Competition or comprehensiveness? We have envisaged a tool which makes others' work more accessible. We do not want to "compete" with anyone, nor to be seen as such. Yes, one has to tread delicately in our sector, as we all know! Already it seems that the French Ministry of Culture would like to build their own portal for mobility rather than work with us. This is logical when one sees that there is such a huge and varied amount of support for mobility within the French local authorities, for example. Their situation is radically different from that in Italy for example. Can our portal cope with such differences? Should it aim to be comprehensive? Is this even possible?

"yellow pages plus". The OTM team uses a concept which we call "yellow pages plus". If we consider the portal nothing more than the yellow pages, we have no responsibility to explain concepts, nor to accompany users or support them to understand and benefit from the opportunities provided by mobility. But of course we DO feel we have some responsibilities. This is the "plus" which makes us more than a mute yellow pages. How much "plus" should we provide? How little "plus" should we provide? How do we define our limits? We have to recognise and "mettre en valeur" the superb work that other organisations provide. Our portal is supposed to be a pointer to them. Yet it seems we have to provide some pedagogical help just in order to make sure our users understand our own portal!

Partners. Our initial feasibility stage showed us how difficult it is to work with partners on such a project: differing motivations, differing interests, timescales, personnel, budgets... Yet I firmly believe this should be a shared-responsibility resource; I cannot disabuse myself of this ideal! At present we have solved this problem by having central funding (EU mostly) and therefore contracting our partners (the 11 "experts" who are providing specialist knowledge, translations, identifying specialist sites and sources to us) to deliver services. It might be the only way. Unrealistic seems the vision of a lightly coordinated project in which national partners get their own funding to employ workers, continually update and translate parts of the portal, and are responsible for certain regions of the world.

Brakely Europe. Luckily we have the possibility to work with a fundraising consultancy with great knowledge and expertise of fundraising for educational and cultural organisations, world wide. Their approach has already been useful in helping us look at our project from different perspectives, and conceive a longer term vision.

Launch. The new portal, rebuilt with the benefit of all the research, observation, feedback and technical improvements made during the year, will be launched in Brussels in December 2003.

Speaker

Mary Ann DeVlieg is the secretary general of IETM (Informal European Theatre Meeting) and a member of the executive committee of the European Forum of the Arts and Heritage (EFAH), as well as on the advisory committee of the Fondazione Fitzcarraldo. She is also co-founder/ treasurer of the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators.

Her professional career included being a cultural manager in California, New York, London and the South West of England specialising in production, presentation, diffusion, development of performing arts, and in funding institutions. She has also taught cultural management training and initiated several training programmes for artists.



Thesaurus on Cultural Policies: Development and Management

Saskia Leefsma, Boekmanstichting and RECAP network

In order to facilitate access to the library collection of the Boekman Foundation, library staff make use of a classification code, derived from the UDC³³. The subject headings of this classification code form a subject index to the catalogue. For experienced users a classification code often is an excellent cataloguing or searching tool. The average user generally depends on keywords, like the flat list of subject headings. Such a list however does not provide the necessary keys for formulating refined search criteria, nor does it point the user into the right direction. Searching in full text or a flat list of words lacks the advantage of a semantic taxonomy with term relations and term associations as guidance. A thesaurus usually fills this gap and a great number of thesauri are available on various specialised subjects. On the subjects however, that the Boekman Foundation collects - cultural policy in short - no ready made thesaurus has been developed. The Boekman Foundation decided to take on this project.

Development

An external project leader was chartered to set up a basic structure and terminology together with the former head of library. Structure and terminology, even though basically sound by now, are still under continuous development. Translation into English became the next step and in the winter of 2002 the English pilot version became fit enough to face the world. Meanwhile it became apparent that this thesaurus could also serve a broader audience. RECAP which is a network of documentation centres with the aim to facilitate the European public with a portal on cultural policy documentation, is a prime candidate user. Also a number of institutions from Belgium and Canada have expressed their interest in this product.

Sources

³³ Universal Decimal Classification

The thesaurus originates from the UDC -based thesaurus as in use up until now in the library of the Boekman Foundation. Content expertise came from our documentalists and former head of the library. In-house specialists were consulted on social-, economic-, managerial- and law-aspects. For the translation into English we had permission from the Getty Foundation to draw from their Art and Architecture Thesaurus. This thesaurus is used to describe art, architecture, decorative arts, material culture, and archival materials and as such fieldcoverage was thin. Furthermore, as the area we cover is mainly Europe, we made our choice for UK-English.

Management

A thesaurus is a living tool that needs maintenance as society changes, languages develop, and new partners emerge. The pilot version has been distributed among the RECAP partners and the Canadian Cultural Observatory. This version serves from now as the source thesaurus to be maintained and from which translations into German, Spanish and Italian may be initiated. The Canadian Cultural Observatory has offered to translate the thesaurus into French.

The thesaurus will be best tested through its implementation into the catalogues of libraries and documentation centres. This way the development will benefit from the critical look of both documentalists and customers. The testing phase should also iron out any translation problems in the different languages. Additional scope notes may vary for each language and will provide clarification when necessary for the use and application of key terms in different languages. After this phase continuous feed-back remains the tool to assure quality and we hope to form an editorial team, that will monitor and implement the necessary changes to the English thesaurus. Members of the editorial team can be recruited from those libraries and documentation centres that use the thesaurus. Those members should also take care of the translation into the language they use.

Implementation

If the multi-lingual thesaurus will be applied to the national collections of documentation centres, their material will gain a widened public access. Already the Fitzcaraldo Foundation in Italy is trying out some ways of implementing the thesaurus in their catalogue. The Boekman Foundation wishes to implement the thesaurus as soon as possible. However, their library software does not as yet facilitate the multi-lingual feature. It is imperative that a very advanced software expert will make a constructive and vigilant investigation into possible existing software structures to house this multi-lingual searching tool. Innovative solutions will be sought in order to adapt new technologies for the multi-lingual thesaurus. Only then can we ensure the quality of both the software and optimal use of the search-facilities of the thesaurus.

Who could benefit

Documentation centres on cultural policies have a lot to offer. Often, as is the case with the Boekman Foundation, these centres have a solid base and expertise. On a national level this usually is known and appreciated by its users. But, the demand on a more European or even global scale becomes noticable. This requires co-operation and, one step further, some form of standardisation. RECAP acknowledges this need and the RECAP partners regularly discuss ways to improve European-wide well-guided to their material. In line with the activities of RECAP in forming a portal on cultural policies such a thesaurus would be instrumental to improve the quality of document retrieval. After all, the structure of the thesaurus will overcome the searching difficulties the general public may find while searching on internet, unacquainted with either the classification system or terminology in a language other than their own. In this way, a portal and its services will be available for anyone, anywhere and at anytime, again contributing to a knowledge based society and supporting multi-lingual exchange.

For librarians and documentalists in Europe the thesaurus also serves as a guide that ensures a European standard in terminology and better understanding of the material they have to catalogue. They will be able to increase their knowledge of the field from a national level to a European level. And last but not least, the multi-lingual thesaurus will contribute considerably to European and global understanding as official bodies, policy makers and managers of the arts dealing with cultural policy and exchange in different countries are given a communication tool that allows full understanding for all involved.

Speaker

Saskia Leefsma finished her library studies in 1979 in The Hague, The Netherlands. She specialised in scientific and university librarianship. After her study she went to Cambridge, UK, to expand her knowledge and gain experience. There she first started library automation. Back in the Netherlands in 1988 she ran, re-organised and automated several libraries and documentation centres. She was involved with the development of two English thesauri; realised access to combined catalogues for the public and edited a periodical with newspaper cuttings on international co-operation and education. She wrote several library manuals and introduction guides. At the moment she participates in discussion groups on library automation and the improvement of public access to information. Currently Saskia Leefsma is the Head of Documentation Centre at the Boekmanstichting and has a personnel interest in developing public access and participates in a discussion group on this subject in her own country.

Cultural Networks and Organisation of Knowledge: The Culturelink WWW Resource Centre

Aleksandra Uzelac

In recent years, the interest in international co-operation has found one of its expressions in the spread of cultural networks as one of the ways in which cultural professionals operate. As this has more or less coincided with the development of ICT the result can be seen in many existing virtual platforms that networks use to enhance its communication with members, users or partners. The integration of Internet with information management tools, such as databases, is presently well developed and it has enabled better dissemination of the information to the intended users, but still problem of reliability and updating cannot be so easily solved.

It is possible to claim that getting new and updating existing data is the biggest issue that will mark success or failure of any attempt to establish sustainable information and communication system. Although the chosen tools, model and structure of data will determine the possibilities for managing data, it is of crucial importance to build such a system that allows easy and efficient way of acquiring new data and provides users with possibilities for updating. In this respect Internet has opened up some new possibilities. The scope of data also represents an important element in determining the accessibility of information and possibility for updating. If the information system keeps track of any subjects that are connected in a real life with the system organiser (such as networks with their members), it will be somewhat easier to get the information from them. Still it is very important to provide target users with a tool for easy management of the information system. I would like to introduce to you the efforts that Culturelink Network is making in the development of the Culturelink WWW Resource Centre, an online information infrastructure supporting cultural research and international cultural cooperation.

Culturelink Network and its information system

The Culturelink Network was established in 1989 with the idea to enhance the information flow and co-operation among existing cultural networks³⁴. Being an international network with a wide scope of interest, it was crucial for Culturelink to organise its information support in a way that will provide efficient support for its networking activities and that will allow the Culturelink team the mechanism for easy updating of the system. Presently Culturelink has about 1000 members (networks, institutions and individual members) from all continents. The members are encouraged to actively participate in networking activities and exchange of information by providing information about their activities and projects. This kind of communication takes place mainly through e-mail that the Culturelink team then channels to the adequate information services. Culturelink activities are quite diverse and they include publishing of the Culturelink review, research, database development, organisation of conferences, management of the website, etc. All these activities result in some form of information that needs to be communicated to our members. Culturelink WWW Resource Centre (www.culturelink.org) is the central place where all gathered information get communicated or linked.

³⁴ More information about the Culturelink Network can be found at www.culturelink.org

In order to channel the existing information in an efficient way, the Culturelink Network has set up different information services for its members and co-operation partners, the most important ones being the Culturelink review, the Cultural Development Database and the Cultural Policy Database. The mentioned information resources were first developed before the introduction of Internet into our working routine and were later transferred to the Web as Culturelink's response to the constant growth of the network's membership and the evident need for quicker and more reliable communication between Culturelink members and the network's focal point.

History of the on-line services

The Culturelink Network has been accessible via the Internet's Gopher service since 1994, offering Culturelink review and Cultural Policy Database online. The Culturelink Home Page was first set up on the World Wide Web in the autumn of 1996. Ever since its creation the Culturelink Home Page has been constantly growing. It is updated and expanded regularly with announcements from coming conferences, new issues of the Culturelink review, additions to the Culturelink Databases and links to related sites. The reasons that made Culturelink WWW pages develop into quite rich information resource centre is the very fact that it is run by the network in which quite a lot of information comes in daily and another lucky fact that the permanent connection to the Internet was provided by the CARNet (Croatian Academic and Research Network) to the academic community in Croatia including IMO (the Culturelink focal point) free of charge in 1994. This has triggered the development of first Internet based information resources in Croatia and the Culturelink Network has seized the opportunity to further extend its communication channels with its new possibilities. The complete work has been undertaken by the Culturelink and IMO staff that has cut the expenses significantly. The decision was made to make all information available without restrictions to the interested users and through the initial web contacts we have established new contacts and further expanded our membership. Before the development of the Culturelink web site, quite a lot of time was spent on answering members requests for information that we received daily, which was very time consuming and have not left us a lot of time for developing new activities. The introduction of the web support to our work has lifted some weight as communication become less time consuming but has generated more work in information processing to feed the on-line resources.

Existing resources

From the very beginning we have tried to offer access to the information and not just basic information about Culturelink and its activities. The most significant on-line services that have been developed are:

- On-line edition of the Culturelink review that provides on-line access to major part of the regular paper edition. It has enhanced search possibilities that allow users easy access to the information regardless of the fact in which issue it has been published.
- The Cultural Policy Database was developed as a textual database that formed an integral part of the IMO project entitled Current State and Trends in Cultural Policy and Life in UNESCO Member States, which includes bibliographical and referral data on the direction of cultural policies, administrative and institutional structures, financing and legislation, cultural industries, etc. This was the first Culturelink resource that has been made available on-line even through Gopher service. Unfortunately the lack of financing for this project limited the possibilities of its development and updating and presently we are considering the possibility to restrict it to the annotated geography and bibliography of resources related to cultural policies organised by countries.
- The Cultural Development Database has been developed to fulfil the need for an efficient tool for collecting, organising and disseminating the information about cultural organisations from around the world. It allows searching by various criteria, and facilitating printouts of selected data to be published in the form of a Directory. The database was first set up as a local database maintained and updated by the Culturelink team, but as the amount of information flowing into the Culturelink Network has grown continuously, it has become increasingly difficult to maintain it and the on-line version has been developed and made accessible through the Culturelink Web pages. Developing the on-line version of this database has enabled the users to directly access and search it but the updating part is still done by Culturelink team. This makes updating slow and difficult. As the new possibilities for

on-line updating became possible we decided to use it and presently the interactive web version of the database is in the process of development. It is crucial that users can submit their information in some simple way and that all information resources accessible through the web can be searchable by different criteria and accessed from different access points.

- World-Wide Cultural E-Resources section provides extensive listings of related cultural resources on the Internet in a form of simple link list.
- Announcements of conferences provide users with announcements of forthcoming conferences organised in the chronological order and providing contact details and links to their web pages.
- Culturelink Members and Partners database was added in 2002 providing network members with contact details and short description of their activities.

In addition the website also offers detailed overview of the research undertaken by the Culturelink Network, its publications and provides general information about Culturelink.

The existing Culturelink WWW Resource Centre is visited by a constantly growing number of users from over 120 countries worldwide. Around 2000 visitors make use of the online Culturelink information services per month, generating some 18000 page views. The site is referred to by UNESCO, the Council of Europe and many international cultural networks as well as numerous universities and cultural institutions from around the world. The growing interest for the Culturelink web resources have been reflected by the awards received, I shall mention some of them. Culturelink has been awarded the Best Practices Award for Social Sciences, a peer review by Anthro.Net. (Less than 1% of the sites nominated actually receive the award.) It has also been selected as one of 15 finalists in the Culture and Entertainment category from among some 750 projects submitted to the Stockholm Challenge Award 2001. Culturelink has been included in The Web's Best Sites, reviewed, rated, and indexed by Britannica's editors and in addition it has been selected for inclusion in the meOme.de Portal, Europe's most extensive expert-network encompassing researched, selected and structured information in over 400 separate thematic portals. Full list of the acknowledgements and awards that Culturelink has received is available at <http://www.culturelink.hr/util/credits.html#ack>

The described on-line resources such as databases and Culturelink review make the core of Culturelink's information system. As existing applied technology of content development and presentation represents a limiting factor in the daily management and updating as well as the accessibility of information, it is planned to transform the present static website content into a dynamic information system by developing an interactive Web resource centre for research and co-operation in the field of cultural development and cultural policies.

Further plans: towards the Dynamic and Interactive Information Service for Research and Co-operation in the Field of Cultural Development

The Culturelink Web Resource Centre is multidisciplinary and intersectorial information service which collects information from numerous sources in different fields of culture, ranging from universities, governmental and non-governmental organizations, cultural institutions, etc. Presently, we have reached limits of what we can do with the technology that we use. The overall WWW Resource Centre consists of over 400 static web pages. The present situation channels all information, except ones that are put in the databases, through webmaster that limits the speed of new additions to the web.

In order to facilitate the work it would be useful to be able to use advanced possibilities of collaboration systems and content management in order to redesign and speed up our work process and introduce some new services and possibilities for the members. In short we need intranet possibilities in order to better organise the workflow that would allow us the possibility to update the system directly, without having to go through webmaster for every change that has to be made. This aim is to be attained through reconstruction and technological advancement of the already existing online services and databases developed by the Culturelink Network, making use of content management technology (CMS). This should secure greater efficiency and timely availability of information, as well as development of further services put at the disposal of the researchers and international cultural community.

The use of dynamic technology makes possible a significant advancement of the Culturelink Web site content and its information services through timely and continuous updating and a simplified management, as well as the development of new services customized to various user's views.

The use of advanced technology should significantly simplify and improve services such as the existing, static diary of international events announcements, currently managed manually, which should be generated and kept up-to-date dynamically. The existing Culturelink catalogue of hand-picked links to relevant information sources in the field also needs to be restructured and transformed into a dynamic, thematically oriented portal. It is also foreseen to provide access to full research results of the Network's projects. Presently, the Culturelink special issues and proceedings are not available on-line and it is envisioned that full texts of the research projects would be accessible in an on-line archive.

The development of an interactive database of cultural institutions is presently under way, that will allow users to update their own information independently. This implies the complete redesign of the system, not only the technological infrastructure, but also the data model. As Culturelink works in the area of cultural development (which if taken in the broad sense of the word is a rather wide area) the main issue in constructing the database dealing with the field of culture was the complexity and diversity of the area and consequently of the database model and classifications used. Unlike business information systems that usually have defined set of parameters that are the same for all subjects described in a database, the databases in the cultural field have to describe subjects that have many particularities that should be recorded in the system. In the case of the existing local version of the Cultural Development Database, the model had over 90 different entity types, half of which were the fundamental ones. This is quite a complex structure and in order to maintain it, it was necessary to be well familiar with the system model and classifications and for that reason the updating and management of the database was done by the Culturelink team. We have been considering redesigning the system and we have decided to restrict the scope of the database, making the model and classification used simpler so the users could manage it easily.

The planned dynamic web resource centre aims to secure support for research work in the field of cultural development. Serving as a mechanism of information dissemination and sharing among researchers, policy makers and practitioners in the field of culture, the project will secure a sustainable source of up-to-date information on cultural development and communication, cultural identity and diversity.

The described example of the Culturelink Network and its on-line information system demonstrates the benefits that Internet has brought to a field of networking in culture. Via the Internet, news about the work conducted by the Culturelink Network itself and its members, as well as announcements of other events in the field of cultural development are freely accessible from around the world at any given moment. The Network benefits from modern technology to facilitate communication between its members and speeds up the flow of relevant information on cultural development and cultural policies. The advanced possibility of knowledge organisation such as content management system is expected to provide better internal organisation and work flow thus providing Culturelink team members with tools for easier information management, allowing development of new services. Through its Internet activities, the Culturelink Network hopes to strengthen research networks and capacities by sharing the available data more equitably world-wide, forging new tools, innovative approaches and alternative alliances at local, national, regional and international levels.

Speaker

Aleksandra Uzelac is a research fellow at the Culture and Communication Department of the Institute for International Relations in Zagreb. She holds M.A. in Information Sciences of the University of Zagreb and she is currently working on her Ph.D. thesis related to virtual networks in culture.

She is a member of the Culturelink team and the Culturelink review editorial board.

In 2000 she has initiated the CultureNet Croatia web portal (www.culturenet.hr) and she is a member of the coordination group for the CultureNet Croatia project.

Cultural Policy Research On-line

Diane Dodd

Cultural Policy Research Online (CPRO) is an on-line database of research studies, conference reports and experts' papers concerning the arts and culture in a political, social, educational, historical and/or management context, whereby the research touches upon cultural policy issues. CPRO is constantly updated with new, on-going and recently completed research.

CPRO is a free service open to everyone and of particular interest for researchers, policy-makers, students and arts managers concerned with the study of arts in society and cultural policy. The aim of the project is to provide information that might facilitate dialogue between people actively interested in the research areas contained in the database. The database acts as an informal portal to on-going research across Europe by presenting short descriptions of studies being carried out across Europe (and beyond) and by providing links to further information. The database does this by providing, together with each research synopsis, the name and contact details of the principle researcher or researchers, as well as, information on where the research has been, or will be published, the geographical scope of the study and URL addresses in order for the interested party to find more information and/or obtain a copy.

While the database incorporates research from around the globe, the focus of the project is on work or studies conducted in or about Europe.

CPRO is an initiative of the Boekmanstichting, study centre for arts, culture and related policy and is an incorporated activity of CIRCLE (Cultural Information and Research Centres Liaison in Europe). The project is also supported by RECAP, a network of European cultural documentation centres.

Easy to Use

The database uses a search engine to facilitate multiple search possibilities including the possibility to find information by researcher's name; research title; countries included in the study; date of completion; cultural sector(s); keywords and even by free text.

All the information has been catalogued according to keywords and cultural sectors and these definitions are linked to the Boekmanstichting thesaurus for cultural policy. This sets the ground for a second phase of the project which will be to develop hyperlinks between the CPRO database and on-line library catalogues (described later in this text).

The database aims to be easy to use and free of jargon or "noise" on the screen and thus, it has been very important that the database is funded by public funds. Clutter by advertising or complicated imaging was considered important to avoid.

One can visit CPRO through four different channels: at the Boekmanstichting web site www.boekman.nl; through the circle website www.circle-network.org; through RECAPs website www.recap.nl or; by going directly through main internet search engines where CPRO is listed.

Copyright

In relation to copyright, there are three tiers of interest; first, concerning the authors copyright; secondly, considering copyright of information from the databases as a whole and; thirdly, in terms of sourcing information that has been supplied from other projects or web sites.

1. In order for researchers to safeguard or copyright their "research idea", the database has recently introduced a field in which the date on which the research was added to the database is included. We would like to study further the implications of this feature in terms of copyright

protection for the authors and hope that this feature will encourage more authors to release information about their current research.

2. Overall copyright for the database belongs to the Boekmanstichting however reproduction of any of this database, by any means, is allowed on condition that the following words be used as a preface: "The following information was found in the CPRO (Cultural Policy Research Online) database and is included with the permission of the Boekmanstichting in Amsterdam - CPRO can be found at www.boekman.nl". This was added principally to provide acknowledgment of the work undertaken to provide the information, particularly, if the information was then used by private initiatives.

3. Sometimes the research that is featured in the database has been found on other institutions' web sites or supplied by partnering institutions. In the first case we include a URL address to the original web site address. In the second case, we acknowledge the work of the partner institution in the body text of each study description. For example, CPRO has informal agreements with the Département des Études et de la Prospectives de la Ministère de la Culture et de la Communication, Culturelink and the Department of Canadian Heritage, each of which regularly supply research information to CPRO. As an aside, more agreements like this are being sought in order to share the increasingly complex task of updating CPRO.

A short history of CPRO: negative and positive results of using new technologies

Originally, CPRO was CRIE – a flat list of on-going Cultural Policy Research in Europe. CRIE was published in 1996 as a book with a labelled floppy disc containing 69 examples of on-going research.

By 1998, CRIE was available on -line in a basic website format. The opening page of the web site provided a list of category headings and if you clicked on one of these you were given a flat list of research in each category. This system worked for sometime but, as the amount of research in the file of cultural policy seemed to increase (or at least our knowledge of it) the category headings no longer served and the flat lists became too long.

By 1999, it became apparent that the category lists were inadequate and as increasing studies of new and varied cultural policy issues became available or apparent we looked again towards new technologies to solve the problem. A software package designed for libraries was adapted to create what is the current database. Many modifications to the operating tool have been needed to ensure that the system works in an optimal way including:

- including new fields or categories,
- changing the design and image of the database
- adding a counter to monitor usage of the database
- altering the keyword list to comply with the thesaurus of cultural policy developed by the Boekmanstichting

And, we are already considering the next phase of development which will include:

1. adding hyperlinks rather than simply typing the URL address.
2. adding images of research, photos or logos of institutions.
3. providing a search link from CPRO, so that the user can automatically link to a search result in the catalogues of study centres. (i.e. a user, conducting a search in the Boekmans's library, would not only get the search result but, a possibility to click on the same search result in CPRO and vice-versa).
4. Providing the possibility for researchers to add or update their own research (a type of intranet)

If CPRO is an example, the pressing issue is that, this process of modification seems to be never ending. As the content changes so the tool has to change or adapt. At the same time, as new technologies develop so both the tool and sometimes the content need to adapt.

A pessimistic note

Despite, many good ideas, the NGO sector often lack the technical skills or the ability to transform them easily using new technologies and this is a particular handicap in the cultural sector where resources are in short supply. Added to this the lack of control that one feels when one is unskilled in the technical aspects of the project....

there are two solutions, or training the current personnel or engaging technical help, and either way it is costly. If the developmental history of CPRO is indicative, it demonstrates that long term contracts for technical staff or significant on-going training in any future initiative will have to be budgeted for.

As an aside, CPRO is very fortunate to have an engaged technician following this project at the Boekmanstichting and recognition of his work and role in the project is important.

An optimistic note

On the other hand, the possibilities that new technologies afford are great and the speed and spread of cultural information is greatly increased as a result.

At the same time, one hopes that the development of information technologies will find solutions to aid the updating process of databases. Ideas that come to mind include being alerted when research has not been updated for some time, regular emailing to authors etc., automated searching of existing web sites... and the possibility for authors to add or update their own research etc.

We will see what the future holds...

Speaker

Diane Dodd co-ordinates and manages on behalf of the Boekmanstichting the European think-tank, CIRCLE (Cultural Information and Research Centres Liaison in Europe). She is also the co-ordinator of CPRO (Culture Policy Research Online). Diane's background is in research, editing and consultancy in the field of European cultural policy and has a great deal of experience in managing European co-operation projects. Previous to working with the Boekmanstichting she worked as a consultant for the European League of Institutes of the Arts (ELIA) and before this, she worked for the London School of Economics conducting a European research project on New Media: Working Practices in the Electronic Arts.

IFACCA On-Line Resources

Sarah Gardner

In 2001, the International Federation of Arts Councils and Culture Agencies (IFACCA) was launched as the first global network of national arts funding bodies. With a small budget and staff of two, IFACCA recognised from the outset that innovative use of information and communications technologies was essential to achieve its stated aim of becoming a dynamic knowledge-sharing network. Acknowledging that face-to-face meetings and exchanges although preferable were often inhibited, if not prohibited, by the costs of international travel and questions of security, the Federation's first step was to set up a website, www.ifacca.org. This not only provided a solid cornerstone to the Federation's work but became a platform for its electronic services, ACORNS and D'ART.

Now in its second year and 33rd edition, ACORNS, the Federation's fortnightly e-bulletin has become an invaluable global resource of news and information for, and about, arts funding agencies. ACORNS not only highlights other resources and websites but also disseminates news of publications, events and employment opportunities worldwide. Produced under contract by a small Melbourne-based arts-online news company whose journalists gather information by variously autoscanning websites, reading selected websites and collating news from IFACCA's members and staff, the bulletin is available in HTML and text-only versions. IFACCA's secretariat retains editorial control, maintains the recipient database, and archives all stories, which are locatable by country or free text search, on its website. With a readership now spread over 800

arts and culture funding experts in 125 countries, feedback via a recent online survey continues to vouch for ACORNS' interest and usefulness.

D'ART, which employs a collaborative approach to problem solving, is the keystone of IFACCA's online research services. IFACCA members and website users are encouraged to approach IFACCA with a problem or query. Topics are selected, based on such criteria as relevance and currency, and widely circulated via the Federation's database to arts agencies in over 120 countries. On average each topic elicits between five and 15 responses which are then collated, analysed, and supplemented, if required, by additional research by the IFACCA staff. The results are sent to key participants and posted on IFACCA's website. D'ART's philosophical aim is to 'add value' by transforming information into knowledge that will be of practical use to arts and culture policymakers. Conflict of interest policies, measuring arts participation, and strategies to support the dance sector, are just some of the topics that have been raised and explored. The results have been used in a variety of contexts, including academic publications, government enquiries and media analyses.

Challenges: Dependent as they are on quality of content and speed and efficiency of delivery, ACORNS and D'ART rely strongly on technology, current databases and knowledgeable personnel. Common to online information sharing in any field, language and cultural differences also create barriers to communication. While IFACCA has sought to increase its non-English language sources and audiences, it is restricted by cost and the poor quality of simultaneous translation software. IFACCA has galvanised a strong 'community of interest' and continues to build trust in the integrity of its services and a 'culture of sharing', an awareness of the mutual benefits of sharing information.

Developments: In early April IFACCA upgraded and expanded its website, moving it to a new platform supported by a content management database. Online services such as discussion forums, daily news updates, search engines and online subscription have been introduced. The server is also now host to www.artsummit.org, which contains the latest news and information on the Second World Summit on the Arts and Culture, to be held in Singapore in November 2003.

Speaker

Sarah Gardner is currently the Executive Director of IFACCA. Previous to this she was the Director for Strategic Initiatives at the Australia Council, where she has held various senior executive roles since 1990. She was formerly the Director of Public Affairs for the Australian Bicentennial Authority and a consultant in the private and public sectors for the leading Australian firm Issues Australia.

Prior to that she was technical manager with the German company Schering and worked freelance in the tourism industry and community sector in England, Italy, Scotland and Spain. She has a BSc and Masters in Public Policy from the University of Sydney.

Other Selected eCultural Initiatives:

ELIA

European League of Institutes of the Arts

<http://www.elia.ahk.nl>

ELIA promotes international co-operation between students and teachers of academic institutes of the arts throughout Europe. It collates and disseminates information among European schools of art with a view to establishing new programmes and joint projects. It advises national, international and supranational organisations concerned with international co-operation in the field of arts education

ENICPA

European Network of Information Centres for the Performing Arts

<http://www.enicpa.org>

The European Network of Information Centres for the Performing Arts (ENICPA) aims to function as a meeting place for information and documentation organisations. The main goal of the network is to distribute and to make available a broad range of information about the professional performing arts to arts professionals worldwide

CIRCLE

Cultural Information & Research Centres Liaison in Europe

<http://www.boekman.nl/circle>

CIRCLE is a network of research, information and documentation centres and individuals concerned with culture. It undertakes collaborative research, collects, and disseminates information on research and documentation in the cultural field in member states of the Council of Europe.

ENCATC

European Network of Cultural Administration Training Centres

<http://www.encatc.org>

ENCATC was formed to be instrumental in the development of cultural management within the context of great changes in the fields of culture, arts and media.

ECB

European Cultural Backbone

<http://www.e-c-b.net>

The European Cultural Backbone is a coalition of media cultural institutions and individuals working together to creatively use and develop participatory media for social change.

TERENA

Trans European Research and Education Networking Association

<http://www.terena.nl>

TERENA was formed in October 1994 by the merger of RARE (Réseaux Associés pour la Recherche Européenne) and EARN (European Academic and Research Network). It promotes and participates in the development of a high quality international information and telecommunications infrastructure for the benefit of research and education.

PULMANweb/ The PULMAN Network of Excellence

<http://www.pulmanweb.org/countries/Yugoslavia.htm>

- launched under the European Commission's research programme for a User-Friendly Information Society (DG Information Society).
- To stimulate and promote sharing of policies and practices for the digital era, in public libraries and cultural organisations which operate at local and regional level.
- To compile and publish DIGITAL GUIDELINES MANUALS covering all aspects of innovative public library service provision, such as support for access to culture online, lifelong learning, social inclusion, digital literacy and e-government. The Manuals will be

translated into major European languages and promoted to policy makers and practitioners.

- Host CONSENSUS BUILDING CONFERENCES, to promote collaboration and obtain input into the Digital Guidelines Manuals.
- Encourage EUROPE-WIDE AWARENESS, COLLABORATION AND DIALOGUE on digital initiatives and best practice by identifying key national players, lobbying and communication activities and by organising national cross-sectoral events
- To issue a POLICY MANIFESTO OR DECLARATION designed to drive forward future phases of collaboration and innovation in the work of local public cultural organisations.
- To promote an INTERNATIONAL CO-OPERATION AGENDA intended to disseminate the work of the PULMAN Network internationally and to extend interaction with the PULMAN Network to other parts of the World.
- Sponsor TRAINING WORKSHOPS on innovative practice for public library managers, to be held in Centres of Excellence across Europe.
- Publish and maintain a web-based DISTANCE LEARNING REGISTRY, to offer improved access to high quality distance learning materials for professionals working in local public libraries, museums and archives.

Baltic Cultural Network/ Mare Balticum

<http://www.marebalticum.se/network/>

- to make it easier to find people working in the cultural field in the Baltic Sea Area.
- you can present yourself or your organization, you can tell what services you can provide or what your needs are.
- yet there is not so much information yet.
- you can find person by name/category/type of activity/organization/etc

Cross Culture Network (just well imagined)

<http://www.djembe.dk/ccn/ccnet.html>

- an online oasis where worldly cybernomads of the Nordic hemisphere quench their thirst for cross cultural experiences
- proposes to become a digital joint venture between organizations working in the cross-cultural environment in Scandinavia.
- The aim of the network is to gather information about events and activities in the environment.
- These pages were launched in May 1996, lousy maintained, incomplete translation into English, no other languages. Danish site.

CultureNet Denmark

<http://www.kulturnet.dk/en/index.html>

Portal to Danish culture on the Internet. It features a Culture Guide to Danish cultural institutions, 'CultureNews' containing news articles and e-says, and a daily updated Calendar of activities and events. (In Danish only).

Every year CultureNet Denmark allocates funds to selected cultural institutions to facilitate the implementation of experimenting dissemination projects on the Internet.

Additionally, CultureNet Denmark organizes one-day conferences and provides an extranet to Danish cultural institutions.

SCRAN

<http://www.scran.ac.uk/>

is the award winning history and culture website providing instant access to images, sounds, movies and learning resources. It contains over one million records from museums, galleries and archives.

In addition, there are learning materials such as pathfinders, resource packs, curriculum navigator, topic banks and teaching packs.

Non-subscribers can search the whole resource base for free and see free thumbnail images and a basic caption. Find out about the benefits of subscription with access to full records, captions, large images movies and learning resources.

EUCLID

http://www.euclid.info/information/cultural_documentation.htm
cultural documentation from across the world

A range of services covering cultural documentation from across the world, including

- DICE electronic bulletin of new cultural documentation (Direct International Cultural Exchange) is the first international electronic information bulletin for cultural documentation. It provides an update on policy initiatives, research, surveys, reports and studies, data analysis, training projects, and conferences and seminars. Registration is free.
- ACRONIM searchable on-line database of cultural documentation from across the world (Arts & Cultural Research ON-line International Matrix) is a comprehensive international bibliographical internet database of cultural research & documentation from across the world: books, reports, journal articles, conference papers, monographs and theses. Anyone anywhere can search the database or contribute submissions - free.
- CULTURAL BIBLIOGRAPHIES. This service is currently in development.
- In development: Euclid CULTURE TRACKER,
http://www.euclid.info/information/cultural_tracker.htm

Part VII: Additional Papers

Creative Industries Study in Vienna

Robert Haraurer, Mediacult

The location Vienna is important for creative industries nationally, as well as internationally. Especially, classical music, museum and theater, but also architecture, the audiovisual sector and multimedia show internationally networked and dynamic sectors of the Viennese creative industries.

In the summer of this year, the City of Vienna publicly tendered a study on the relevance and dynamic nature of creative industries in Vienna. MEDIACULT together with the largest Austrian economic research institute (WIFO) and the Österreichische Kulturdokumentation – as a consortium – made the successful tender.

The work on this large project has to be concluded by the end of 2003. The task of the study is to investigate the Viennese creative industries with regard to their potential in the market, innovation and employment. The following sectors were defined by the City of Vienna:

- Music industry
- Architecture
- Publishing and literature
- Audiovisual sector
- Fine arts
- Graphic design, fashion, arts design, software, multimedia
- Printing press
- Performing arts, popular entertainment
- Museum, libraries, galleries

Three of these sectors, namely music industry, audiovisual sector and graphic design, fashion, arts design, etc. will be analyzed in detail. The methodology of analysis will include a survey of 2,500 enterprises. The final analysis will include not only the state of the art of the enterprises, but also contextual fields, like education and research sectors, as well as, the inter-relation with cultural institutions.

It is intended that the final report on the strengths and shortcomings of the mentioned sectors will provide data-based information and recommendations will be provided not only on the future-demand and opportunities for development but also, market deficits and shortcomings.

Studies on creative industries have been pursued for several years in several European and other countries outside of Europe. For example, Canada and Great Britain achieved pioneer work. But, also the Scandinavian countries and the federal German state Nordrhein-Westfalen with its reports on cultural industries have - through their studies – stepped early into this dynamic and growing field.

With this initiative of the City of Vienna, in Austria – as in other countries – the development of economical-policy-driven cultural studies are picked up. This is a step which has been inspired through representatives of the Austrian cultural studies sector, among them MEDIACULT.

Efforts to Preserve Digital Heritage

by the Asia Pacific Regional Centre for Culturelink Network

Korean National Commission for UNESCO

Asia Pacific Regional Centre for Culturelink Network

Asia-Pacific Regional Centre of the Culturelink Network

The Asia-Pacific Regional Centre of the Culturelink Network (APRCCN) was established in 1997 by the Korean National Commission for UNESCO under the auspices of UNESCO and the Ministry of Culture and Tourism in Korea, in accordance with an agreement with the world focal point of the Culturelink Network (IRMO, Croatia). Culturelink was created by Unesco and the EU in 1989 after recommendation of the World Decade for Cultural Development.

APRCCN aims to encourage exchange of information on cultural policies and development, to co-operate with specialized institutions concerned with cultural development, to strengthen regional participation in the Culturelink Network, and to serve as a catalyst for co-operative research in the field of cultural development at regional/inter-regional and international levels.

APRCCN has also collected, processed, reproduced, exchanged and disseminated data on cultural development in the region. The database focuses on Cultural Policy, Cultural Law, and Cultural Institutions. It provides information services to its members through newsletter and Internet web sites and organises regional gatherings, events and joint research projects in order to promote cultural development in the region.

APRCCN has Australia, Bangladesh, China, Fiji, Korea, Maldives, Malaysia, New Zealand, Philippines, Thailand, and Vietnam as its members. APRCCN also cooperates with national organisations, institutions and research associations, NGOs, Inter-governmental organisations, and so forth.

APRCCN launched the Joint Study Project on Culture and Development in 1998 and organised the Regional Workshop on Culture and Development with the title "New Strategy of Cultural Tourism in the Regional Development" in 1999. It has made its results along with other reports on cultural development available to the researchers, scholars and experts in the region through the Internet.

As for the database, the Culturelink institution database has been updated on a regular basis since December 1997 and data on cultural law and cultural policy that have been collected from the focal points of APRCCN have been made accessible through the APRCCN website.

APRCCN published the Culturelink Newsletter twice a year (9 issues) and also reports of cultural research and relevant conferences. This year it launches to serve the Culturelink Newsletter in the form of webzine. It also has organised regional and sub-regional meetings and Culturelink conferences since 1997.

Digitalisation of Documentary Heritage in Korea

In Korea, the preservation of digital documentary heritage is the responsibility of the national institute for preserving documentary heritage. However, this institute supplies funds and personnel for the digitalization of national documents rather than actively participating in the preservation project. For example, the Ministry of Information and Communication is currently providing funds for projects on digitalization of documents preserved in the Kyujanggak and the creation of a database of documents on Korean

history stored in the National Institute of Korean History. Additional projects such as the creation of a database of documents in the National Library and the National Assembly Library are also underway. Through such projects, documents of various fields are being independently preserved in digital format. There have been many efforts to resolve any problems that may arise during this process but such efforts tend to be limited.

The Digitalization of Korean Documentary Heritage Project began in 1998 has been undertaken in order to prepare for the 21st Century, a century of information and communication, when the creation and adaptation of knowledge will determine national credentials. This project is part of the 'Establishment of Knowledge information Dam' project of 'Cyber Korea 21' that promotes the expansion and interaction of informational databases that will enable easy access to information on science technology, education, culture, history and the like.

In January 2001, under the auspices of the Ministry of Information and Communication the Law on the management of information and knowledge was established. In addition, preparation for the management of information and knowledge resource for the years 2000-2004 and yearly enforcement plans have been established and are being enacted. Between 1998 and 2001, 154 projects have been promoted with a budget of 48,670 million won and an average number of 63,341 personnel have been employed each day. In 2002, 14 projects including the establishment of national academic research data covering the four fields of science technology, education, culture and arts have been planned with a budget of 2,350 million won. The Korea Knowledge Portal (<http://www.knowledge.go.kr>) that provides internet access to expansive informational data by linking comprehensive information centres of various fields was opened in November, 2001. Further plans for continuous expansion of informational resources that contain national preservation and access values in the four fields are currently being planned.

Main concerns on the preservation of digital heritage

A large part of documents produced today are being made accessible through the internet but the actual preservation of these documents is still problematic. The problem of deciding where to place these documents, whether they should be left where they are or whether a special collection should be made, is in urgent need of a solution. We often find that many of the documents which we have bookmarked for future use have disappeared after a certain period of time. This may be due to the closure of the company running the site, the changing of the web addresses or the simple deletion of the documents by the owner. This means the extinction of an original document that does not have a copy. Such loss is a loss for human documentary heritage. For this reason, several national libraries including the Swedish Royal Library have been collecting the information found on the internet. The preservation of documents is just as in this period of the internet as it was in Neolithic times. What is more, the amount of information is increasing exponentially every day. The process of documenting, preserving and finding the documents may have become easier but the enormity of the number of documents is still a problem that needs to be solved.

For this reason, APRCCN has always taken a strong interest in the efficient preservation and provision of access to the numerous amount of information provided on the internet by continuously sifting and finding relevant information. The task project of introducing the results of the preservation of digital documentary heritage in order to enhance awareness of this process and creating an adequate environment for its practice can be considered as an especially important aspect of APRCCN.

Unfortunately, however, in the Asia Pacific region, awareness of the preservation of digital documentary heritage including the digitalization of documentary heritage is still quite low. The basic focus of the Documentary Heritage Preservation Project of UNESCO lies in the preservation of important historical documents and the conversion of these documents into various media for academic and research usage. Until now, old documents have been the primary focus of documentary heritage preservation and there has been relatively less interest shown in the digital documentary heritage. Interest in the Asia Pacific region has been especially low. The fact that among the 45 countries that have the Memory of the World National Committee, only 7 of them are in the Asia Pacific region is a good example of this regional lack of interest.

The lack of interest and the subsequent low participation in the digitalization project in the Asia Pacific region is one of the biggest stumbling blocks for APRCCN. The digital infrastructure of each country varies greatly to the extent that where there are countries where it is relatively easy to have access to a great amount of information, there are also countries where important documents on cultural policy can be found only in the traditional paper format. In such cases, these documents must be transformed into digital formats which inevitably incurs huge losses in time and money. There is also the difficulty of having to translate these documents into English in order to enhance accessibility due to the characteristic of the internet.

Strategies for these concerns

APRCCN hosted a workshop for documentary heritage professionals in the Asia Pacific region to promote awareness of the preservation of digital heritage in June last year, and in 2004 a workshop in the Asia Pacific region will be held under the theme of "Preservation of Digital Documentary Heritage". In addition, by servicing information regarding issues of international interest and importance through its website, APRCCN hopes to gain the continual interest of all state governments. In the long run, it plans to come up with a workable counterproposal by pursuing joint research projects with relevant research centers in the Asia Pacific region that will be able to pinpoint the problems in preservation of digital documentary heritage and present adequate solutions. Lastly, by actively co-operating with the National Commissions for UNESCO in various countries, APRCCN plans to promote the establishment of MOW National Committees in the region and implement a working network among them.

Digitization and Establishment of a Database on the Kyujanggak Archives Suh, Kyungho, Seoul National University

Edited paper from the Workshop on Digitalization of Documentary Heritage in 2001

This paper is to provide a brief description of the Project for Digitization of Kyu-jang-gak Archives, the first phase of which has been carried out during the year 2000. The project started as part of a government-launched, long-term project initially called Knowledge Dam Construction in 1999 by forming a joint venture with other major institutions of Korean history: National Institute of Korean History, Korean Classics Research Institute, The Academy of Korean Studies. The archives in Kyu-jang-gak has long attracted the attention of specialists in Korean history, especially after the controversial negotiation between the governments of Korea and France for returning some of the documents taken out by French troops in 1866. The archive was also regarded as one of the most important sector in constructing the so-called Knowledge Dam through which a comprehensive infrastructure for on-line circulation of knowledge of various fields was to be established. The four major institutions mentioned above received a budget of more than ten million dollars in US currency for the first year of the project, in which Kyu-jang-gak alone was allocated more than 50% of the total budget. It was this financial support from the government that enabled a project, converting a huge amount of traditional texts into a large-scale electronic database system. Kyu-jang-gak, as a royal library and a major political bureau since 18th century down to the beginning of the 20th century, is in possession of 270,000 volumes of old books, more than 100,000 official documents largely consisting of kings' edicts, approvals of land ownership, appointments of officials, judgements in the royal courts. There are also 7,000 pieces of old maps preserved including world maps drawn in 19th century and provincial maps from 18th century. It was only a small portion of the entire collection, about 5% of it, that was converted to electronic database in the first year of the project, which is anticipated to continue for several years to come.

A primary purpose of this digitization project was preservation of archives in electronic data format, since it is widely known that all traditional writings are under constant danger of deterioration. On the other hand, the government bureau wanted to open a way of wide circulation of the data that has been preserved in closed stacks for a long time - only allowing access to a very limited number of specialists with strict qualification. It was suggested, furthermore, to construct an electronic database and then open it to public via internet, thereby enabling a flow of international exchange of resources in research of Korean history. Consequently, the project had to seek for methods and technologies to satisfy all of these guidelines.

To satisfy the purpose of opening the database to public via internet it required the work of textualization, in addition to the creation of image, of every document. It was because capability for successful search facilities was a crucial factor that when the database is for the use of general public, the textualization was a key function that makes it possible. Furthermore, since most of documents were written in Chinese characters and edited in traditional forms, a special searching method had to be adopted, since normal search methods developed on the basis of western languages could not be applicable. In addition, for the purpose of international exchange of data, the Chinese characters must be presented in the internationally standardized code system so that any user from any country can access the data, provided he is using a software supporting it. It was also considered that a method of putting in a search word in Chinese characters should be provided for those users whose softwares do not support them. All these requirements, together with other minor functions, were put together and the planners finally drew a comprehensive scenario to be described in the following chapter.

The whole process of the project in the first year can be summarized in several stages : 1) Selection of Data, 2) Creation of Image Files and Construction of Image Database, 3) Textualization of the image files, 4) Correction of the textualized versions to guarantee maximum accuracy, 5) Construction of Text Database and library system containing bibliographical information, 6) Developing a software linking the Text Database and Image Database, 7) Integrating the two Databases into a system for Internet service, and finally 8) Complementing additional functions into the system.

A main focus of the project was to put in digital form old books, since the item took more than 70% of the entire work load. More than 4,000 volumes, consisting of approximately 110 million characters mostly in Chinese writing, were carefully selected by a number of specialists. Priorities were given to ; a) Books remaining as sole copy, b) Books widely known through text books of history, and c) Books that can show best the socio-economic situation of the age. Furthermore, for technical conveniences, a priority was given to the books printed with wood-block, a major printing method of the age. Some hand-written scripts were included together with hand-written records of royal ceremonies; however, there was an agreement to minimize the portion of the scripts since technologies for textualizing them was regarded as still not being sufficient at the time this project was in the stage of planning. Selection of official documents and old maps was easier, since most of them exist in classified volumes. A major edition of provincial maps in Chosun Dynasty was selected for the first year of the project, and a number of the most important set of official documents that have gone through extensive researches during the past decades were selected.

Creation of Image Files and Construction of Image Database

Anyone familiar with computer technology would suggest the use of scanning device for creation of image files. But this was discarded from the beginning, since there was a strong objection from librarians responsible for caring for the books and documents. The scanning device has, it was indicated and proved, a number of serious problems in protecting original status of the documents. First, it requires a page directly contact with scanning plate which radiates a certain amount of heat. The heat breaks balance of humidity that contributes to preventing papers from drying and consequent decaying. Second, the use of the scanning device inevitably required pressure to be put on the book, which causes extra tension in strings used in binding. A risk of damage naturally increases as the strings are weakened with extra tension. The librarians to whom protection of the documents was the utmost concern could never have accepted the use of scanning devices.

Instead, digital camera was adopted as an alternative device for creation of images, since it does not require the documents to be pressed nor to be heated. However, some special equipment was needed (the equipment will be on display). The images were taken in colour and thus saved in computer for preservation of the original shapes; however, the secondary copies of the files were converted to images of black and white for Internet service later on in order to reduce the operation speed.

After a considerable number of image files were accumulated, they were transferred to main computers, where technicians entered correction process; their job was to find errors in accuracy, sequence of documents and other minor errors. No major correction of the page itself was done, since it was one of our goal to show the pages as they are preserved. Even when some characters are found not recognizable or even missing, any attempt to reconstruct or rewrite them was strictly forbidden. When all of the files in a book were completed, the files were integrated into a folder, given bibliographical information, and finally became a unit of Image Database.

Textualization of the image files

Textualization process discarded, from the very beginning, the method of typing-in, i.e. typing each character one by one, which was the most popular method in developing electronic database of traditional documents. If that method is used, a large work force familiar to recognizing and typing Chinese characters was in need, which was not possible in Korea and the cost would be tremendous. Therefore, the planners had to find out a method of textualization in most mechanical way in order to minimize the work load. The method of Optical Character Recognition(OCR) turned out, to be not fully applicable, since an outcome in a series of tests showed a poor recognition rate. The test proved that textualization should be done manually to a greater extent. Nevertheless, the method demonstrated a merit of efficiency in correction process, another very important part of textualization process. Therefore, it was decided to combine both automatic OCR process and manual typing-in method.

There is an important question in regard with the creation of the electronic texts: the code system. The electronic file is made of codes, not characters. When we retrieve a file onto screen, the computer converts the codes into visible fonts and enables us to read the text, not the codes. There are various code systems for Chinese characters: in fact, each country using Chinese characters has its own code system that is not communicable with those of other countries. Thanks to the efforts of specialists from East Asian Countries like Korea, Japan and China, among others, since 1980s, an unified, standardized code system for Chinese characters is in the final stage of completion. As of the year 2000, a code set named ISO 10646 and Extension A, approved by International Organization for Standardization is available, though it is still far from being widely used in many countries. Since this code system supports a larger number of Chinese characters than in any other system, 27,484 characters in total, it was also appropriate for the textualization of Kuy-jang-gak Archives in which so many of rarely used characters are found. Furthermore, by adopting this system, a road for international exchange of data can be paved in a near future. It was the first time in Korea to adopt the system in a major database, and only the second, after the digitization of Sikuquanshu in China, in the world.

Correction of the textualized versions to guarantee maximum accuracy, The issue of accuracy in the textualized versions has been a great concern in this project. It is because searching capability of a database depends on the accuracy of electronic text. In order to guarantee that the accuracy rate of the textualized version exceeds 99.5%, the textualized version had to go through a series of correction process. Here, also, the traditional way of comparing character by character was discarded, for it was physically impossible to compare two sets of texts of 110 million Chinese characters. A method of mechanical comparison was in need, and a software was developed particularly for this project.

Complementing additional functions into the system.

One of the main issue in constructing the whole database system was to make it possible for users to search and find out what he wants throughout the accumulated data. For Korean users, it was possible to put search words in Korean: the system will present all the search results matching to the Korean words in pronunciation even though they were in Chinese characters. For foreign users, however, this was not possible, for under their computing environment they cannot type in Korean characters. There arose a need for devices to make it possible for foreigners to type one or more Chinese or Japanese characters into search box since most of data were written in Chinese characters, a small portion being in Japanese. Therefore a request was made to technicians to implement a function by which any user can put the search words he wants into the search box by a variety of means. Consequently, the internet service system was implemented with the following functions : a) Putting in Chinese characters by selecting from a table in which all available characters are arranged in radicals and number of strokes, b) Putting in Chinese pronunciation of the wanted characters in Chinese romanization system (pinyin system), c) Putting in Japanese alphabets by selecting from Japanese table, d) Putting in Chinese characters in accordance with Sijiao Haoma method, which is another Chinese input system.

By reviewing the result of the work in the first year, we found many items requiring improvements or, in some cases, changes in methods. The project, it turned out, requires a close cooperation between specialists in electronic technology and scholars in Korean history. I hope the experiences of the first year will be conducive in further digitization of Korean archives, and also hope they will be useful to those involved in Memory of the World Programme.

Part VIII: Bibliography

The bibliography was compiled by LEE, Sun-Kyung with help from Diane Dodd. References were provided by the Boekmanstichting on-line catalogue, Cultural Policy Research On-line, Web searches, as well as from recommendations provided by speakers and participants of the round table.

Books

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Anderman, Steven D. (2001), **EC competition law and intellectual property rights**, Oxford University Press, Oxford
This title is concerned with a dynamic area of European law: the tension between intellectual property and EC competition law. It demonstrates how, both under the EC Treaty and as a matter of economic policy, EC competition law must provide a set of outer limits to, and a framework of rules which regulate, the exploitation and licensing of intellectual property rights.

Avgerou, C hrisanthi (2002), **Information systems and global diversity**, Oxford University Press, Oxford
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This work focuses on the Internet and the future of networked societies. More specifically, the author examines cultures spawned by the Internet as well as the Internet's effects on culture. He provides balanced coverage of e-business and the new economy; the politics of the Internet, including privacy and freedom; and the geography of the Internet.

Castells, Manuel (1991), **The informational city: information technology, economic restructuring and the urban regional process**, Blackwell Publishers, Oxford

This book analyses the interaction between information technology, economic restructuring and socio-spatial change through the empirical observation of contemporary national, urban and regional processes in the capitalist world, with emphasis on the United States. The author summarizes a very wide range of evidence of urban and regional development, and isolates the causes and consequences of the processes and trends that may be observed.

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This report identified the extent of provision and access to technologies, the ways in which young people use them, and some of the opportunities and difficulties associated with each form of communication and expression. The focus was on young people as users and consumers of new technologies, but especially on their creative activity - using digital audio and video, creating websites, distributing visual, musical or literary work over the Internet.

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This discussion document deals the advantages and disadvantages of a statutory duty and an analysis of public attitudes to local government spending on the arts.

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As a cybercultural research project, this study with four case studies concerns how a globally or cosmopolitically transgressive 'world citizenship' is thematized or created by transnational organizations, movements and other actors on the Net. It touches upon issues of globalization, democracy and postcolonial multicultural.
- Grefe, Xavier (2002), **Arts and Artists from an Economic Perspective**, UNESCO publishing, Paris
This book examines the relationship between the fine arts and economics: the contribution of various art forms toward economic growth and development, and the impact of economic factors on the creation of art.
- Hoskins, Colin, McFadyen, Stuart, Finn, Adam (1997), **Global television and film : an introduction to the economics of the business**, Clarendon Press, Oxford
This is the first non-specialist introduction to the economics of the contemporary film and television business. By listing in detail the economic and cultural characteristics related to such trade, the authors provide the tools necessary for the evaluation of international communications issues.
- Hutter, Michael (Ed), Rizzo, Ilde (Ed) (1997), **Economic perspectives on cultural heritage**, Palgrave Macmillan, New York
This paper presents theoretical dimensions of defining and modelling cultural heritage and about the current policies in Italy, France, England, USA and Japan.
- John Vernon New Media Technology, the Information Superhighway Pavlik (1997), **New media technology: cultural and commercial perspectives** (Part of the Allyn & Bacon Series in Mass Communication), Allyn & Bacon Publishing
This book provides a clear and conceptual mapping of the rapidly changing field of new media technology and also examines current trends and advances in media technology, for instance, the impact of the World Wide Web.
- Kambayashi, Norio (2002), **Cultural influences on its use: a UK-Japanese comparison**, Palgrave Macmillan, New York
This book highlights the role that national culture plays in shaping the emergent relationship between information technology (IT) and organizations. It also shows the mechanisms through which national culture influences IT use.
- Keat, Russell (2000), **Cultural goods and the limits of the market** Palgrave Macmillan, New York
The author presents a theoretical challenge to recent extensions of the market domain and the introduction of commercially modelled forms of organizations in areas such as broadcasting, the arts, and academic research.
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- Landry, C. (2000), **Helsinki: towards a creative city; seizing the opportunity and maximising potential**, City of Helsinki Urban Facts, Helsinki
- Landry, C. (2000), **The Creative City: a toolkit for urban innovators**, Earthscan, London
Calling for imaginative action in developing and running urban life, this book shows how to think, plan and act creatively in addressing urban issues.
- Lenski, G, Lenski J (1987), **Human societies; an introduction to macrosociology**, McGraw-Hill, New York
Taking a global approach, this book offers an introduction to sociology that is truly comparative, cross-cultural, and historical. It compares societies over time and across environments, emphasizing the dynamics of social change.
- Lessig, Lawrence (2001), **The future of ideas: the fate of the commons in a connected world**, Random House, New York
This book explains how the Internet revolution has produced a counterrevolution of devastating power and effect. The explosion of innovation we have seen in the environment of the Internet was not conjured from some new, previously unimagined technological magic; instead, it came from an ideal as old as the nation. Creativity flourished there because the Internet protected an innovation commons.
- Lionel Ph.D., P.Eng Laroche (2002), **Managing cultural diversity in technical professions** (Managing Cultural Differences), Butterworth-Heinemann, Burlington

This book provides clear and tested strategies to improve communication and increase productivity among culturally diverse technical professionals, teams, and departments.

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This book is a short, insightful study of copyright legislation and the changes required about copyright in the digital age.

Littrell, Mary Ann (Ed), Dickson, Marsha Ann (Ed) (1999), **Social responsibility in the global market: fair trade of cultural products**, Corwin Press

Social Responsibility in the global market provides a practical, non-exploitative alternative for conducting business, which bridges the consumer's social concerns and the producer's financial concerns. This book utilizes in-depth case studies to introduce past successes and failures for seven Alternative Trading Organizations.

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Through an exploration of emerging debates regarding the possible desirability, form and agencies responsible for the regulation of the Internet and an analysis of issues of surveillance, control, rights and privacy, this book develops contemporary theories and consider issues of access, equity and economic advancement.

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Milner, Eileen M. (Ed) (2002), **Delivering the vision: public services for the information society and the knowledge economy**, Routledge, London and New York

This book explores the way in which public service visions have developed globally and how successful they have been in contributing to major social and economic change. Contributions focus both on those factors critical to success and on reasons for failure.

Mitchell, William J. (1996), **City of bits: space, place and the infobahn**, MIT Press, Cambridge

This book offers a comprehensive introduction to a new type of city, an increasingly important system of virtual spaces interconnected by the information superhighway.

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The book examines film cultures and film policy across the world, explaining why Hollywood cinema dominates the global film market, and the effects of the rise of television and video on the international industry.

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This book examines the ways in which collective cultural identities are being reshaped under conditions of a postmodern geography in the communications environment of cable and satellite broadcasting. To address current problems of identity, the authors look at the contemporary politics of the relations between Europe and its most significant others -- America, Islam and the Orient.

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This book presents a history of media technology by beginning to describe the evolution of CD-ROMs, multimedia, hypermedia, HDTV (high-definition television), etc. And it offers visionary insight on what "being digital" means for our future.

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OECD (2000), **Literacy in the information age**, OECD, Paris

Parr, Russell L. (Ed), Sullivan, Patrick H. (Ed) (1996), **Technology licensing: corporate strategies for maximizing value**, John Wiley & Sons

As a hands-on guide to cutting-edge technology licensing strategies, this text finds out how today's top technology-based companies get the greatest return on their intellectual property.

Peacock, Alan (Ed), Rizzo, Ilde (Ed) (1994), **Cultural economics and cultural policies**, Kluwer Academic Publishers

This is the first book to cover not only the economics of the fine arts and performing arts, but also public policy toward the arts at federal, state, and local levels in the United States. The book offers greater coverage of the international arts sector.

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This book offers a critical interrogation of the sustaining myths of the virtual world and of the implications of the current mass migration onto the electronic frontier. Among the topics discussed in this book are the virtual spaces and places created by the citizens of the Net and their claims to the hotly contested notion of "virtual community"; the virtual bodies that occupy such spaces; and the desires that animate these bodies.

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This work, the first digital publication proposed by UNESCO Publishing, highlights the economic benefits that flow to developing countries from strong copyright protection. It documents the cultural benefits that spring from the elimination of copyright piracy.

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This book defines the open source revolution in computing, discussing the advantages of open source computing with such technologies as Perl, Linux, and Apache and to offer a glimpse into the future of these types of technologies and their uses in the digital age.

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Recognizing the automotive industry's leading role in the introduction of new working practices, this book analyses and explores its development. The text clearly documents the lessons of both the past and the present and their implications for the future.

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Rifkin, J. (2000), **The age of access: the new culture of hypercapitalism, where all of life is a paid-for experience**, J.P Tarcher, Putnam

Describing a phenomenon called the Age of Access, in which virtually every activity human beings engage in is no longer merely experiential, but a service which is paid for, in business in and in daily life, this book argues that the traditional market system is beginning to deconstruct, making room for the Age of Access.

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This book examines the economic forces that drive arts funding worldwide.

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This book provides the theoretical framework and the research evidence supporting this updated model of diffusion.

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The book deals a set of research questions, concerning the structure of the cultural policy information infrastructure, how it is funded, how comparability, continuity and stability are built into the system, how the various research-related activities of data -collection, data analysis, generation of statistics, information development, cataloging and archiving are handled.

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Smejkalov, Jirina (2001), **Retailing words and images : the de-socialisation of Czech cultural industries**

This paper addresses the questions on the consequences for the cultural industries in Eastern and Central Europe of the policy of de-socialisation and privatisation in the context of the post-1989 political and economical transition.

Smiers, Joost (2003), **Arts under pressure: protecting cultural diversity in the age of globalisation**, Zed Books

This book analyses the relevant forces behind decision-making in cultural matters worldwide, specifically in the field of the arts, under the influence of economic globalization. The book deals with all the arts, in all parts of the world, focusing on the cycle of creation, production, distribution, promotion, reception, and influence.

Sullivan, Patrick H (2001), **Profiting from intellectual capital: extracting value from innovation**, John Wiley & Sons, New York

This book describes the basic concepts and theory, as well as the actual experience and practice, of extracting value from intellectual capital. Also it features a collection of papers on topics such as intellectual asset management, intellectual capital management, and intellectual property management.

Sullivan, Patrick H. (1998), **Profiting from intellectual capital**, John Wiley & Sons, New York

This research explains why intellectual property is a financial asset and helps companies understand what it is, where it resides, how to invest it, and how to harvest it, to optimise shareholder value. It provides a guide that breaks down the process of working with intellectual capital into two areas: creating value and extracting value.

Sullivan, Patrick H. (2000), **Value driven intellectual capital: how to convert intangible corporate assets into market value**, John Wiley & Sons, New York

This book provides a corporate and financial executives handbook to the new world of intangible assets and explains the new, boundary expanding world of intellectual assets where translating an innovative idea into bottom-line profits involves a tightly focused strategy with clear directives for making it happen.

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There is substantial interest in research in developing countries, especially in the use, implementation and development of information technology and systems. This book addresses these issues and brings together scholars to share their expertise on different aspects of the social side of e-Commerce and information systems and how they impact the cultural values of a society.

The Center for Civic Networking (1993), **A national strategy for civic networking: a vision of change**, Washington DC

Therborn, Gran (1995), **European modernity and beyond**, Sage Publications, London

This book offers an overview of the trajectory of European societies, East and West, since the end of World War II. Combining theoretical depth with factual analysis, the author addresses the questions that underpin an understanding of the nature of European modernity.

Thornes, Robin (1997), **Protecting cultural objects in the global information society: the making of Object Id**, J Paul Getty Museum Publications, Los Angeles

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Thornes, Robin (Ed), Bold, John (Ed), Council of Europe, Getty Information Institute, European Foundation for Heritage Skills (2000), **Documenting the cultural heritage** Getty Center for Education in the Arts

Towse, Ruth (2001), **Creativity, incentive and reward: an economic analysis of copyright and culture in the information age**, Edward Elgar Publishing

The explosive evolution of the technology of communications raises particularly pressing issues and poses new threats to remuneration of the artist. The discussion of copyright in this book provides vital information for analysis of this issue.

- Towse, Ruth (Ed) (2002), **Copyright in the cultural industries**, Edward Elgar Publishing
This book looks at the serious implications for copyright policy in the future. Several of the authors question the efficacy of copyright, which is increasingly regarded as benefiting multinational organizations rather than individual authors and performers. Others are less critical of copyright, but question its ability to meet the new challenges of a digital era.
- Towse, Ruth (Ed), Larouche, Pierre Hoa (2003), **A handbook of cultural economics**, Edward Elgar Publishings
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This collection of essays contains a range of articles on economic issues which arise from aspects of the cultural sector - the performing and creative arts, and the heritage and media industries.
- Trend, David (Ed) (2001), **Reading digital culture** (Keyworks in Cultural Studies), Blackwell Publishers
This book brings together key essays that have established the terms of the debate about the future of information technology. Definitive essays by many of the field's most widely read commentators range across issues that are central to digital life and culture: knowledge production, cyber-identity, computer art, online community, Internet commerce, and the effect of technology on work and leisure.
- UNESCO (1992), **Copyright laws and treaties of the world**, UNESCO Publishing, Paris
This comprehensive reference work provides an authoritative compilation of the copyright laws, orders, regulations and rules of 200 countries and territories. It includes more than 1,000 items of legislation and 16 multilateral conventions. Items in the collection refer to computer programmes, literary, musical and choreographic works, sound recordings, graphic and sculptural works, motion pictures and audiovisual works, and other works of authorship.
- UNESCO (1997), **Our creative diversity**, UNESCO Publishing, Paris
This report is the result of a three-year study by the World Commission for Culture and Development. The book provides fresh perspectives on the interactions between culture and development and puts forward a proposal to help the world's communities forge their own paths towards development without losing their distinctive identities.
- UNESCO (2000), **Culture, trade and globalization**, UNESCO Publishing, Paris
Twenty-five questions and answers to explore key concepts and ideas related to culture and trade and their potential for development. The purpose of the booklet is to provide a basic overview of the multilateral trade agreements and their possible impact on the development of domestic cultural industries.
- Vaidhyathan, Siva (2003), **Copyrights and copywrongs: the rise of intellectual property and how it threatens creativity**, New York University Press, New York
The author challenges the common notion of copyright as "property," asserting instead that it is "policy," which should include the best interests of the public as well as those of the artists, musicians, writers, and other creative people.
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The Author argues that the globalization of the information economy and cyberspace make it imperative that creativity and culture be repositioned at the center of international public policy.
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Mapping the world media market, and using examples of programming from countries as diverse as Thailand, Hong Kong, Brazil, Taiwan, Spain and Britain, this volume explores theories of media globalization, examines the local culture of television programming and analyses the blurring of distinctions between the global and the local.
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Part IX: Background Information

CIRCLE

CIRCLE is an independent think-tank dedicated to developing cultural policy models for Europe.

CIRCLE is a network of people concerned with cultural policy including researchers from many disciplines, scholars, documentalists, cultural practitioners, policy-makers and politicians. CIRCLE is also a forum for institutions such as university departments, arts institutions, research organisations, national ministries, arts councils, documentation centres and networks. In bringing together these different entities CIRCLE acts as an intermediary, putting particular emphasis on ensuring that conclusions from its debates are disseminated to those in a position to benefit from them. CIRCLE identifies new issues and maps out what currently exists in terms of research and information and, is able to make this information available through on-line resources and databases.

CIRCLE's work crosses the whole of Europe (more than 35 countries), a variety of disciplines and a myriad of interested parties. For more than two decades, CIRCLE has maintained its reputation for being at the forefront of cultural policy debate and influencing current and future policy actions.

CULTURELINK

Culturelink, the Network of Networks for Research and Cooperation in Cultural Development, was established by UNESCO and the Council of Europe in 1989 in Paris, at the Consultation of Representatives of Regional and Sub-regional Networks for Cultural Development Research and Cooperation.

The [Institute for International Relations \(IMO, formerly IRMO\)](#) in Zagreb, Croatia has been the Network's focal point since its inception.

Serving as resource centre for all of its members, Culturelink has established itself as an efficient and unique mechanism in the field of culture. With its extensive geographic coverage, it was the widest-ranging project of the World Decade for Cultural Development (1988-1997).

Its Network's mission is to strengthen communication among its members, encouraging international and intercultural communication and collaboration, as well as joint research projects.

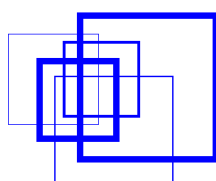
The long-term objective is the development of a world-wide information system for the study of cultural development and co-operation. To this end, Culturelink collects, processes and disseminates information on cultural development, cultural life and policies.

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