



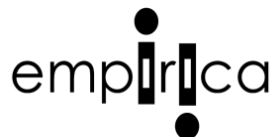
CultureMap

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Study on the mapping and evaluating of existing
platforms (websites) within the cultural sector aimed
at stimulating debate and cross-border exchange of
matters concerning European culture

Final Report

by



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In cooperation with



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IBK Remscheid e.V., Germany

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1 Introduction

In May 2007, the Commission proposed the European Agenda for Culture¹ founded on three common sets of objectives: cultural diversity and intercultural dialogue; culture as a catalyst for creativity; and culture as a key component in international relations. This Agenda was approved by the cultural sector during the Lisbon Forum of September 2007. It was also endorsed by the Council in its Resolution of November 2007 and then, a first, by the European Council in its conclusions of December 2007.

Under the first set of objectives, the Union and all other relevant stakeholders are supposed to work together to foster intercultural dialogue to ensure that the EU's cultural diversity is understood, respected and promoted. To do that, they should for example seek to enhance the cross-border mobility of artists and workers in the cultural sector and the cross-border dissemination of works of art.

The Agenda calls for new working methods: the setting up of an open method of coordination with Member States with a view to developing the exchange of good practices and peer learning between them, as well as a better structured dialogue with the cultural sector with the intention of involving it more closely in European affairs. As part of this wish to reinforce the dialogue with the sector, the Commission proposed in its Communication to "encourage the expression of representative views by individual artists and intellectuals at the European level, including exploring the possibility and feasibility of an on-line virtual European forum allowing for the exchange of views, artistic expression and reaching out to citizens".

This is in line with the general objective of the European Union's Culture Programme, which is to enhance the cultural area shared by Europeans with a view to encouraging active European citizenship.

In the Terms of Reference to the present study the European Commission elaborates on the role of media and the internet in this regard when stating that "active European citizenship requires a common and easily accessible space for discussion and an exchange of views between all those concerned with European culture and the European project. Such a space should ideally complement the existing media and take account of its impact on individuals and societies, their attitudes, tastes, and aspirations. The media are a major factor in shaping people's attitudes to other cultures, languages and in the way they respond to social and political developments, such as for example the European project. The media have a potential to motivate people to learn more about other cultures and languages as well as to engage in debates, and they can help sustain this motivation".

With respect to the possibilities offered by the internet the European Commission continues: "Internet offers the possibility to go a step further, by providing an interactive space for debate and the exchange of views. It can provide direct support to those interested in the European project and in culture, for example by presenting online information on Europe's cultural diversity, responding to questions and enabling not only exchange of information, but also possibilities to learn more about Europe, its cultures and languages through websites and learning portals featuring archive and learning materials. It is also an extraordinary bottom-up tool for expression and interaction. Debate and cross-border exchange of views between artists, intellectuals, policy developers and the broader public on issues regarding Europe and its cultures is essential for the effective exchange of knowledge, expertise and best practices. Such debates and exchanges stimulate developments. On the other hand they could

¹ http://ec.europa.eu/culture/our-policy-development/doc399_en.htm

potentially help build greater awareness of the importance of the European project and its cultural dimension and - in doing so - stimulate the feeling amongst citizens of belonging to a community upholding common European values".

References to the role and potential of ICT and the internet for the achievement of these objectives can also be found in the recommendations of the Platform on Access to Culture² - a channel for cultural stakeholders to provide concrete input and practice-based policy recommendations to European, national, regional and local policy makers. In these recommendations the cultural potential of ICT is referred to under the heading 'Promoting the cultural use of new technologies' stating that an "increased access to new technologies to public and cultural actors (should be supported), while insuring appropriate protection of creators' and interpreters' rights - to increase the cultural potential of new technologies".

Websites and internet platforms for the exchange of information and dialogue already exist on the web and have been established by different cultural organisations and projects. The European Commission thinks "the time is ripe to map the existing online spaces for debate on cultural issues and on the European project. It would also like to evaluate how cross-border and cross-sector debate on European culture and the European project can be stimulated online in order to help the further development of a common European cultural area for those interested in European culture. This space and the debates taking place on it could contribute to citizens' awareness and understanding about Europe's culture, its rich cultural diversity and common cultural heritage. This would help to stimulate intercultural dialogue and develop mutual understanding. The space and debates could also promote European art, artists, cultural organisations and those working in them and in doing so help to further reinforce the European market for culture, by aiming at and reaching a broader public. In addition, the space and debates taking place should inspire and stimulate creativity, for example by highlighting exemplary projects, by putting best practices in the spotlight and by offering a platform for the exchange of experiences amongst artists, cultural organisations, people working in or close to the cultural sector and the broader public".

It is against this background that the present study was commissioned by the European Commission (DG Education and Culture) and a study contract concluded with empirica GmbH. The objective of this study is to carry out research into existing websites in Europe for the online dissemination of information on cross-sector issues in the cultural field and for online debate with a view to promoting the exchange of views, artistic expression and helping to reach out to the citizens with regard to the European project. The study is supposed to also propose recommendations on how to enhance the use of the internet as a means of information exchange and debate at the European level on cross-sector issues in the field of culture and artistic expression.

The present report constitutes the draft final report of the study activities presenting its results achieved.

The report is structured as follows. Chapter 2 provides an overview of the study objectives while Chapter 3 describes the methodology used in the different phases and work packages and the work process of the study down to a work step level. Chapter 4 describes the results from the study.

Chapter 5 describes the methodology for the selection of the case studies cases and the common description format for these.

Chapter 6 summarises the results while chapter 7 provides the recommendations and conclusions.

² http://ec.europa.eu/culture/key-documents/doc/forum/platform_access_culture_july09.pdf

In the annexes the following information is provided:

- Example website case description to illustrate the format and content of all websites described in the Online Knowledge Base.
- Complete case study description
- Methodology used for Alexa metrics and statistics.

2 Objectives of the study

In the Tender Specifications of the study the objective of this study is described as:

“to map and analyse existing websites in Europe which are used as a means for exchange of information and debate on culture, artistic expression and as a space for an exchange of opinions on the European project, with a view to proposing recommendations on how to enhance the use of the internet as a means of information exchange and debate at the European level on cross-sector issues in the field of culture and artistic expression.”

This is based on what has been set out in the Agenda for Culture with which the Commission aims at

“pursuing a structured dialogue with the cultural sector. This should provide a framework for the regular exchange of views and best practices, input into the policy-making process, follow-up and evaluation. The cultural sector is progressively structuring itself and new platforms are emerging.”

With this mapping study the Commission wants to get an

“overview of the existing websites in Europe aimed at the exchange of information and debate on the European project between artists of all art disciplines, cultural workers, practitioners, cultural organisation managers, producers, promoters, researchers, journalists, operators in the cultural area, mentors, teachers, art students, distributors, theatres, museums, cultural heritage organisations, etc and the broader public”.

3 Methodology

3.1 Study phases

The work process of the study consisted of three main phases:

1. The **first phase** included the preparatory work for a survey of relevant websites and platforms and the
 - Identification of relevant websites in 30 European countries
 - Preparation of the methodology and instruments for description of websites, the web owner survey and case studies.

2. The **second phase** concentrated on the
 - Execution of the survey of websites including the identification of relevant websites for further analysis and data gathering
 - Gathering relevant information and data on the identified relevant websites using a guide and toolkit developed particularly for this purpose and
 - Reporting about and documenting the results in a specially developed CULTUREMAP Online Knowledge Base.
 - This was followed by a survey of the website owners of the identified and documented websites through which the above information was validated and further data captured and documented in the Online Knowledge Base enhancing the already existing information for each case.
 - Finally the primary data set of the CULTUREMAP Online Knowledge Base was transferred to the European Commission (DG Education and Culture).

3. The **third phase** will concentrate on the
 - Analysis and reporting including an analysis of the role of these websites for the debate on European culture and how the language dimension is tackled and the
 - Development of good practice case studies of the websites which will be selected as good practices based on a set of selection criteria developed and applied by the study team.
 - Development of recommendations on ways to enhance the internet use for information exchange and debate in the cultural domain.

The **outputs** of this process will be a / an:

- Final report
- Extract with the main results in form of a dissemination tool
- PowerPointPresentation and a
- Workshop organised on European Commission premises.

3.2 Study work packages and work steps

The work necessary to achieve the study objectives was implemented along the lines of several operational work packages.

Work package one (WP1) (Phase 1: Preparation Phase) dealt with the identification of relevant websites within the cultural sector aiming at stimulating debate and cross-border exchange of matters concerning European culture. Altogether almost 400 websites were identified and documented in a common format agreed with the European Commission DG EAC in an Online Knowledge Base. These websites cannot be seen as a representative selection and have not been selected purely at random. However, it is likely that they cover the spectrum of artistic disciplines quite well and give a rather realistic picture of the type of websites with a cross-country orientation in the cultural scene in Europe.

The work in the different countries to be covered was carried out by empirica and the partners. The study team was supported by experts from the age-culture.net network and subcontractors acting as national correspondents from the ENIR network (European Network for Information Society Research) (www.enir.org). In a further task a methodology, instrument and approach for an online survey was developed.

Work package two (WP2) (Phase 2: Realisation of the Survey) carried out an online survey of around 400 websites identified. This also included contacting and approaching the website "owners" directly after the initial data gathering of the relevant websites by the study team. The identified website owners were approached and asked to

- Validate, correct and expand the existing website descriptions developed by the National Correspondents where appropriate;
- Provide inputs on further issues where indicated in the template (e.g. on financing of website, website functionalities, website updating, information on website visitors where available, their own use of other relevant websites in the culture domain);
- Develop recommendations on what they see as appropriate activities to be undertaken by the European Commission to further develop the European "virtual culture landscape" and to stimulate debate and cross-border exchange of matters concerning culture.

The response rate of the website owner survey reached 37.5% after several follow-up and reminder activities by e-mail and telephone tracking.

Using selection criteria developed and agreed on by the study team, approx. 25 case study examples have been selected from the around 400 cases.

For these cases further investigations, oral interviews were appropriate, and more in-depth studies have been carried out. This resulted in more detailed case study descriptions from which lessons can be learned by other interested actors. These case studies are made available to interested parties on the CULTUREMAP Online Knowledge Base (http://kb.empirica.biz/kb_culturemap/search.do).

Work package three (WP3) (Phase 3: Analysis and Report) has carried out an analysis of the results achieved. The results are documented in a final report (the present document). This report is heavily based on graphics and tables avoiding long-winded texts to ease reading and the quick grasping of key results. Towards the end it also includes conclusions and some recommendations of different type.

Work package four (WP4) (Dissemination) will organise a workshop with 35 - 70 attendants on European Commission premises, develop an extract with the overall results, key findings and recommendations in the form of a dissemination tool which will take the format of a leaflet together with a PowerPointPresentation of around 20 slides for the Commission for use in various occasions.

Work package five (WP5) has included all project management tasks ranging from the management of the different National Correspondents in the 30 countries to be covered, the communication with the European Commission to the research coordination throughout the entire lifecycle of the study.

More detailed descriptions of the individual work steps in the different work packages are presented below.

WP 1: Preparation

Step 1: Identification of relevant websites

In Step 1 websites had to be identified which meet a set of criteria derived from the study objectives. Several selection criteria were developed specifying preconditions a website had to meet before being selected for further analysis.

- First precondition was that websites should have a truly European dimension (coverage of at least several countries).
- Secondly they should be frontrunners in terms of website functionality offered and reach beyond just the presentation of information.
- Thirdly they should be interactive and allow for communication with visitors through blogs, forums and further ways of user contribution.

Thus, websites not having a clear European dimension were only allowed to be described in case they were outstanding national frontrunners which had the potential of becoming easily extended beyond national borders. Websites with a significant European dimension were allowed to be described without having interactive Web 2.0 functionalities.

Relevant websites were identified from among those linked to the EC Culture Programme Projects 01-06 and 07-12, the ones linked to the national CCPs and websites linked to "international" portals like 'Lab for culture', 'On the move', 'Culture action Europe'. The study was in the advantageous position to have IBK Remscheid as a partner whose mainstream activities are focussing on European culture. IBK Remscheid comes up with a broad knowledge and experience in the field of the study. Further support came from national correspondents most of whom coming from cultural organisations, universities etc. with a relationship to the study topic. One of them was the representative of the national CCP of a country.

This task was carried out by the study team together with National Correspondents in several of the countries to be covered.

The National Correspondents made suggestions of websites proposed for selection to the study team. These included brief descriptions of the websites and their URL. These were then evaluated by the study team (empirica and IBK staff members) and a decision was taken on which ones to select for further data gathering and analysis.

For each step (website identification, selection, reporting and documentation) the study team carried out a quality assurance. The quality assurance process is further described below under Step 4.

WP 2: Information collection

Step 2: Data collection

This task was aimed at obtaining relevant information on and a comprehensive description of relevant websites. The process was supported by a guide and toolkit for data gathering developed and provided by the study team.

The National Correspondents were given maximum targets of numbers of websites to aim at in the selection process. These numbers were based on the size of a country since it was assumed that this would be a reasonable indicator for the occurrence of cultural websites in the different countries. The target numbers

ranged from 5 to 30 per country plus an additional 20 'multinational' websites. The National Correspondents were asked to use these as an orientation. Should the figures not be achievable and no further relevant websites identified they were asked to stop and not select and include second-best cases.

The number of websites which were actually selected from an original number of more than 500 candidate websites identified and for which data was gathered varied between the countries and ranged from 3 to 28 plus a set of 66 websites classified as 'multinational'. As can be seen from the following table, there was a rather good match with the target figure. Only in some countries these were not achieved, in a few others they were over achieved. Interestingly we identified and selected significantly more 'multinational' websites than expected.

Target number of websites to be selected versus those achieved

Country	Target no. according to Call for tender	Maximum target no. set	Achieved no. Of websites
AT		20	22
BE		10	6
BG		5	7
CY		5	4
CZ		15	6
DE		30	28
DK		10	9
EE		5	4
EL		15	14
ES		20	13
FI		10	9
FR		30	25
HU		15	14
IC		10	6
IE		10	8
IT		20	25
LIE		0	0
LT		10	7
LU		5	4
LV		5	3
MT		5	5
NL		20	16
NO		10	6
PL		20	11
PT		10	6
RO		10	6
SE		15	11
SI		10	10
SK		10	10
UK		30	27
Multinational		20	66
Other		0	0
	Minimum: 300	410	388

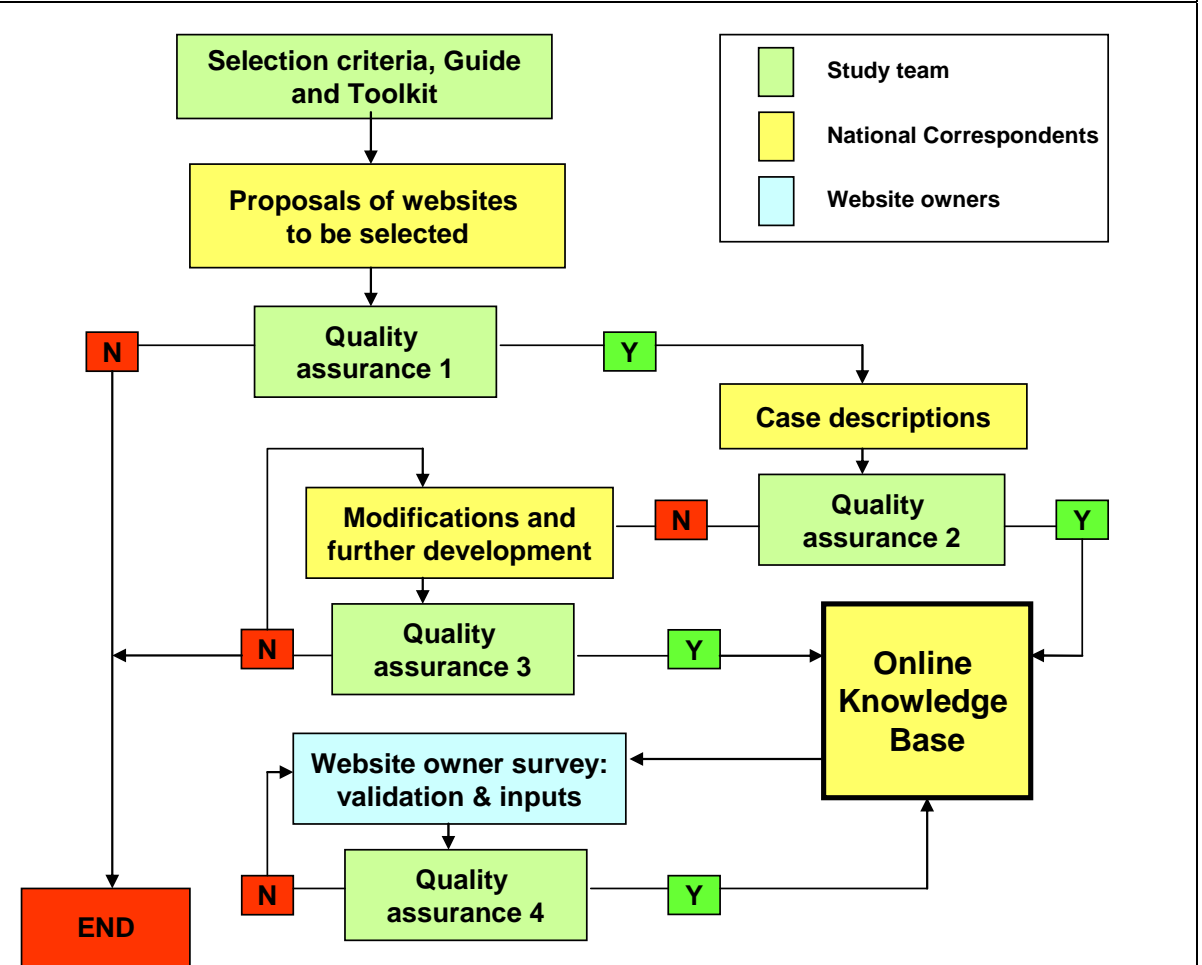
The data gathering work for each selected website was carried out by the study team together with National Correspondents using a guide and toolkit for data gathering with the following parts to be completed for each website identified:

<ol style="list-style-type: none"> 1. Website name, URL and ownership 2. Brief description 3. Country of Origin/Languages of website 4. Artistic disciplines/Cultural domains 5. Target groups 6. Main activities of the website 7. Cultural values 8. Financing (to be completed by website owner) 9. Website functionalities and operations 10. Website updating (to be completed by website owner) 11. Website visitor (to be completed by website owner) 12. Use of other websites in the cultural domain (to be completed by website owner) 13. Recommendations (by website owner) 14. Critical assessment of the website 15. Information about the author <p>In parallel to the activities of the National Correspondents the “Cultural Contact Points in Europe” (http://ccp-deutschland.de/ccps-in-europa.html) had been contacted and asked to provide input to this work package.</p>
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<p>Step 3: Website owner survey</p> <p>The website owners were contacted and approached directly after the data gathering of the relevant websites by National Correspondents to</p> <ul style="list-style-type: none"> • Validate the information on their websites provided in the Online Knowledge Base, • Provide further information on specific aspects relating to their website like financing, updating procedures etc. and • Come up with recommendations on what they see as necessary activities in the area of ICT-based promotion of the “European project”. <p>The survey was carried by the study team in October - November 2009. It included a mailing to all website owners asking for their contributions. Two reminder e-mails were sent to those who did not respond. In addition each of them got contacted by telephone and reminded of the outstanding completion of their task. In these telephone conversations also questions could be answered and open issues discussed. In parallel an intensive exchange of e-mails and several telephone conversations took place between the study team and several website owners in which further issues could successfully be dealt with.</p> <p>The new and additional information obtained was either keyed into the Online Knowledge Base directly by the website owners who received an ID and password for this purpose or the study team based on the inputs received from the website owners by e-mail. The response rate reached 37.5%.</p>
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<p>Step 4: Reporting and documentation</p> <p>Reporting on and documentation of the information obtained from the data gathering activities and the website owner survey was carried out by way of using a common description format implemented on an Online Knowledge Base. Each website description is now presented as a case along different criteria. This work was carried out by the study team together with National Correspondents. The results had to undergo a quality assurance circle which in several cases resulted in requests of the study team to the experts responsible for the different cases for further development and refinements of the case descriptions. Altogether, the Online Knowledge Base now includes around 400 cases.</p> <p>The steps 1 - 4 described above (identification of websites, followed by the data collection, the website</p>

owner survey and the reporting about and documentation of the different websites in a common reporting format) had to undergo a quality assurance process, with four different quality assurances at different stages in the process which is described in the following graphical illustration.



Step 5: Selection of 28 examples for case studies

Example cases were selected for cases studies by the study team from the entire set of cases identified and documented websites based on a set of selection criteria. The selection criteria are provided in chapter 5. The final selection of the case studies also considered a balanced spread across the different countries under study.

WP 3: Analysis and Reporting

Step 6: Case study descriptions

This work was carried out by the study team supported by National Correspondents were needed and included further investigations of the cases selected. The descriptions follow a common case description format presented in chapter 5. The good practice cases will also be presented on the Online Knowledge Base.

Step 7: Analysis and reporting (Final Report)

The overall analysis report summarises the major results by making heavy use of graphical illustrations and tables for easy reading and grasping of the results by the reader. It describes how the identified websites support and contribute to the debate on European culture and how the language dimension is tackled. Towards the end the report includes recommendations on ways to enhance the internet use for information exchange and debate in the cultural domain.

WP 4: Dissemination
<p>Step 8: Dissemination</p> <p>Dissemination includes the development of a leaflet summarising key results, a PowerPointPresentation and the organisation of a workshop all described in more detail elsewhere in this document.</p>
<p>Step 9: Online publication and presentation</p> <p>All around 400 website descriptions and 28 good practice cases are made available online on a dedicated Online Knowledge Base to the contractor. The descriptions use a common reporting structure and are implemented as an easy to use and highly searchable online database with an intuitive and easy to use user interface. The study team will host the Online Knowledge Base for a period of two years. It is recommended that after study completion a link to the Online Knowledge Base is provided at appropriate places on European Commission websites demonstrating that it is a resource offered by the European Commission DG EAC. The decision as to whether or not make the study results available through the Online Knowledge Base has to be taken by the European Commission.</p>

3.3 Online Knowledge Base: results documentation

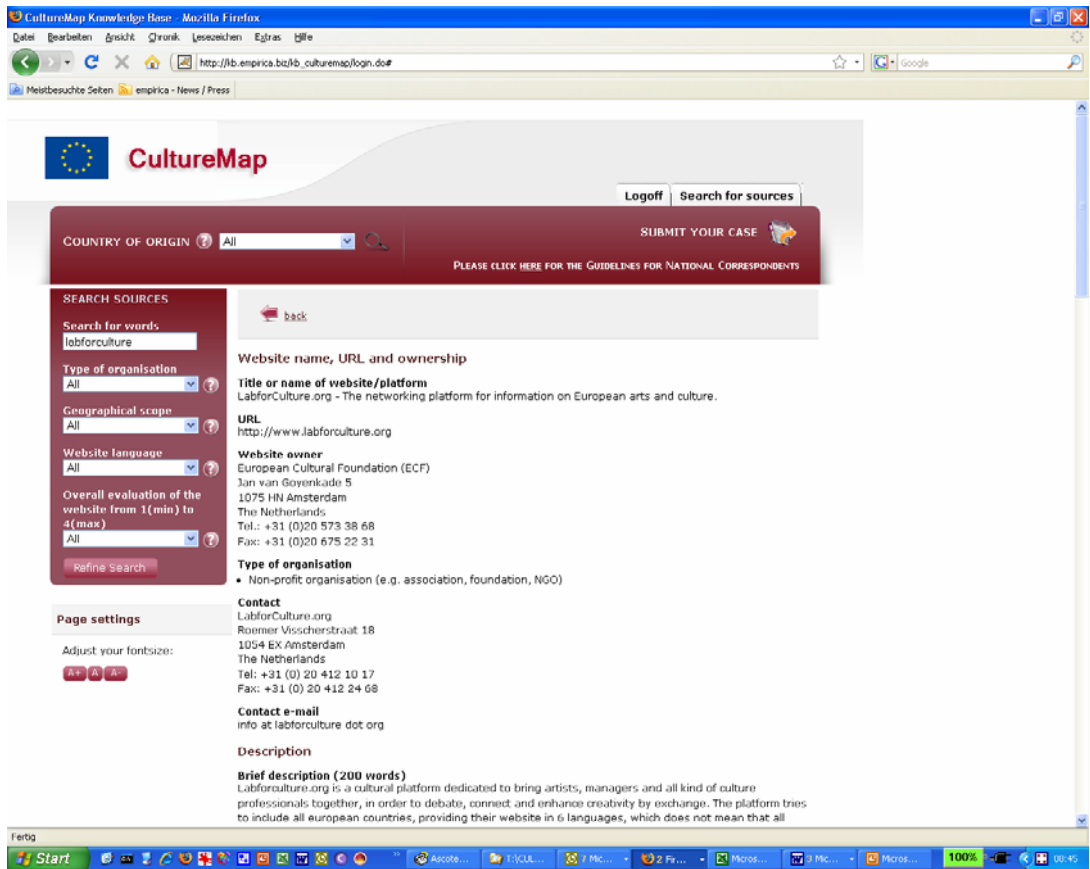
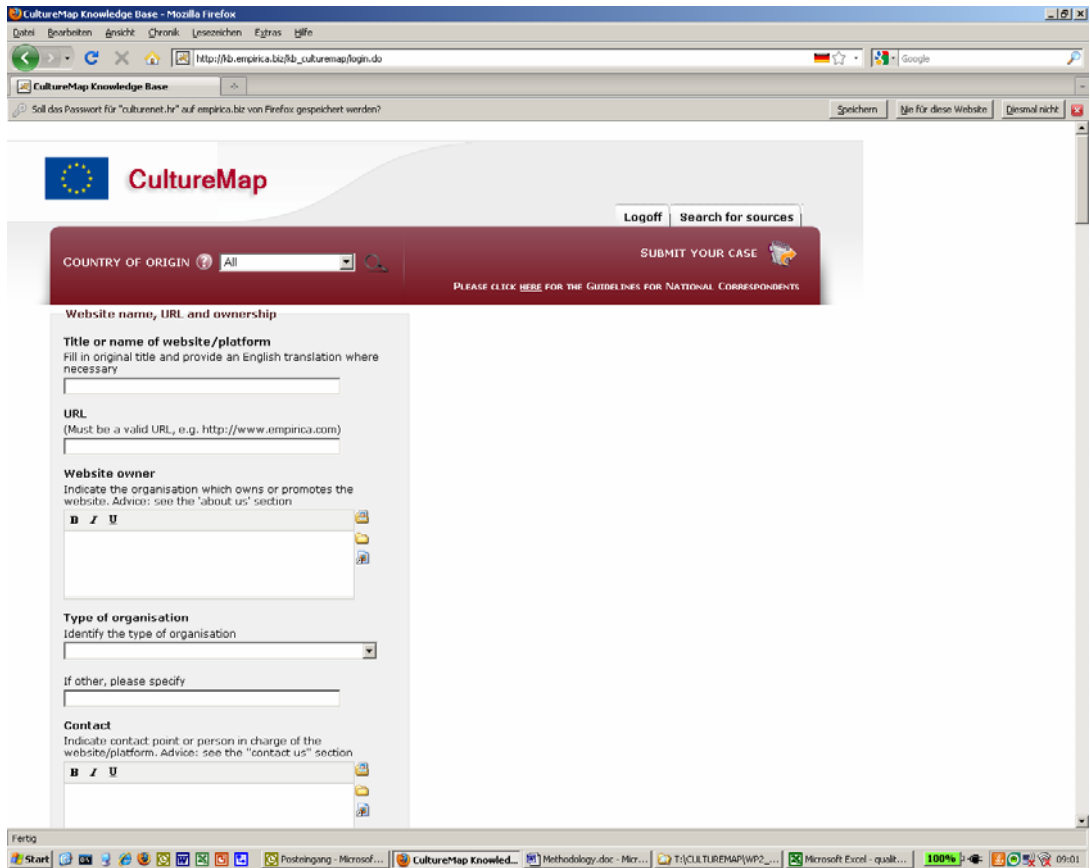
The results from the survey of cultural websites and website owners are presented on an Online Knowledge Base. The National Correspondents and study team members have been provided with access to these using an ID and password developed for them. The URL is: http://kb.empirica.biz/kb_culturemap/search.do

The same applies for the website owners who had been approached for further data and information provision and validation of the information gathered by the National Correspondents for their websites. Instead of using a simple online survey tool (as originally planned), also the website owners were enabled to input information directly into the Online Knowledge Base.

A key advantage of the Online Knowledge Base is that it not only offers an inputting option but also online presentation and export functionalities as described elsewhere in this report.

Furthermore, the Online Knowledge Base offers the possibility for actors and stakeholders in the cultural area in Europe (and the world) to submit their own cases. This self-entry option can be accessed through the 'submit your case' button on the website. Interested individuals will have to ask for an individual ID and password which will be e-mailed to them. Cases submitted will be stored internally in the system and have to undergo a quality evaluation process to be specified before they can be released and presented publicly as part of the Online Knowledge Base. Whether and how this feature should be implemented and the operational details need to be clarified with the European Commission.

A screenshot of the input interface is provided below followed by another one showing the presentation mode.



4 Results

The present chapter provides a summary of the results from the analysis of all around 400 websites according to the following headings:

- Country of origin of the websites
- Type of organisation operating websites
- Artistic disciplines and cultural domains of websites
- Target groups of websites
- Purpose / activity of websites and values promoted
- Language of websites
- Strategy for tackling language issue
- Options for user contributions to website
- Website functionalities
- Website updating frequency and technique
- Financing of websites
- Financing security of websites
- Critical assessment: overall evaluation of websites
- Website metrics and statistics
- Recommendations from website owners.

For each heading and indicator the results are presented in graphical, tabular and text format. This allows the reader to get a quick overview when looking at the graphics, obtain more detailed quantitative information when looking at the tables from which information on absolute and relative figures can be obtained. Where appropriate and meaningful the different items in each table are provided in a ranked order to more easily grasp the key messages of a table. The texts provide some brief descriptive summaries of the main results and some interpretation. Finally, and where appropriate, information boxes with information from the selected case studies is provided for illustration purposes to underline specific results and conclusions.

4.1 Country of origin of the websites

The European Commission DG EAC have commissioned this study aiming at conducting research into existing websites in Europe for the

- (i) online dissemination of information on cross-sector issues in the cultural field and for
- (ii) online debate with a view to
- (iii) promoting the exchange of views, artistic expression and
- (iv) helping to reach out to the citizens with regard to the European project.

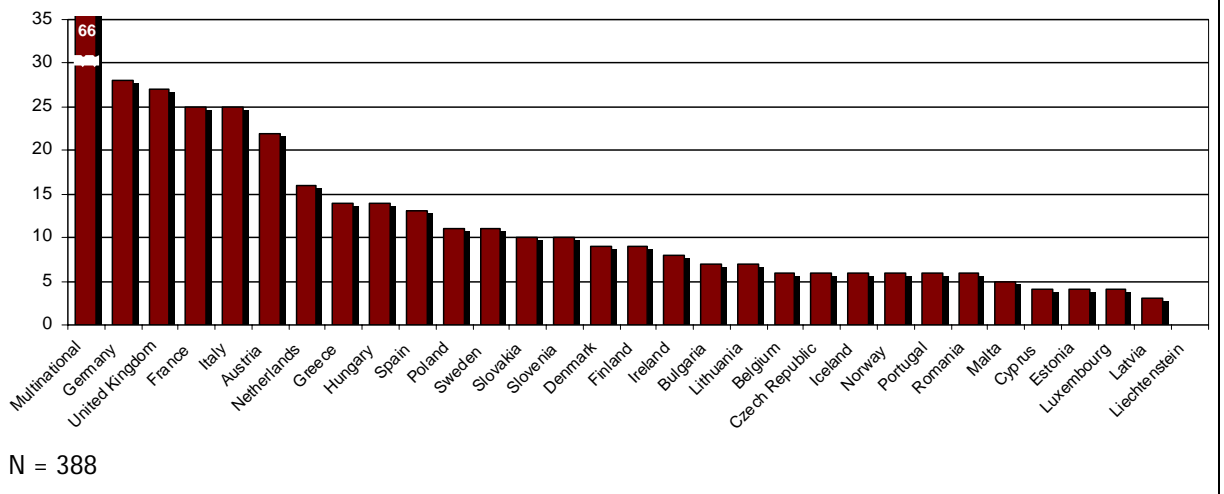
The study team had to identify and select relevant cultural websites which show activities in these areas and thereby meet certain requirements. Accordingly, a set of criteria derived from the study objectives was developed. These criteria specify preconditions which had to be met.

A First precondition was that websites should have a truly European dimension (coverage of at least several countries).

Secondly they should be frontrunners in terms of website functionality offered and reach beyond just the presentation of information.

Thirdly they should be interactive and allow for communication with visitors through blogs, forums and further ways of user contribution.

Thus, websites not having a clear European dimension were only allowed to be described in case they were outstanding national frontrunners which had the potential of becoming easily extended beyond national borders. Websites with significant European dimension were allowed to be described without having interactive Web 2.0 functionalities.



A total of 388 relevant websites meeting the above selection criteria have been identified in the 30 countries under observation. The distribution across countries is depicted in the above figure.

The study team decided to set an upper limit to the number of websites to be selected for each country ranging from 5 in smaller countries to 30 in the largest European countries. This was decided to allow for a spread across countries and to take care of the likelihood that in larger countries such websites may occur more frequently than in smaller ones. It also explains the ranking in the above figure with the larger countries ahead of the smaller ones with few exceptions and countries like for instance Austria, the Netherlands and Sweden ahead of larger countries like Spain and Poland. This may also be seen as a very first indication for high levels of online cultural activities in the former countries compared to latter.

There was no upper limit for the number of 'multinational' websites. As can be seen from the above figure their number is significantly the highest which is not surprising because of the likelihood that multinational websites more easily meet the selection criteria.

Rank	Country of origin	Number of occurrence	Percentage
1	Multinational	66	17.01%
2	Germany	28	7.22%
3	United Kingdom	27	6.96%
4	France	25	6.44%
5	Italy	25	6.44%
6	Austria	22	5.67%
7	Netherlands	16	4.12%
8	Greece	14	3.61%
9	Hungary	14	3.61%
10	Spain	13	3.35%
11	Poland	11	2.84%
12	Sweden	11	2.84%
13	Slovakia	10	2.58%
14	Slovenia	10	2.58%
15	Denmark	9	2.32%
16	Finland	9	2.32%
17	Ireland	8	2.06%
18	Bulgaria	7	1.80%
19	Lithuania	7	1.80%
20	Belgium	6	1.55%
21	Czech Republic	6	1.55%
22	Iceland	6	1.55%
23	Norway	6	1.55%
24	Portugal	6	1.55%
25	Romania	6	1.55%
26	Malta	5	1.29%
27	Cyprus	4	1.03%
28	Estonia	4	1.03%
29	Luxembourg	4	1.03%
30	Latvia	3	0.77%
31	Liechtenstein	0	0.00%
Multiple response possible: NO			N=388

In terms of geographical scope of the websites the analysis revealed that only slightly more than 10% still lack a truly European scope. This information cannot be taken from the table next since this question allowed for multiple responses. But as identified in the analysis only around 10% stated that their scope was a purely local, regional or national one.

89% have a Europe-wide offer already in place, 45% state that theirs is even of a global nature.

	Geographical scope	Number of occurrence	Percentage
1	EU	346	89.18%
2	National	261	67.27%
3	Global	176	45.36%
4	Regional	63	16.24%
5	Local	13	3.35%
Multiple response possible: YES			N=388

Typical website example of a multinational website

A good example of a multinational website with a pan-European scope is:

<http://www.labforculture.org>: LabforCulture.org - The networking platform for information on European arts and culture. This cultural website is amongst the case study examples which have been further analysed.

Labforculture.org is a cultural platform dedicated to bring artists, managers and all kind of culture professionals together, in order to debate, connect and enhance creativity by exchange. The platform tries to include all European countries, providing their website in 6 languages, which does not mean that all content is available in all of those languages.

Labforculture is aiming at artists, arts and culture organisations and networks, cultural professionals and audiences in the 50 countries of Europe, as well as providing a platform for

cultural cooperation between Europe and the rest of the world.

Its mission is both to ensure that all those working on cultural collaboration have access to up-to-the-minute information and to encourage the cultural sector to become more experimental with online technologies.

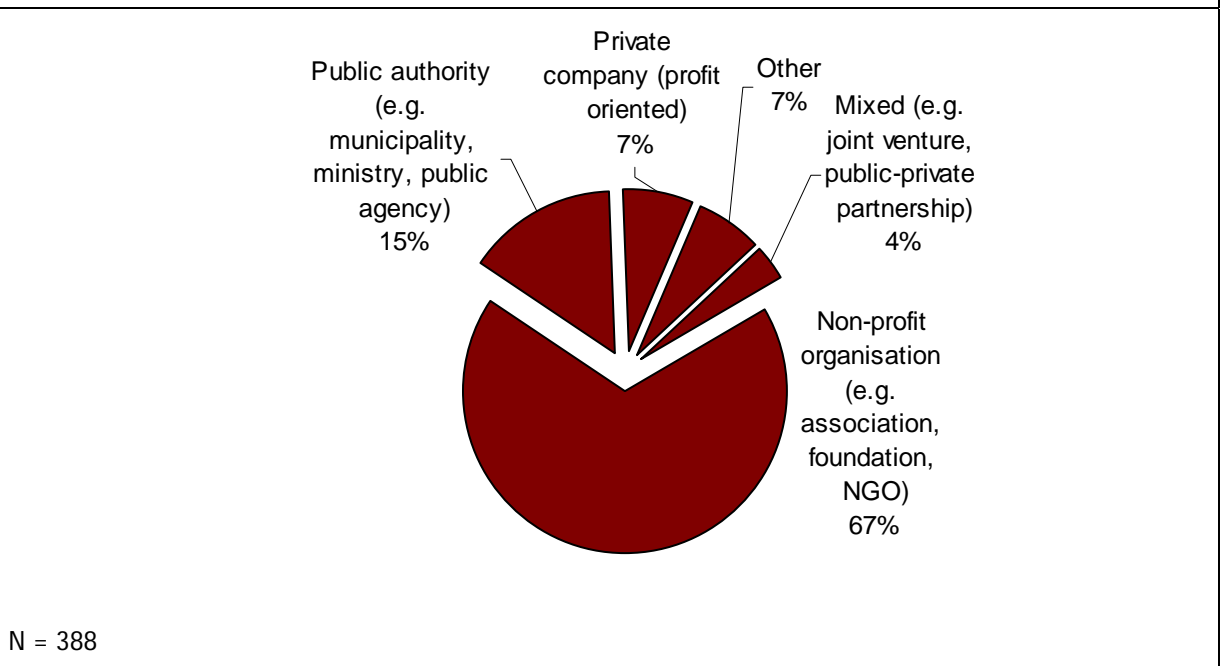
In order to follow the mission Labforculture provides:

- Information, research and analysis related to cultural cooperation and collaboration, including funding opportunities, critical perspectives, research, news, and contacts (organisations and networks).
- Online networking tools to enable and strengthen the capacity for cultural collaboration within the cultural sector.
- Promotion of the players engaged in cultural cooperation and their activities across Europe and beyond.
- Spaces for connections, exchanges and knowledge sharing between organisations and individuals.
- Platforms for discussion and discourse on current issues affecting the cultural sector.

The website is owned and operated by the European Cultural Foundation (ECF) in Amsterdam, Netherlands.

4.2 Type of organisation operating websites

Due to the characteristics of the cultural sector in Europe it can be expected that the majority of cultural websites is operated by non-profit organisations or public authorities. However, it is of interest to know and understand which type of websites addressed to which target group have been developed and are run by private organisations or mixed forms of operation through public-private partnerships.



<p>As expected, most of the portals and websites identified and selected are operated by non-profit organisations (67%) followed by those run by public authorities (15%). Only 7% are profit-oriented and operated by private companies.</p> <p>These results clearly confirm the assumption that the cultural sector in Europe is predominantly characterised by players and actors from non-profit institutions also when it comes to the operation of cultural websites.</p>	Rank	Type of Organisation	Number of occurrence	Percentage
	1	Non-profit organisation (e.g. association, foundation, NGO)	263	67.78%
	2	Public authority (e.g. municipality, ministry, public agency)	58	14.95%
	3	Private company (profit oriented)	27	6.96%
	4	Other	26	6.70%
	5	Mixed (e.g. joint venture, public-private partnership)	14	3.61%
	Multiple response possible: NO			N=388

Interesting differences across the EU Member States concerning the type of organisation operating the websites could be identified.

Cultural Websites originating from the younger EU Member States tend to frequently and more often be operated and maintained by public authorities, whereas cultural websites from the older Member States tend to more frequently be operated by non-profit-organisations.

One can only guess as to the reasons for this but it appears not unlikely that at an early stage of development and operation, cultural websites only get established when funded by public sources. Only at later stages the organisations operating these are likely to find other sources of funding making them more independent from public subsidies.

Type of Organisation - <u>Public authority</u> (e.g. municipality, ministry, public agency)					Type of Organisation - <u>Non-profit organisation</u> (e.g. association, foundation, NGO)				
Rank	Country of origin	n	Share *)	base -n	Rank	Country of origin	n	Share *)	base -n
1	Poland	10	90.91%	11	1	Finland	9	100.00%	9
2	Czech Republic	5	83.33%	6	2	Luxembourg	4	100.00%	4
3	Lithuania	5	71.43%	7	3	Portugal	6	100.00%	6
4	Denmark	5	55.56%	9	4	Netherlands	14	87.50%	16
5	Cyprus	2	50.00%	4	5	Austria	19	86.36%	22
6	Slovakia	4	40.00%	10	6	Bulgaria	6	85.71%	7
7	Greece	5	35.71%	14	7	Belgium	5	83.33%	6
8	Latvia	1	33.33%	3	8	Iceland	5	83.33%	6
9	Estonia	1	25.00%	4	9	Sweden	9	81.82%	11
10	France	6	24.00%	25	10	United Kingdom	22	81.48%	27
11	Hungary	3	21.43%	14	11	Slovenia	8	80.00%	10
12	Malta	1	20.00%	5	12	Multinational	50	75.76%	66
13	Belgium	1	16.67%	6	13	Estonia	3	75.00%	4
14	Norway	1	16.67%	6	14	Italy	18	72.00%	25
15	Romania	1	16.67%	6	15	Spain	9	69.23%	13
16	Ireland	1	12.50%	8	16	Germany	19	67.86%	28
17	Spain	1	7.69%	13	17	Norway	4	66.67%	6
18	Austria	1	4.55%	22	18	Hungary	9	64.29%	14
19	Italy	1	4.00%	25	19	France	16	64.00%	25
20	United Kingdom	1	3.70%	27	20	Ireland	5	62.50%	8

21	Multinational	2	3.03%	66	21	Malta	3	60.00%	5
22	Bulgaria	0	0.00%	7	22	Cyprus	2	50.00%	4
23	Finland	0	0.00%	9	23	Slovakia	5	50.00%	10
24	Germany	0	0.00%	28	24	Greece	6	42.86%	14
25	Iceland	0	0.00%	6	25	Denmark	3	33.33%	9
26	Luxembourg	0	0.00%	4	26	Latvia	1	33.33%	3
27	Netherlands	0	0.00%	16	27	Romania	1	16.67%	6
28	Portugal	0	0.00%	6	28	Lithuania	1	14.29%	7
29	Slovenia	0	0.00%	10	29	Poland	1	9.09%	11
30	Sweden	0	0.00%	11	30	Czech Republic	0	0.00%	6
*) Percentage of cases in the listed categories having the attribute "Type of Organisation - Public Authority"					*) Percentage of cases in the listed categories having the attribute "Type of Organisation - Non-profit organisation (e.g. association, foundation, NGO)"				

The differences according to disciplines are depicted in the following table where it becomes apparent that irrespective of disciplines cultural website operation by non-profit organisations is most popular and broadly around the average of around 2/3 of the websites being operated by non-profit organisations in all disciplines.

The same applies to those with an operation by a mix of organisations (e.g. public-private partnerships) which is mostly around 4% of the websites identified with the exception of websites in the cultural creative industries where a figure of 10% is reached.

Some variation can be identified when it comes to public authority operators. Here the most striking figure can be identified for the discipline 'architecture' showing that more than a quarter of the websites in this area are being operated by public authorities, which is substantially above the average figure of 15%. This discipline is followed by 'museums/archives', 'film' and 'cultural and architectural heritage' all of which also reaching figure of above 20%.

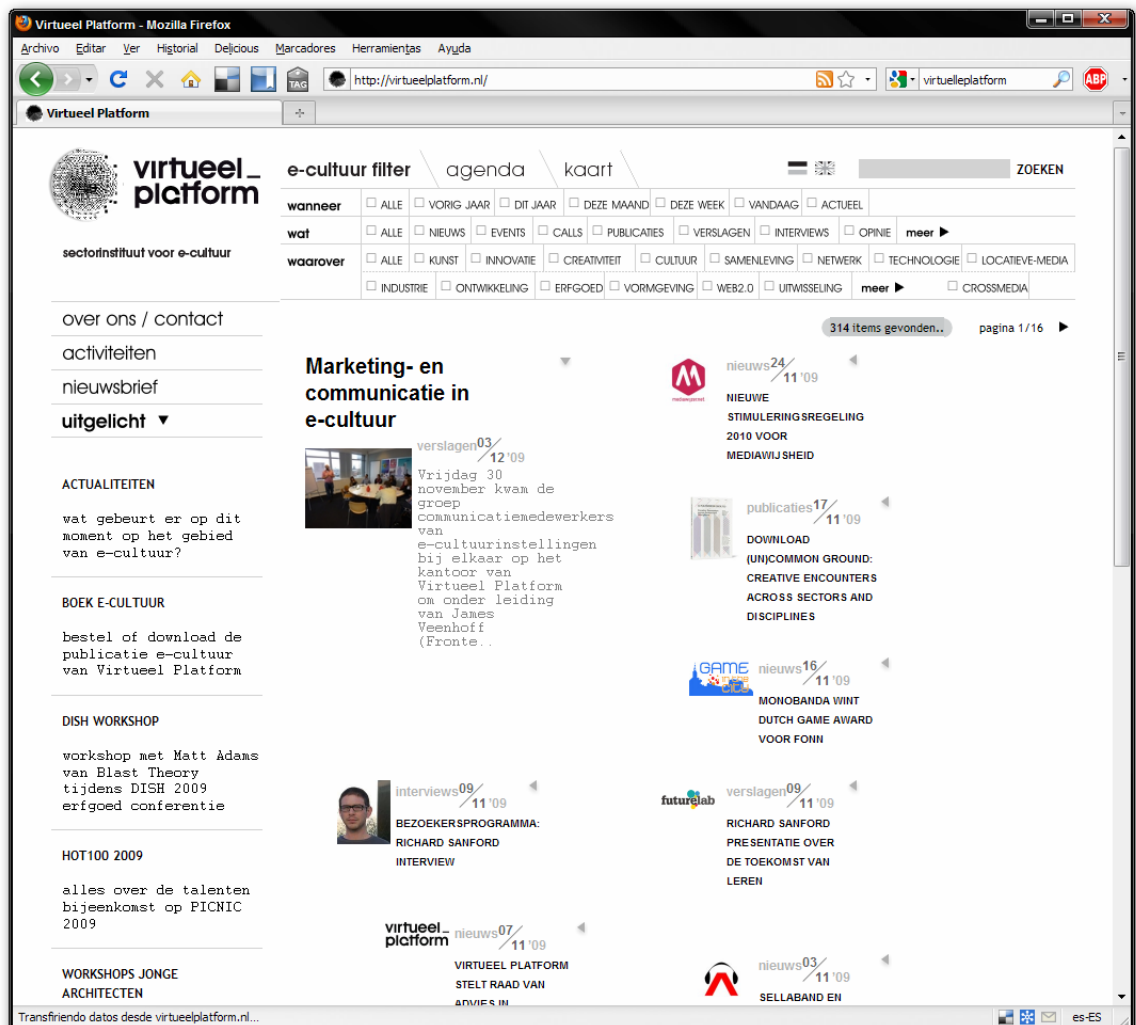
Finally, private company and profit oriented website operation is highest in 'cultural creative industries' and 'cultural science/research' both reaching beyond the 10% as opposed to an average of around 7%.

These results are broadly in line with what could be expected.

Discipline:	Type of Organisation:				
	Mixed (e.g. joint venture, public-private partnership)	Non-profit organisation (e.g. association, foundation, NGO)	Other	Private company (profit oriented)	Public authority (e.g. municipality, ministry, public agency)
Performing arts	4.29%	70.00%	4.29%	5.00%	16.43%
Visual arts	3.73%	68.66%	4.48%	8.96%	14.18%
Cultural and architectural heritage	6.32%	61.05%	5.26%	6.32%	21.05%
Literature	5.81%	60.47%	4.65%	8.14%	20.93%
Film	4.08%	65.31%	3.06%	6.12%	21.43%
Music / audio production	4.62%	73.08%	3.08%	3.85%	15.38%
Architecture	4.26%	68.09%	0.00%	2.13%	25.53%
Design / furniture / jewellery etc.	7.14%	66.67%	0.00%	9.52%	16.67%
Cultural creative industries "Kulturwirtschaft"	10.34%	55.17%	3.45%	10.34%	20.69%
Cultural policy	6.76%	63.51%	6.76%	5.41%	17.57%
Cultural science / research	9.46%	58.11%	4.05%	10.81%	17.57%
Community arts	8.20%	77.05%	3.28%	1.64%	9.84%
Museum/Archives	2.50%	65.00%	7.50%	2.50%	22.50%
Online-Media	0.00%	76.92%	7.69%	6.15%	9.23%
Other Disciplines	2.08%	68.75%	8.33%	14.58%	6.25%

Typical website example operated by a non-profit organisation

A good example of a website operated by a non-profit organisation is 'Virtueel Platform'
<http://virtueelplatform.nl>.



Virtueel Platform is an independent foundation subsidised by the Ministry of Education, Culture and Science in the Netherlands and the Netherlands' sector institute of e-culture.

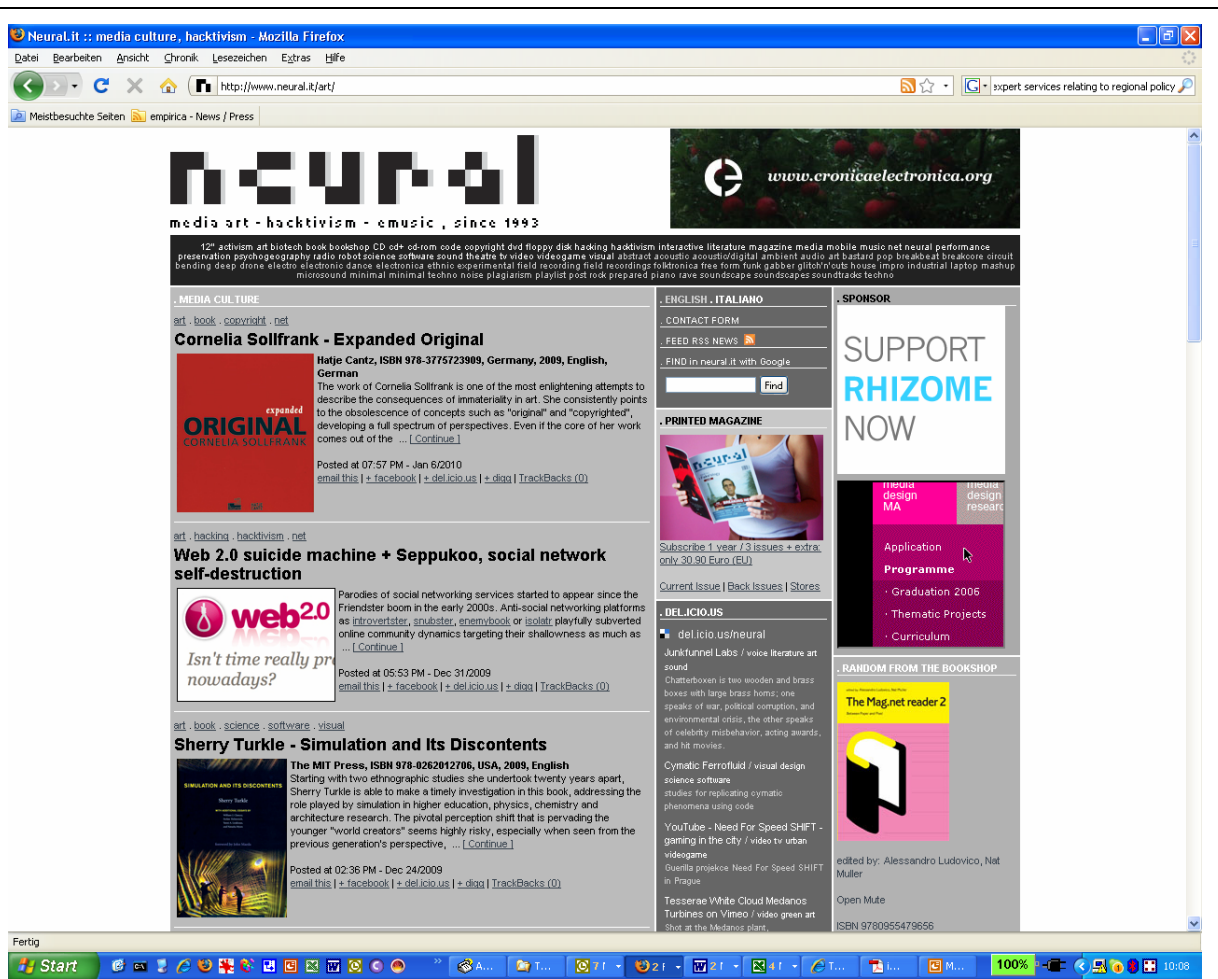
By informing, facilitating and organising activities that bring together people from different sectors, Virtueel Platform wants to promote and inspire knowledge exchange. In particular it strives to stimulate the dialogue on new developments between e-culture producers and policy makers and between cultural organisations themselves. Virtueel Platform is an independent foundation subsidised by the Ministry of Education, Culture and Science in the Netherlands with a supervisory board and a Board of Advice which assists Virtueel Platform with regards to policy and activities.

Virtual Platform defines e-culture as new developments in the cultural sector arising from cross-pollination between technology and society and believes that e-culture makes an essential contribution to cultural, social and economic innovation, and works to strengthen and develop Dutch e-culture at home and abroad.

The website provides several services to enhance the dialogue between e-culture activists like a newsletter, RSS feed, a blog, and uses Twitter, Flickr, Delicious and netvibes.

Typical website example of a cultural website operated by a commercial organisation

An example of a website operated by a commercial organisation is 'Neural' <http://www.neural.it/>



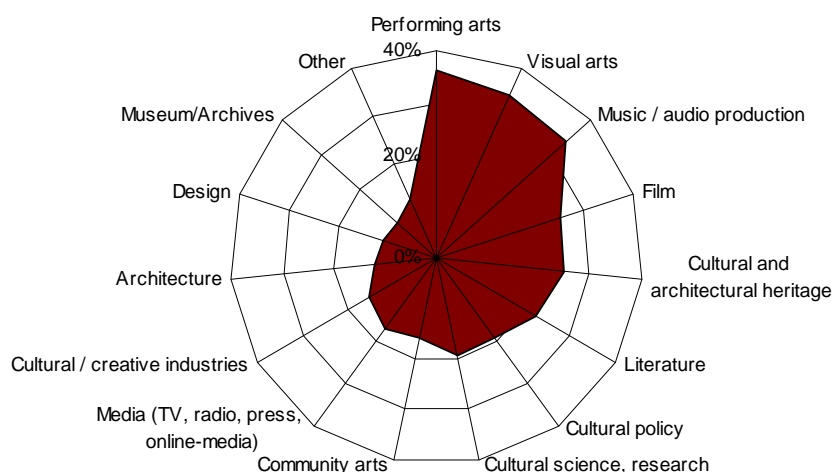
Neural is a magazine on new media art, 'hacktivism' and e-music that is published three times a year in English and Italian since 1993. It is complemented by its blog <http://www.neural.it/>, which features daily news and reviews.

The blog distributes information about various sectors of art and culture and focuses on culture related to new media and the presentation of culture on the internet.

The website provides download facilities, a sound library and different facilities to share content information of the website via different social networks.

4.3 Artistic disciplines and cultural domains of websites

The study does not claim the selection of 388 websites to be fully representative for the cultural scene in Europe. However, it can be expected that the set of websites identified and analysed provides a reasonable picture of the real situation in this area.



N = 388 (multiple responses possible)

Three artistic disciplines - performing arts, visual arts and music / audio production - stand out when it comes to presenting them on the internet and on websites. Around 35% of all websites analysed provide offers relating to these disciplines (note: one website can provide offers for more than one discipline; the results shown are based on multiple responses). These are followed by a group of disciplines with internet offers on around 20-25% of the websites and include the disciplines: film, cultural and architectural heritage, literature, cultural policy and cultural science and research. All other disciplines remain at much lower levels between 10% and 20%.

Rank	Disciplines	Number of occurrence	Percentage
1	Performing arts	140	36.08%
2	Visual arts	134	34.54%
3	Music / audio production	130	33.51%
4	Film	98	25.26%
5	Cultural and architectural heritage	95	24.48%
6	Literature	86	22.16%
7	Cultural policy	74	19.07%
8	Cultural science, research	74	19.07%
9	Media (TV, radio, press, online-media)	65	16.75%
10	Community arts	61	15.72%
11	Cultural / creative industries	58	14.95%
12	Other	48	12.37%
13	Architecture	47	12.11%
14	Design	42	10.82%
15	Museum/Archives	40	10.31%
Multiple response possible: YES			N=388

Typical website example: Performing Arts

A good example of a 'performing arts' website is <http://www.on-the-move.org>: On The Move - The performing arts traveller's toolkit.



On-the-Move (OTM) is a website dedicated to international mobility opportunities and information on theatre, dance, music and other contemporary performing arts disciplines. It is intended for artists and performing art professionals from Europe and worldwide.

The website wants to inform artists and professionals of contemporary performing art disciplines about possibilities for going abroad and provides links to further sources of information. As such www.on-the-move.org offers an international mobility information service for the cultural sector. The main focus is on mobility news and opportunities for artists and cultural managers in theatre, dance, music and interdisciplinary performing arts, to facilitate and encourage cross-border cultural mobility. OTM is widely consulted by the cultural movers and co-operators in Europe and beyond.

The site includes 'News' and 'Announcements' sections. An e-bulletin is sent out every month with around 50 mobility news items. A searchable database of links relevant to mobility includes organisations that manage cultural exchange in terms of enhancing mobility of artists and cultural managers, building networks, running projects or centres, providing grants, funding or offering assistance and information to artists interested in developing their professional mobility.

On-the-Move also commissions research and has published a number of Information Dossiers on mobility issues such as co-productions, tax and social security, global mobility and others. These are available as free downloads.

Typical website example: Visual Arts

A good example of a visual arts website is 'Sculpture Network': <http://www.sculpture-network.org>.

The screenshot shows the homepage of the Sculpture Network website. At the top, there is a navigation bar with links for HOME, CONTACT, PRESS, and DEUTSCH. The main header features the 'sculpture NETWORK' logo. Below the logo, there are four main navigation buttons: 'Join Now' (with the text 'Take personal advantage of new opportunities'), 'User-Login' (with fields for Username and Password, and a 'Login' button), and two buttons for 'For Artists >' and 'For Art Mediators >'. A search bar is located on the right side of the header. The main content area is divided into several sections: a 'Welcome to sculpture network – the European portal for three-dimensional art and sculpture' message, a 'CALENDAR OF EVENTS' section with a calendar for December 2009, a 'NEWS' section featuring an article about Aristide Maillol in Barcelona (ES) dated 06.11.2009, a 'MEMBERS' section with a map of Europe and text stating 'sculpture network currently has nearly 700 members in 34 countries; individual members as well as institutions. Our data bank will give you more specific information more..', an 'OPPORTUNITIES' section with text 'Calls for artists, competition and much more - a data bank with important tips from throughout Europe more..', and an 'ARTIST PORTFOLIOS' section with text 'Member artists introduce themselves and their work more..'. At the bottom, there is a 'NEWSLETTER' section with a subscription form and text: 'sculpture network distributes monthly a newsletter via e-mail to all members and those interested in sculpture throughout Europe containing current information and reports. Here you find the current Newsletter 11/09 in English. Are you interested? Subscribe here:'. The browser address bar shows the URL 'http://www.sculpture-network.org/en/home/for-art-friends/welcome.html'.

The organisation 'Sculpture Network' is a European non-profit organisation for the support and advancement of contemporary, three-dimensional art.

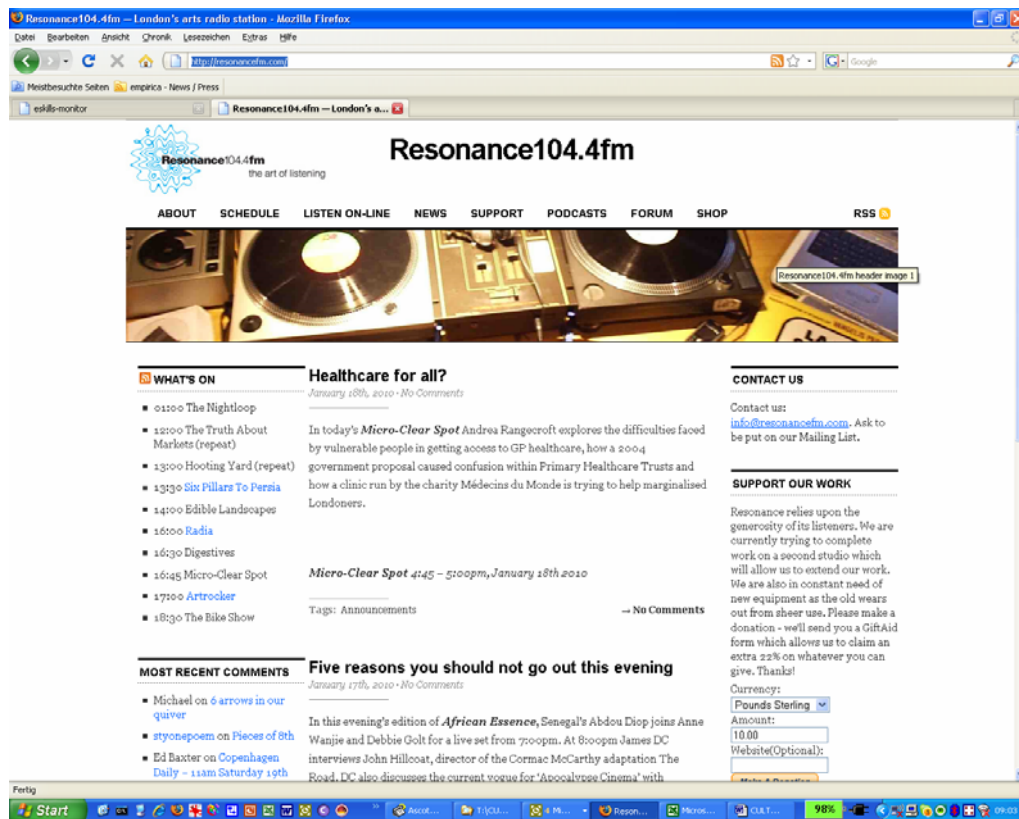
'Sculpture Network' is trying to build an online community of artists and other professionals from the sector of three-dimensional art disciplines. By providing a communication platform, 'Sculpture Network' is also contributing to intercultural dialogue and understanding

'Sculpture Network' offers a platform for interchange between artists and people involved or interested in sculpture and three-dimensional art: artists, art mediators, friends of the arts. 'Sculpture Network' supports interdisciplinary dialogue and exchange of ideas between individuals and institutions from these actors and stakeholders.

The website supports communication and debate through a forum and a newsletter. The three different parts of the website offer different facilities like an online profile for artists. The website is aimed at artists, artistic mediators as well as the wider public.

Typical website example: Music

A good example of a 'music' website is Resonance104.fm (<http://resonancefm.com/>).



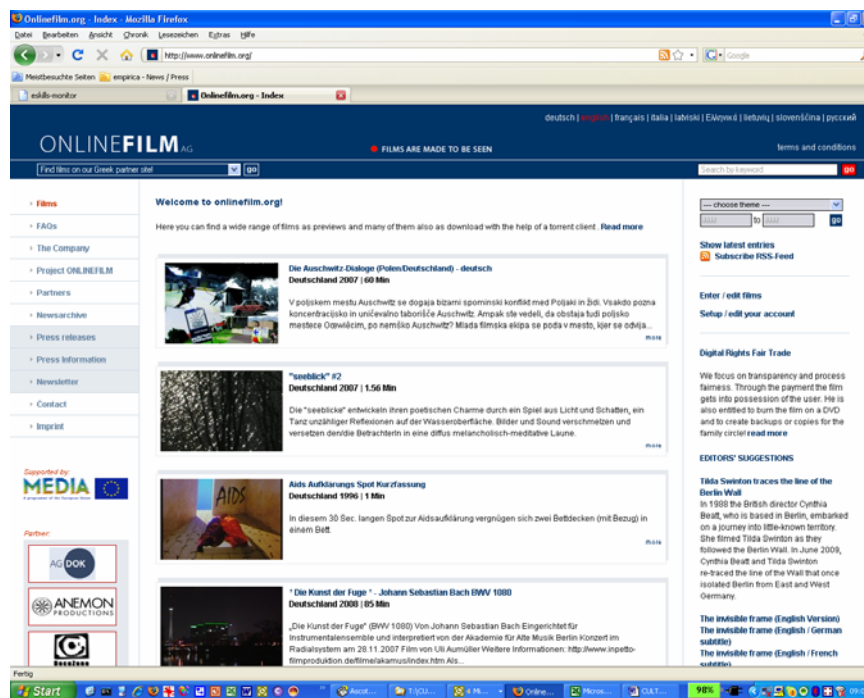
Resonance104.4fm is the world's first radio art station, established by London Musicians' Collective. Its objective is to provide a radical alternative to the universal formulae of mainstream broadcasting.

Resonance 104.4 fm features programmes made by musicians, artists and critics who represent the diversity of London's arts scenes, with regular weekly contributions from nearly two hundred musicians, artists, thinkers, critics, activists and instigators; plus numerous unique broadcasts by artists on the weekday "Clear Spot".

The website allows the organisation to break the regional/national limitations imposed by conventional radio broadcasting and reach a worldwide audience.

Typical website example: Film

A good example of a 'film' website is the documentary film maker exchange and community building platform 'Online Film' <http://www.onlinefilm.org>.



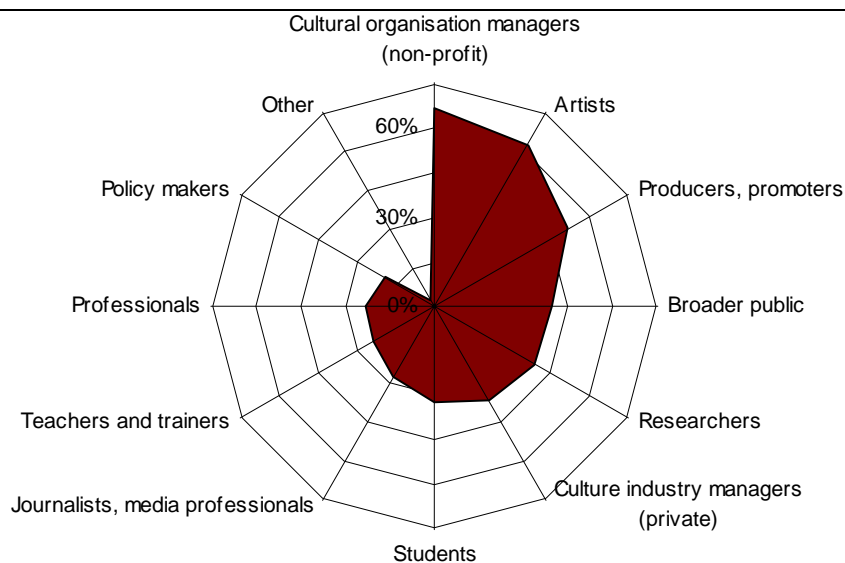
Online Film is a multilingual market place for European films on the internet. It's the only portal of its kind owned by filmmakers where films are offered directly to the viewers for a fair price as "download to own". The aim is to encourage and enhance European communication and to promote and encourage exchange among independent filmmakers from all over Europe and to create a larger community for this genre.

4.4 Target groups of websites

Many cultural websites are likely to focus on specific target groups and audiences rather than each addressing a large spectrum of them. The objective was to identify the major target groups and to find out whether there are differences according to the operator of a website, either being a non-profit or public organisation or authority on the one hand or a private organisation on the other. (Note: one website can be addressed to more than one target group; the results shown are based on multiple responses).

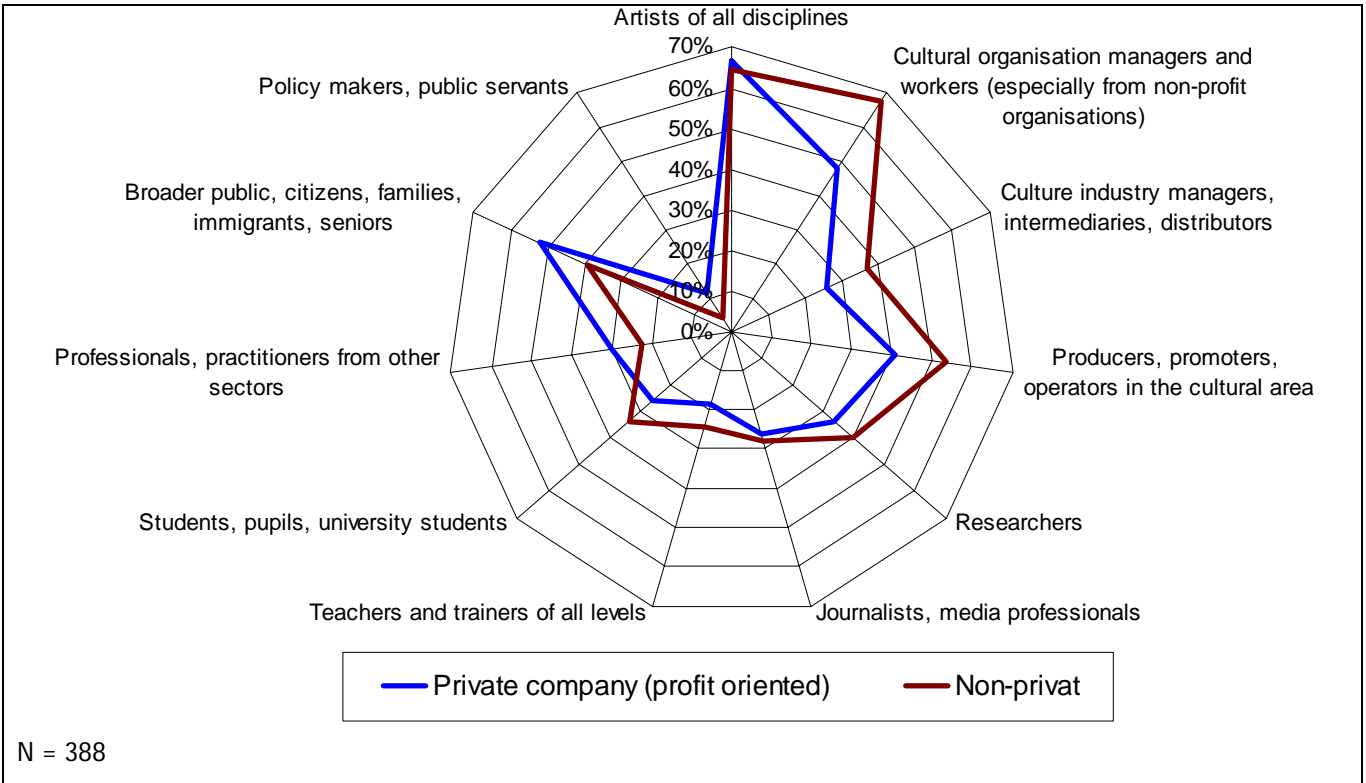
To best cover the spectrum of possible target groups and audiences of cultural websites the following list was developed on which the selection was based:

- Artists (of all art disciplines)
- Cultural organisation managers and workers (especially from non-profit organisations)
- Culture industry managers, intermediaries, distributors etc. (especially from private organisations)
- Producers, promoters, operators in the cultural area
- Researchers
- Journalists, media professionals
- Teachers and trainers (all levels)
- Students (pupils, university students etc.)
- Professionals, practitioners from other sectors
- Broader public, citizens, families, immigrants, seniors
- Policy makers, public servants.



N = 388

*) 'Professionals' = Professionals from other sectors



The vast majority of cultural websites in Europe targets cultural organisation managers and artists themselves followed by producers and promoters. Around 40% are targeted towards the broader public, i.e. citizens.

The most striking differences between those websites run by non-profit organisations as opposed to private organisations are that the latter (commercial websites) are much stronger oriented towards the broader public and citizens which they probably see as the key target group from whom they can expect revenues through paid services they offer.

This is confirmed when having a closer look at the services offered to the broader public. The highest relative number (percentage share) of activities, i.e. services offered to the broader public, includes e-Commerce (60%) and training (45%), services for which payments are more likely to be expected especially when comparing these to services like 'social networking' or 'exchange'. Besides the broader public, journalists and media professionals but also students are the target groups for such e-Commerce services whereas teachers and trainers are the key target group for training services.

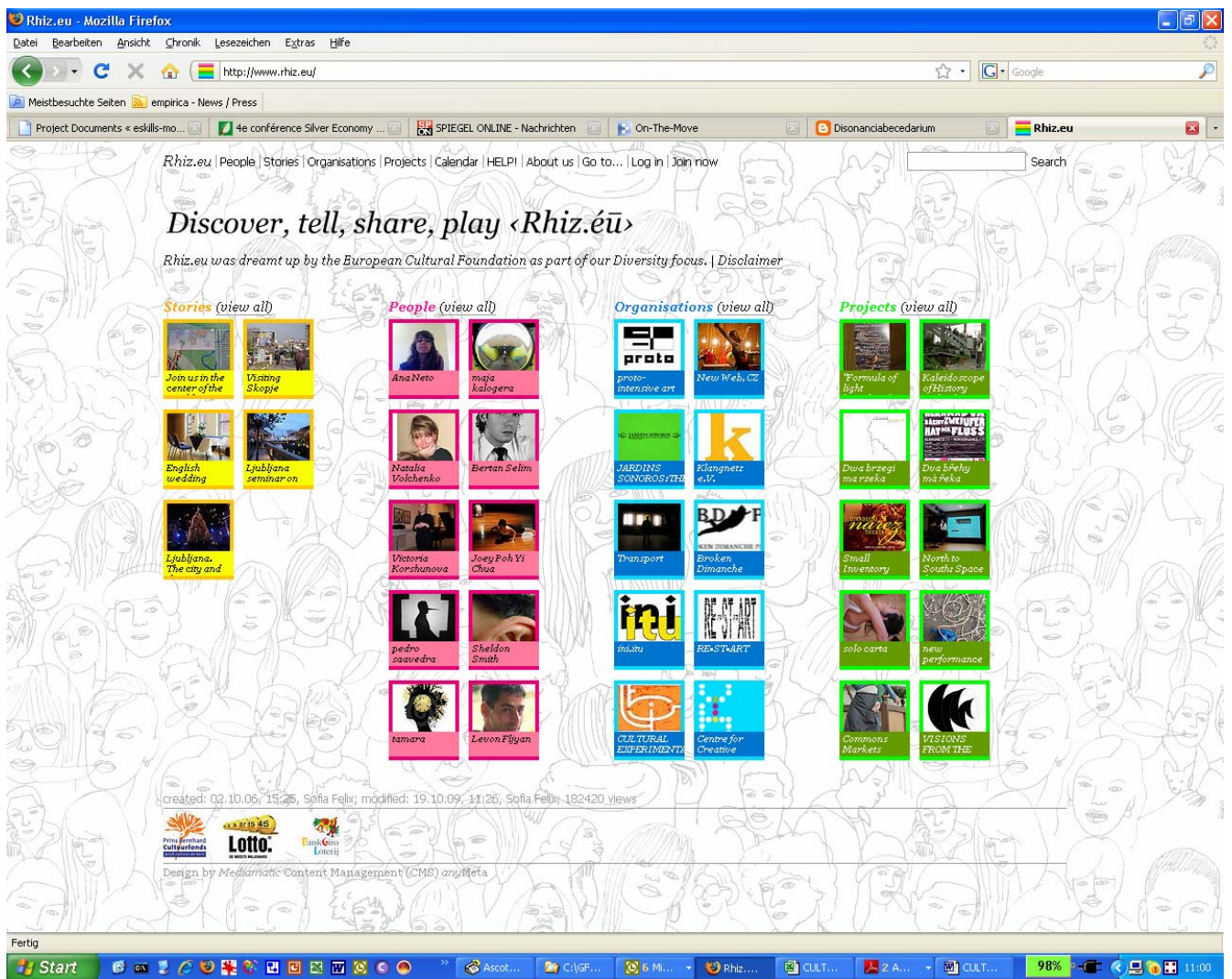
Websites addressed to the artists themselves are also more often classified as run by private organisations (more likely to be of a commercial nature) than non-profit organisations. These are likely to include websites providing brokerage services supporting the matching of supply and demand in the cultural scene or mobility of artists and cultural managers including job opportunities or artist exchange programmes.

Rank	Target groups	Number of occurrence	Percentage
1	Cultural organisation managers (non-profit)	257	66.24%
2	Artists	242	62.37%
3	Producers, promoters	201	51.80%
4	Broader public	152	39.18%
5	Researchers	150	38.66%
6	Culture industry managers (private)	140	36.08%
7	Students	126	32.47%
8	Journalists, media professionals	105	27.06%
9	Teachers and trainers	91	23.45%
10	Professionals	90	23.20%
11	Policy makers	73	18.81%
12	Other	9	2.32%
Multiple response possible: YES			N=388

Activities / services addressed to: Broader public, citizens, families, immigrants, seniors - Yes				
Rank	Activities / services	n	share	base-n
1	Other activities	3	60.00%	5
2	eCommerce	16	59.26%	27
3	Training	48	44.86%	107
4	Promotion	134	42.68%	314
5	Exchange	27	39.13%	69
6	Information	145	38.56%	376
7	Social networking	76	34.23%	222
8	Mobility	41	31.54%	130

Typical website example addressed at cultural organisation managers and artists

A good example of a website targeting at cultural organisation managers and artists is 'Rhiz.eu' <http://www.rhiz.eu>. The website is aiming to work as an interface between artists, cultural organisations and art projects. Cultural organisation manager can browse through an extensive database of artists and look for people fitting into their intended projects.



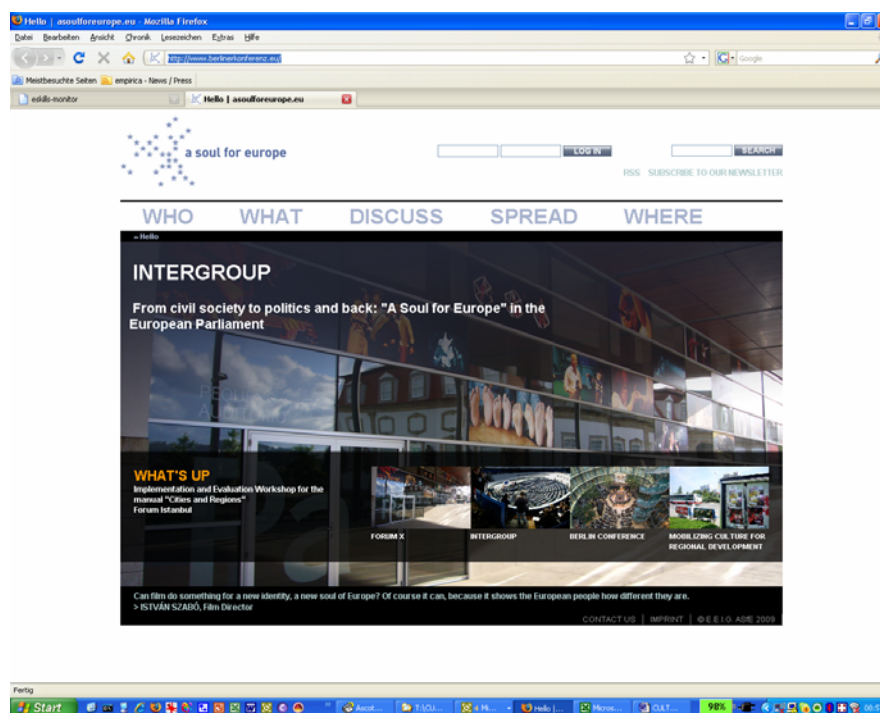
Rhiz.eu is an intercultural meeting place developed to give its members an easy and fun environment for communicating and collaborating with each other. It takes its name from a botanical term, rhizome, meaning 'a usually underground, horizontal stem of a plant that often sends out roots and shoots from its nodes' (Wikipedia): the term is used metaphorically in the social sciences and new media to describe social structures that are non-hierarchical, non-centralised, self-regulating, and formed peer-to-peer. Rhiz.eu was created by the European Cultural Foundation (ECF).

The website provides detailed information about artists / cultural workers, organisations and projects. Furthermore, the website shows how projects, organisations and artists are interlinked, where they work and what co-operations were built and fostered. The website is a kind of platform that shows the participants' interests and working areas and encourages cooperation through networking.

Members can upload details about themselves, projects and the organisation they work with and share their areas of interest to find communication and cooperation partners.

Typical website example addressed at policy makers as a key target group

'A Soul for Europe' (<http://www.berlinerkonferenz.eu>) is one of the few websites targeting policy makers amongst other target groups.



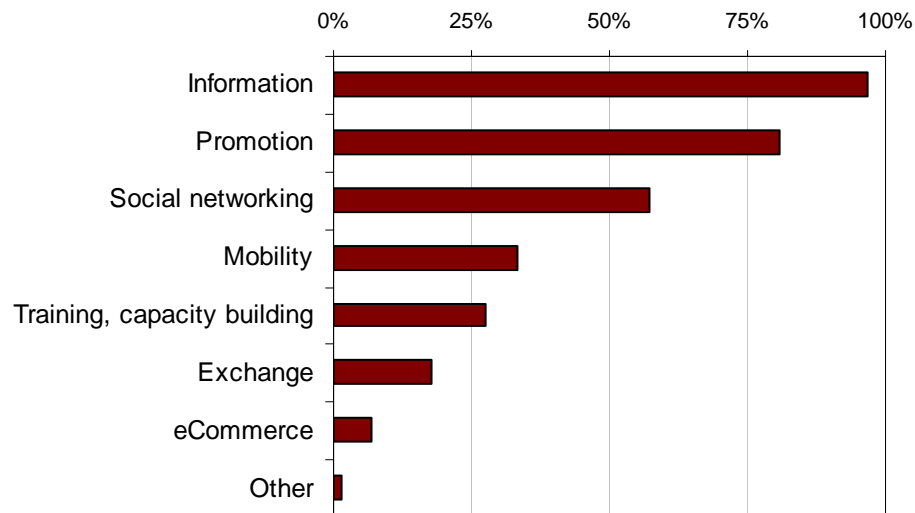
'A Soul for Europe' wants to establish new communication paths and innovative co-operation models between civil society and the European institutions, national governments and other authorities. From bases in Amsterdam, Belgrade, Berlin, Brussels, Porto and Tbilisi the 'A Soul for Europe' Initiative is building an international network of European cities and regions, the cultural sector and business as well as European policy-makers.

The initiative is supported by a cross-party Intergroup in the European Parliament, which provides a link between the work of the civil society initiative and that of political decision-makers. The 'A Soul for Europe' Initiative includes leading European politicians and decision-makers from all areas of society, resulting in the launch of joint discussions and campaigns. At the very heart of the 'A Soul for Europe' Initiative is the Strategy Group: 55 civil society actors from 21 countries from the areas of culture, politics, business, research and media. The Strategy Group is responsible for the conceptual development and dissemination of the idea of 'A Soul for Europe' through projects and initiatives.

4.5 Purpose / activity of websites and values promoted

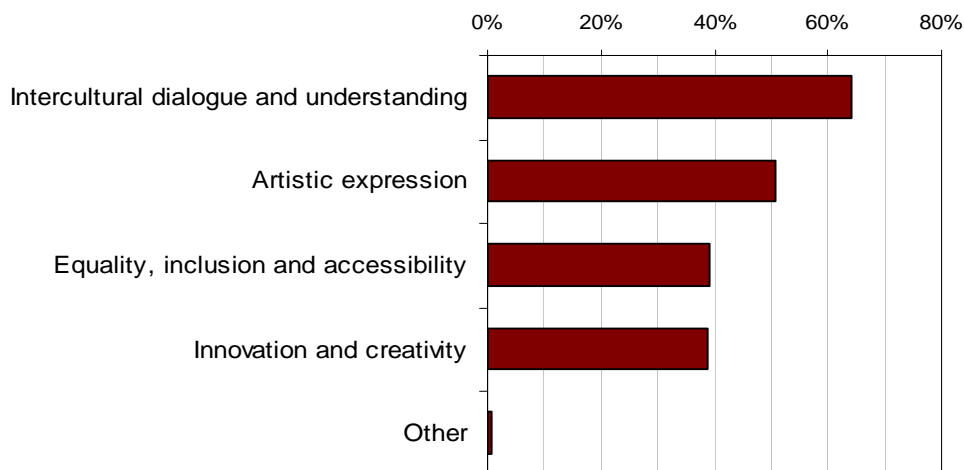
Websites are typically developed and implemented for a specific purpose and activity in mind. These can range from the provision of information to the target audience (for example news, events, performance, policies, etc.), the encouragement of new ways of communication and information sharing, awareness raising about an activity, a heritage, a cultural infrastructure, an activity, etc. for example to attract visits, to attract tourism, etc., brokerage between supply and demand, supporting physical mobility of artists and cultural managers, for example job opportunities in the cultural sector, artist exchange programmes, residencies, search for actors, etc. to the provision of training, information about courses, etc. from all levels (vocational training, Higher Education, open learning, self-learning, etc) or buying/selling of services (on-line booking of performances, theatre/cinema entrance, books about arts, etc.). The European Commission DG EAC is particularly interested in the Europe-wide information exchange and networking related activities supported by cultural websites.

Purpose and activity of websites



N = 388

Values promoted through websites



N = 388

In the analysis it became apparent that basically all websites provide information to their target audience. Around 80% are also active in promotion and raising awareness. This shows that the vast majority of websites still see their main task in providing information to their audience to attract interest.

More than 57% indicate to be active in social networking encouraging new ways to communicate and share information. This is probably an indication that website owners increasingly see the possibilities offered through web 2.0 features. However, and to avoid premature conclusion, this needs to be further analysed based on the responses concerning the communications and exchange related functionalities implemented in the websites (e.g. chats, blogs, wikis) and the forms of user contributions implemented and provided (see analysis results below).

Mobility support for artists and cultural managers (e.g. job opportunities, exchange programmes) (34%) and support of exchange activities (e.g. trying to match supply and demand in certain cultural areas) achieve ratings of between 20% and 30%. Training and capacity building are at similar levels (28%).

'Intercultural dialogue and understanding' comes first on the list of cultural values being promoted by 64%. This is followed by 'artistic expression' slightly exceeding 50%. Both are in line with the objectives the European Commission would like seeing promoted as values in cultural activities in the 'real' and 'virtual' world throughout Europe.

Purpose and activity of websites

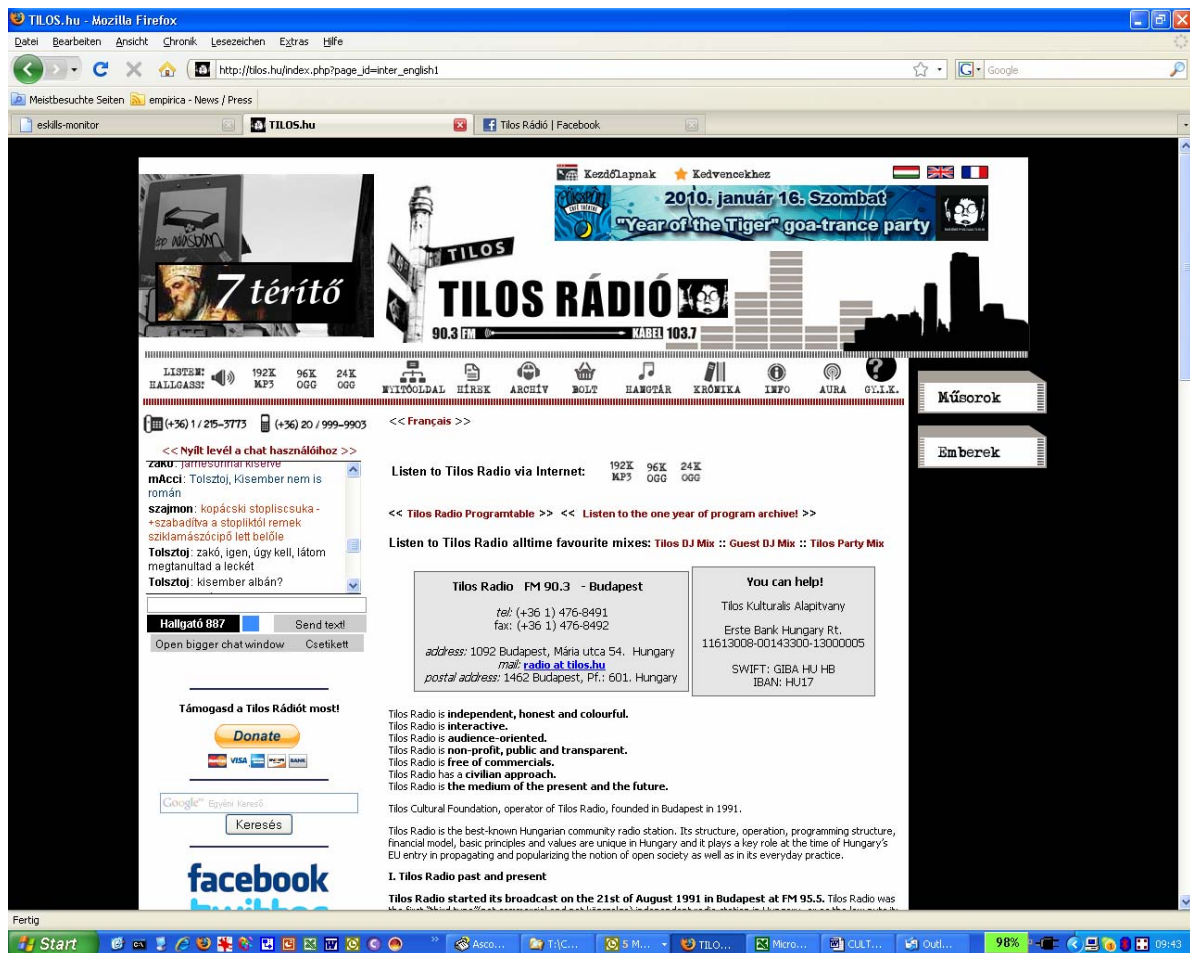
Rank	Activities	Number of occurrence	Percentage
1	Information	376	96.91%
2	Promotion	314	80.93%
3	Social networking	222	57.22%
4	Mobility	130	33.51%
5	Training, capacity building	107	27.58%
6	Exchange	69	17.78%
7	eCommerce	27	6.96%
8	Other	5	1.29%
Multiple response possible: YES			N=388

Values promoted through websites

Rank	Values	Number of occurrence	Percentage
1	Intercultural dialogue and understanding	249	64.18%
2	Artistic expression	197	50.77%
3	Equality, inclusion and accessibility	152	39.18%
4	Innovation and creativity	151	38.92%
5	Other	3	0.77%
Multiple response possible: YES			N=388

Typical website examples: 'social networking' support services

A good example of a website going beyond provision of information and promotion and offering 'social networking' support is 'Tilos Radio': <http://tilos.hu>



The website represents the Tilos radio station and at the time a cultural foundation. It is used for promotional purposes but is seen as a particularly important medium to enhance European dialogue and exchange of information. The radio station played a key role at the time of Hungary's EU entry in propagating and popularising the notion of open society as well as in its everyday practice.

Besides broadcasting, Tilos is also known for organising artistic events, parties and social gatherings with entertainment, educational and civilian purposes. Since its existence it has put together a large number of successful cultural programmes and festivals in cooperation with various Hungarian and international partners.

The website's facilities enhance communication and social networking by providing a large community on Facebook to foster debate and exchange. Furthermore, Tilos Radio is a very active member of the Twitter community. The website also provides download facilities for music and video.

Another example good example of a cultural website making intensive use of 'social networking' facilities is 'Virtueel Platform' (<http://virtueelplatform.nl>) which is already described in the chapter on "Type of organisation operating websites" as an example of a website operated by a non-profit organisation. 'Virtueel Platform' uses several services to enhance the dialogue between e-culture activists like a newsletter, RSS feed, a blog, Twitter, Flickr, Delicious and netvibes.

Typical website example: comprehensive 'information offer'

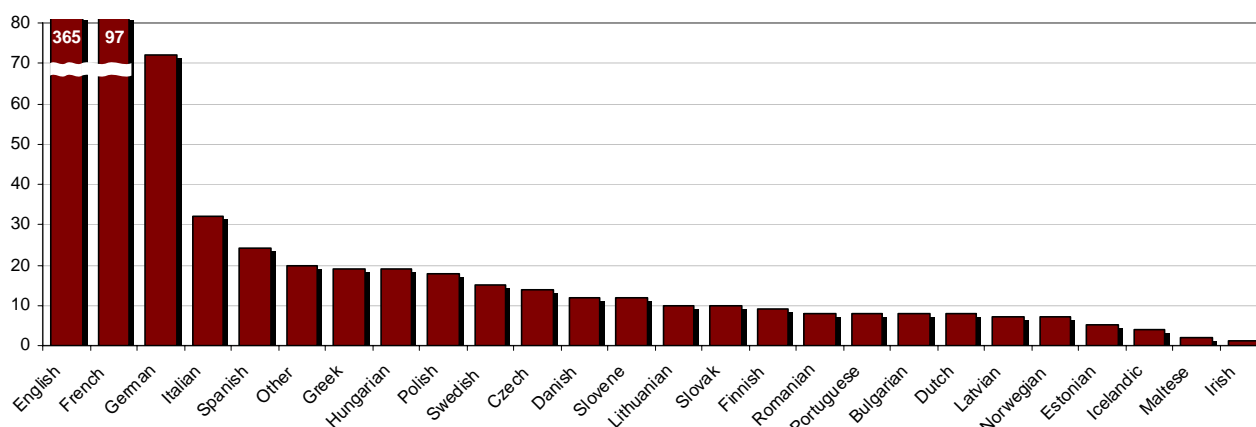
A good example of a website with a very comprehensive information offer but no 'social networking' and other sophisticated communications support features is <http://www.on-the-move.org>: On The Move - The performing arts traveller's toolkit. The website has already been described above under 'Artistic disciplines and cultural domains of websites' as a good example of an online platform for the 'performing arts'.

On-the-move is a web site dedicated to international mobility opportunities and information in theatre, dance, music and other contemporary performing arts disciplines. It is intended for artists and performing arts professionals from Europe and beyond.

The website offers a large database where users can identify and select mobility opportunities of interest. It provides an aggregation of otherwise scattered resources. The large quantity of mobility opportunities offered and the quality of these can be seen as the major strength of the website.

4.6 Language of websites

Language is crucial when it comes to disseminating cultural information Europe-wide and to establish an online debate to promote an exchange of views, artistic expression and reach out to citizens throughout Europe.



N = 388

The website analysis clearly reveals that English is by far the most prominent language through which the cultural websites in Europe communicate and provide their offers and services. This is the case with 94% of the websites which in absolute numbers are 365 out of 388 websites. The followers are French with 97 and Germany with slightly more than 70 websites providing offers in these languages. All other languages are of less importance.

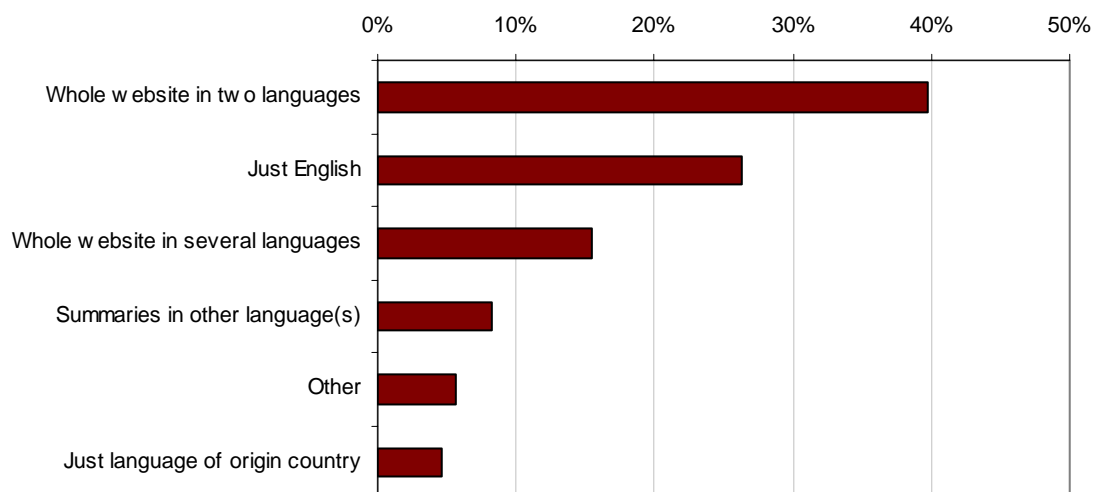
It appears that this result is almost a reflection of the use of the different languages in cross-country communications and service provision in Europe in general.

Rank	Language	Number of occurrence	Percentage
1	English	365	94.07%
2	French	97	25.00%
3	German	72	18.56%
4	Italian	32	8.25%
5	Spanish	24	6.19%
6	Other	20	5.15%
7	Greek	19	4.90%
8	Hungarian	19	4.90%
9	Polish	18	4.64%
10	Swedish	15	3.87%
11	Czech	14	3.61%

	12	Danish	12	3.09%
	13	Slovene	12	3.09%
	14	Lithuanian	10	2.58%
	15	Slovak	10	2.58%
	16	Finnish	9	2.32%
	17	Bulgarian	8	2.06%
	18	Dutch	8	2.06%
	19	Portuguese	8	2.06%
	20	Romanian	8	2.06%
	21	Latvian	7	1.80%
	22	Norwegian	7	1.80%
	23	Estonian	5	1.29%
	24	Icelandic	4	1.03%
	25	Maltese	2	0.52%
	26	Irish	1	0.26%
	Multiple response possible: YES			N=388

4.7 Strategy for tackling language issue

The European Commission DG EAC is particularly interested in the ways of how the 'language issue' is tackled by cross-country cultural websites in Europe. This issue was therefore given special attention in the data collection work step, followed by the website owner survey and the subsequent analysis work.



N = 388

Note: Websites from the United Kingdom and Ireland using only English are only to be found in the category "Just English", not in "Just language of origin country".

<p>Cultural website owners and operators address the 'language issue' mainly by way of developing their websites in two languages. This applies to almost 40% of the websites analysed. Typically these are the language of the country of origin of the website and English.</p> <p>About 26% provide their offers and services on their websites just in English (not only websites from the United Kingdom or Ireland), a language well spoken and understood by an increasing number of individuals from the target groups and of citizens.</p> <p>Still more than 15% have implemented their website only in their language (language of the country of origin; not English).</p> <p>Very few provide at least summaries of the website content in English or other foreign languages.</p>	Rank	Language issue	Number of occurrence	Percentage
	1	Whole website in two languages	154	39.69%
	2	Just English	102	26.29%
	3	Whole website in several languages	60	15.46%
	4	Summaries in other language(s)	32	8.25%
	5	Other	22	5.67%
	6	Just language of origin country	18	4.64%
Multiple response possible: NO				N=388

There seem to be hardly any differences across the disciplines as to how the language issues is tackled as shown in the following table.

	How is the language-issue tackled?					
	Just English	Just language of origin country	Summaries in other language(s)	Whole website in several languages	Whole website in two languages	Other
Performing arts	20.71%	7.86%	5.00%	13.57%	46.43%	6.43%
Visual arts	22.39%	5.97%	3.73%	14.18%	47.01%	6.72%
Cultural and architectural heritage	25.26%	5.26%	5.26%	14.74%	42.11%	7.37%
Literature	20.93%	5.81%	8.14%	18.60%	39.53%	6.98%
Film	26.53%	5.10%	3.06%	16.33%	44.90%	4.08%
Music / audio production	23.85%	5.38%	6.15%	12.31%	47.69%	4.62%
Architecture	23.40%	10.64%	2.13%	17.02%	42.55%	4.26%
Design / furniture / jewellery etc.	16.67%	4.76%	4.76%	16.67%	50.00%	7.14%
Cultural creative industries "Kulturwirtschaft"	17.24%	5.17%	13.79%	12.07%	43.10%	8.62%
Cultural policy	22.97%	4.05%	10.81%	16.22%	41.89%	4.05%
Cultural science / research	24.32%	8.11%	5.41%	12.16%	40.54%	9.46%
Community arts	22.95%	8.20%	1.64%	9.84%	52.46%	4.92%
Museum/Archives	37.50%	5.00%	7.50%	12.50%	35.00%	2.50%
Online-Media	36.92%	4.62%	9.23%	10.77%	29.23%	9.23%
Other Disciplines	22.92%	8.33%	10.42%	14.58%	35.42%	8.33%

Typical website example: use of several languages

An example for a website with more than two languages (in this case 10 languages) is 'Readme.cc'
<http://www.readme.cc>.



Readme.cc is a virtual meeting place, like the agora or places of assembly in Ancient Greek city states, for communication about books. It is special because readers introduce themselves and communicate about books of their choice through photographs as well as through comments that are stored and accessible in online bookshelves. The aim is to provide a shared domain for artists and humanists, promoting and enhancing cultural activity and fostering exchange on a national and international level.

With the multilingual website www.readme.cc, an advanced Web 2.0 application, the project provides the infrastructure and services necessary for a European network for readers and authors. The website is provided in English, German, French, Italian, Hungarian, Arabic, Czech, Danish, Slovenian and Hebrew.

Readme.cc also initiates virtual meetings in Second Life and real meetings in various locations across Europe. Readme.cc wants to help 'Readme.cc authors' to demonstrate their literary talent across language barriers and national boundaries.

Together with its event and media partners Readme.cc gives its authors the opportunity to appear and read at international literary events.

The site provides a European Archive of Literature (paying attention to copyright restrictions on the internet, and the documentation of literature within a European context).

It promotes an intercultural dialogue in the Mediterranean region by building websites (in Arabic and

Hebrew) and integrating their editors into the European network of Readme.cc.

The website provides a blog where readers can introduce themselves, present their favorite books and discuss with other users about books. Furthermore, the website provides information about up-coming events across Europe.

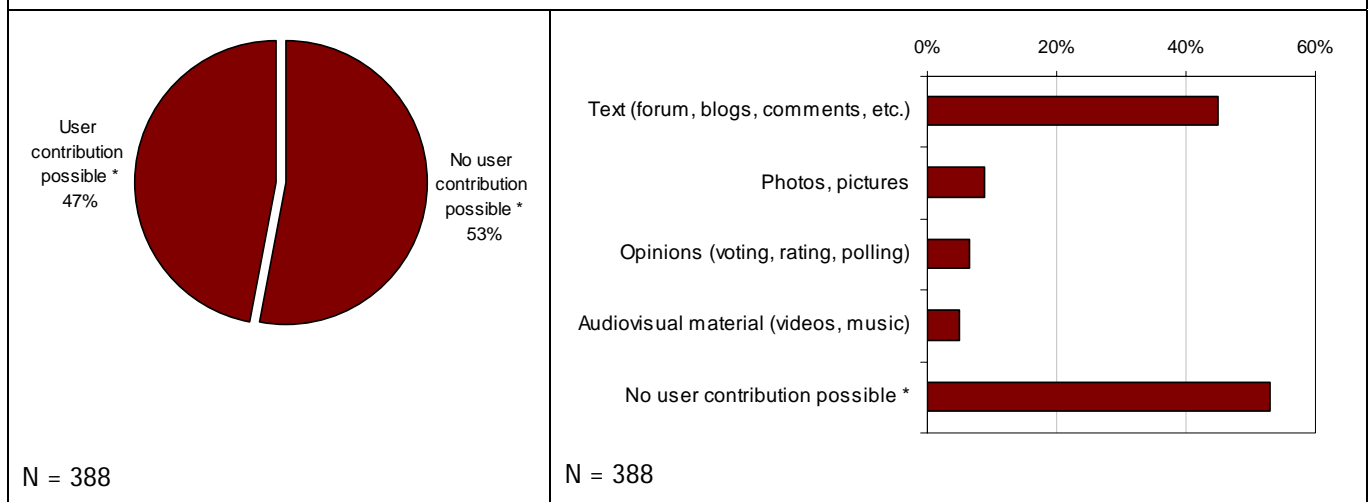
The website has been a project of the Culture 2000 programme of the European Commission and received a follow-up grant for three years.

Further examples of a cultural websites which tackle the language issue by using a substantial number of languages in which the services are offered are 'Roots&Routes' (<http://www.rootsnroutes.eu/>) operating in 12 languages, 'Lab for Culture' (<http://www.labforculture.org>) which uses six languages and 'Online Film' (<http://www.onlinefilm.org>), a multilingual market place for European films on the internet, offering its services in nine languages.

All these websites are described in more detail and used as examples for illustrating specific features of European cultural websites elsewhere in this report.

4.8 Options for user contributions to website

Being allowed to contribute content of different types to a website can be seen as a first step towards an interactivity of websites. The European Commission is particularly interested in identifying whether and to what extent cultural websites allow for this and whether and how they are moving towards the achievement of this objective.



* No directly measured variable but result of calculation

A marginal majority of the selected 388 cultural websites do not yet offer any option for website users and visitors to contribute content to the website. Only slightly less than half of them do so. However, most of the contributions possible are simple texts and comments typed into templates provided on the website, contributions in forums, and some allow for blogging.

Only very few allow for an uploading of photos, pictures or audio-visual material. Expressing an

Rank	Contribution	Number of occurrence	Percentage
1	No user contribution possible *	206	53.09%
2	User contribution possible *	182	46.91%
3	Text (forum, blogs, comments, etc.)	174	44.85%
4	Photos, pictures	34	8.76%
5	Opinions (voting, rating, polling)	25	6.44%

<p>opinion on a website (through voting, rating, polling or e-surveys) is also not very popular.</p> <p>It appears that European cultural websites are still quite some distance away from allowing users to actively contribute to the information offer on a website and more sophisticated forms of interactivity. The following analysis of website functionalities may shed some further light on this.</p>	<table border="1"> <tr> <td data-bbox="762 192 847 264">6</td> <td data-bbox="847 192 1214 264">Audiovisual material (videos, music)</td> <td data-bbox="1214 192 1358 264">19</td> <td data-bbox="1358 192 1479 264">4.90%</td> </tr> <tr> <td colspan="3" data-bbox="762 264 1358 304">Multiple response possible: YES</td> <td data-bbox="1358 264 1479 304">N=388</td> </tr> <tr> <td colspan="4" data-bbox="762 304 1479 376">* websites offering at least one of the listed ways of contribution</td> </tr> </table>	6	Audiovisual material (videos, music)	19	4.90%	Multiple response possible: YES			N=388	* websites offering at least one of the listed ways of contribution																							
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Multiple response possible: YES			N=388																														
* websites offering at least one of the listed ways of contribution																																	
<p>'Online media' websites are most advanced in offering user contribution possibilities (60% of the websites in this discipline offering this option), followed by 'music / audio production' websites (52%).</p> <p>Among the 'laggards' are 'cultural creativity industries' (only 28% allow for user contributions) and 'cultural policy' websites (34%) followed by 'literature' (28%) and 'community arts' (39%).</p> <p>When having a closer look at the availability of user contribution options by target groups it becomes apparent that only those addressed to 'policy makers' show rather little potential and availability with just 33% of these websites indicating an existence of such options. For all the other target groups, user contributions are offered in around 50% of the cases.</p>	<table border="1"> <thead> <tr> <th colspan="2" data-bbox="762 566 1461 656">Cultural websites offering user contribution options (in %) by discipline:</th> </tr> </thead> <tbody> <tr> <td data-bbox="762 656 1302 701">Online-Media</td> <td data-bbox="1302 656 1461 701">60.00</td> </tr> <tr> <td data-bbox="762 701 1302 745">Other Disciplines</td> <td data-bbox="1302 701 1461 745">54.17</td> </tr> <tr> <td data-bbox="762 745 1302 790">Music / audio production</td> <td data-bbox="1302 745 1461 790">52.31</td> </tr> <tr> <td data-bbox="762 790 1302 835">Museum/Archives</td> <td data-bbox="1302 790 1461 835">47.50</td> </tr> <tr> <td data-bbox="762 835 1302 880">Cultural and architectural heritage</td> <td data-bbox="1302 835 1461 880">47.37</td> </tr> <tr> <td data-bbox="762 880 1302 925">Design / furniture / jewellery etc.</td> <td data-bbox="1302 880 1461 925">45.24</td> </tr> <tr> <td data-bbox="762 925 1302 969">Architecture</td> <td data-bbox="1302 925 1461 969">44.68</td> </tr> <tr> <td data-bbox="762 969 1302 1014">Visual arts</td> <td data-bbox="1302 969 1461 1014">43.28</td> </tr> <tr> <td data-bbox="762 1014 1302 1059">Cultural science / research</td> <td data-bbox="1302 1014 1461 1059">43.24</td> </tr> <tr> <td data-bbox="762 1059 1302 1104">Film</td> <td data-bbox="1302 1059 1461 1104">41.84</td> </tr> <tr> <td data-bbox="762 1104 1302 1149">Performing arts</td> <td data-bbox="1302 1104 1461 1149">41.43</td> </tr> <tr> <td data-bbox="762 1149 1302 1193">Community arts</td> <td data-bbox="1302 1149 1461 1193">39.34</td> </tr> <tr> <td data-bbox="762 1193 1302 1238">Literature</td> <td data-bbox="1302 1193 1461 1238">38.37</td> </tr> <tr> <td data-bbox="762 1238 1302 1283">Cultural policy</td> <td data-bbox="1302 1238 1461 1283">33.78</td> </tr> <tr> <td data-bbox="762 1283 1302 1326">Cultural creative industries "Kulturwirtschaft"</td> <td data-bbox="1302 1283 1461 1326">27.59</td> </tr> </tbody> </table>	Cultural websites offering user contribution options (in %) by discipline:		Online-Media	60.00	Other Disciplines	54.17	Music / audio production	52.31	Museum/Archives	47.50	Cultural and architectural heritage	47.37	Design / furniture / jewellery etc.	45.24	Architecture	44.68	Visual arts	43.28	Cultural science / research	43.24	Film	41.84	Performing arts	41.43	Community arts	39.34	Literature	38.37	Cultural policy	33.78	Cultural creative industries "Kulturwirtschaft"	27.59
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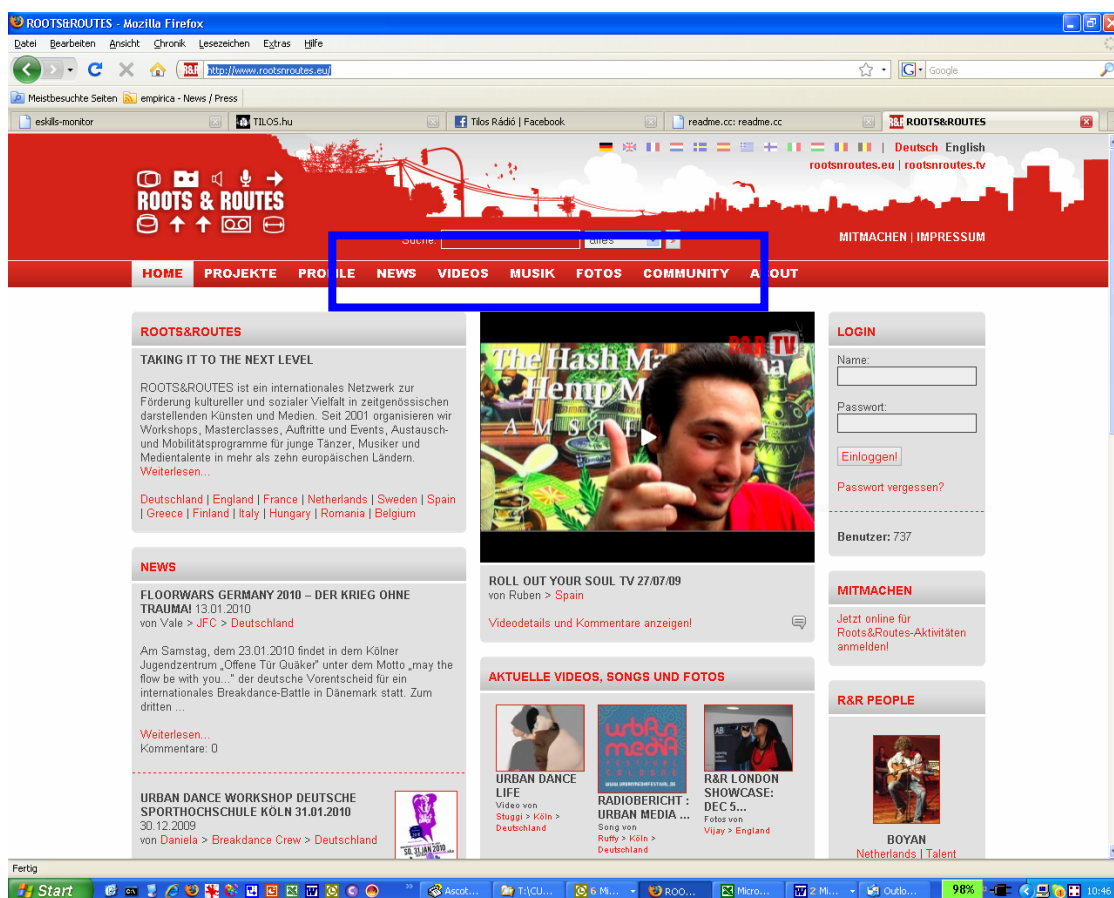
Typical website example: user contributions to website

The website 'Online Film' (<http://www.onlinefilm.org>) provides the possibility to upload films into their database to be shared among the users of the website. Furthermore the website encourages dialogue about the presented films as well as film making. The handling of the upload tool is easy and a video / screenshot tutorial explains the procedure.

The screenshot shows the Online Film website interface. The browser window title is "Onlinefilm.org - Index - Mozilla Firefox". The address bar shows "http://www.onlinefilm.org/". The website header includes the logo "ONLINEFILM AG" and the tagline "FILMS ARE MADE TO BE SEEN". A search bar is located in the top right corner. The main content area features a "Welcome to onlinefilm.org!" message and a list of film entries, each with a thumbnail, title, and description. The right sidebar contains a search bar, a "Show latest entries" section with an RSS feed link, and a "Digital Rights Fair Trade" section. A red box highlights the "Enter / edit films" and "Setup / edit your account" links in the sidebar.

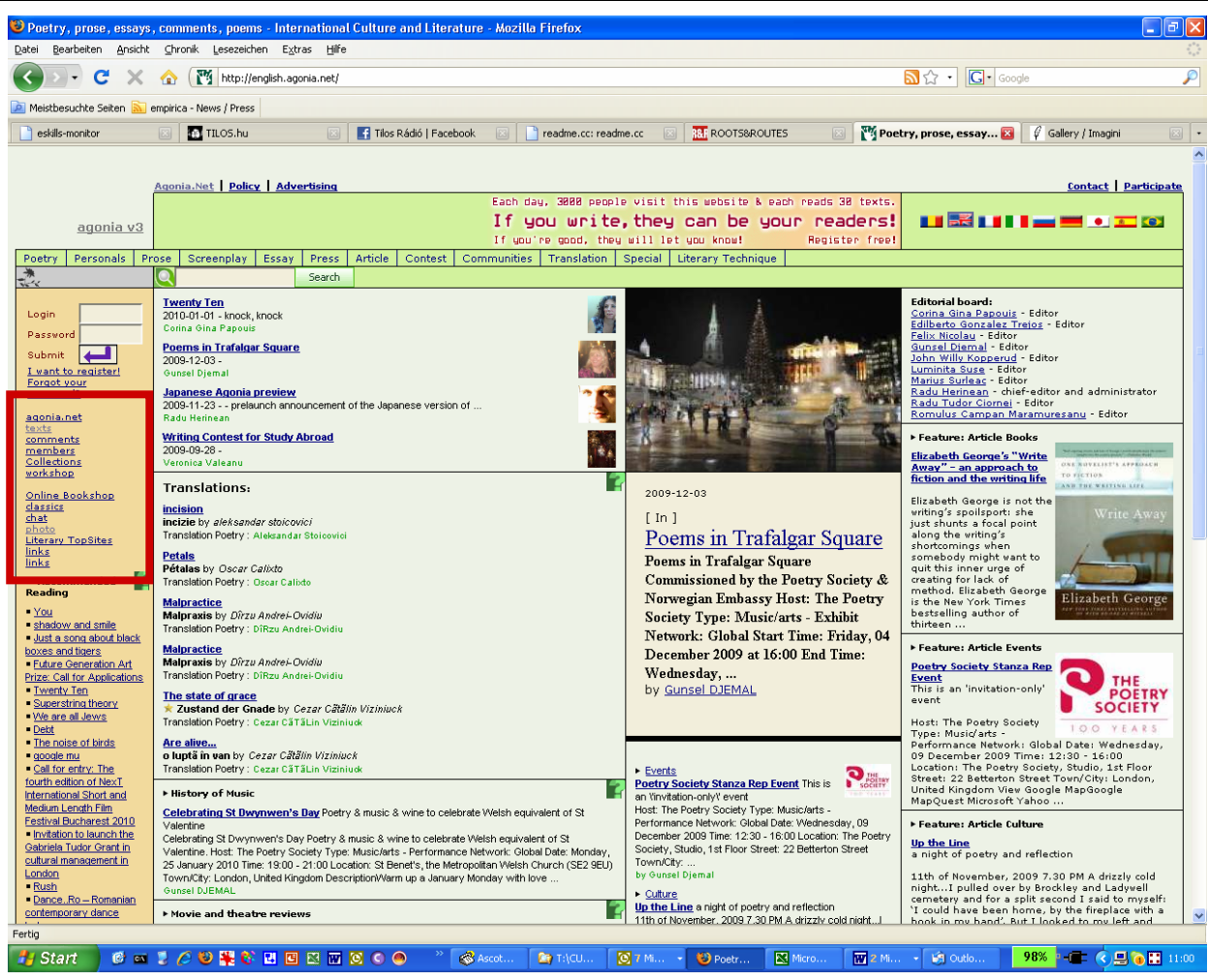
Online Film is a multilingual market place for European films on the internet. It's the only portal of its kind owned by filmmakers where films are offered directly to the viewers for a fair price as "download to own". Film makers have the possibility to upload / enter their films. The aim is to encourage and enhance European communication and to promote and encourage exchange among independent filmmakers from all over Europe and to create a larger community for this genre.

Further examples of websites offering possibilities for an upload of photos, pictures, videos etc. include 'Roots&Routes' <http://www.rootsnroutes.eu/> (addressed to different disciplines) and for text and photo uploads 'Agonia': www.agonia.ro addressed to writers and readers of literature.



Roots&Routes is an international network for the promotion of cultural and social diversity in contemporary performing arts and media. Since 2001 it organises courses, master classes, performances and events, exchanges and mobility programmes for young dance, music and media talents in 10+ European countries.

It offers possibilities for uploading of photographs, music and video and community building through a large list of free 'community' groups of different type.



The website www.agonia.net is an international interactive portal on literature, established by several cultural communities that can interact thanks to the possibility of online translation of any text on the site. The goal is to build and construct means of online exchange and communication in the literature domain between different linguistic communities such as Romanian, English, French, Spanish, German, Italian, Russian, Portuguese, etc. supported by the possibility of on-line translation of any text on the site.

It offers members the possibility for uploading texts and photos and allows member visitors to comment on these.

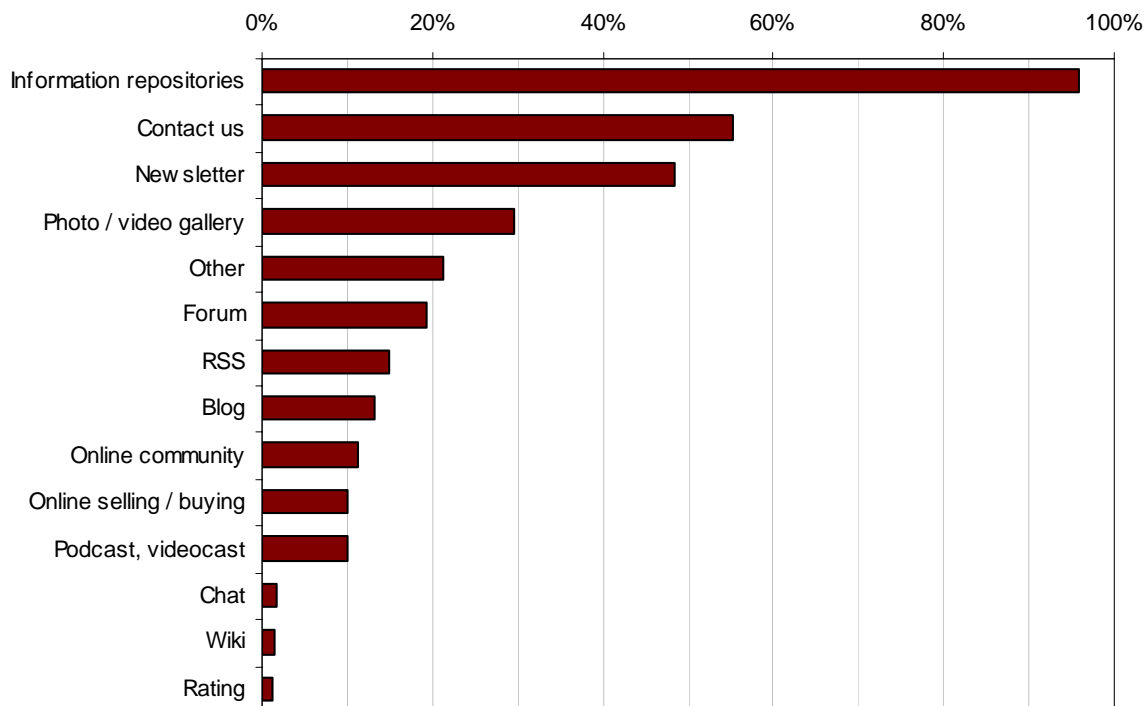
4.9 Website functionalities

Websites are starting to move away from a simple presentation of information and increasingly become interactive. This is of crucial importance when attempting to initiate and support an “online debate with a view of promoting the exchange of views, artistic expression and helping to reach out to the citizens with regard to the European project” as clearly stated as a key objective of the European Commission for the cultural field.

There is an increasing interest in websites which allow its users to interact with other users or to change website content, in contrast to non-interactive websites where users are limited to the passive viewing of information that is provided to them.

With the advent of web 2.0 a series of new interactive functionalities have become available. Web 2.0 is commonly associated with web applications which facilitate interactive information sharing, interoperability and collaboration on the World Wide Web. Examples of Web 2.0 include web-based communities, hosted services, web applications, social-networking sites, video-sharing sites, wikis, blogs, mashups and folksonomies. But are these features also already provided and used to a significant extend on cultural websites?

It is against this background that the around 400 websites were classified according to their website functionalities with respect to their presentation of information, provision of images, ways of interactive communication supported and specific features like RSS, their offer of a newsletter or the provision of a specific ‘contact us’ section.



N = 388

<p>'Information provision' (news, events, documents, downloads etc.) is still the by far most prominent website functionality and offered by basically all cultural websites. The rather traditional functionalities 'Contact us' and 'Newsletter' are following next.</p> <p>Interactive website features are only offered by rather few websites. In the vast number of cases users are still limited to the passive viewing of information.</p> <p>Web 2.0 has not yet arrived in the cultural scene. Functionalities like for instance 'Forum', 'Blog', 'Chat' and 'Wiki' (listed in a sequence of increasing interactivity) allowing users to interact with other users or to change website content, can only be found in a minority of cultural websites. This is particularly the case with high intensive interactivity features like 'Wiki' and 'Chat' but also even for 'Blogs'.</p>	Rank	Functionalities	Number of occurrence	Percentage
	1	Information repositories	372	96.12%
	2	Contact us	214	55.30%
	3	Newsletter	188	48.58%
	4	Photo / video gallery	115	29.72%
	5	Other	83	21.45%
	6	Forum	75	19.38%
	7	RSS	58	14.99%
	8	Blog	51	13.18%
	9	Online community	44	11.37%
	10	Online selling / buying	39	10.08%
	11	Podcast, videocast	39	10.08%
	12	Chat	7	1.81%
	13	Wiki	6	1.55%
	14	Rating	5	1.29%
Multiple response possible: YES			N=388	

However, there are significant differences when comparing the use of different communication and community building functionalities offered on the cultural websites in the different disciplines.

Not surprisingly 'Online-Media' is the absolute frontrunner in using Web 2.0 features with the highest relative occurrences on almost all functionalities. The functionalities with most striking results are the possibility to upload podcasts / videos with 22% of the 'Online Media' websites offering this option compared to just 10% on average, the availability of blogs in 25% of the 'Online Media' websites as opposed to just 13% on average. Chats, wiki's and ratings are offered twice as often as on websites from other disciplines, although still at low levels (cf. table below).

'Film' and 'Music' are the followers. With high scores on podcast/video upload, ratings and online communities.

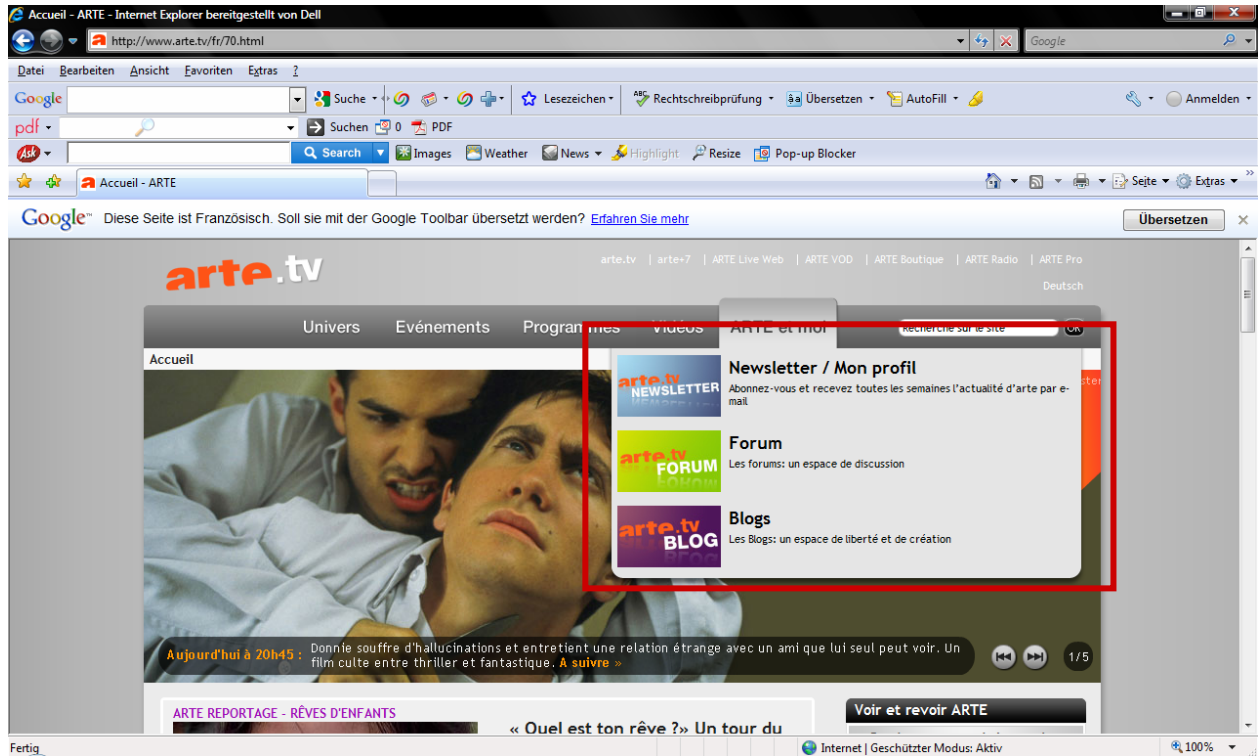
The laggard discipline in terms of Web 2.0 functionality is 'museums / archives' with low scores on almost all functionalities and only 2.5% on 'online community', followed by the 'cultural policy' and cultural science' disciplines. The latter two are among the best performers with respect to 'newsletter' where 'Online Media' scores low. It appears as if online newsletters are starting to be seen as an outdated communications medium already.

Two further results seem to be worthwhile mentioning. Firstly, the disciplines 'performing arts' and 'visual arts' are the best performers on 'online community' with 14% and 15% of the websites from these disciplines offering this functionality. Secondly, online selling frontrunners are 'design / furniture', 'architecture' and 'music', a result which one might have expected.

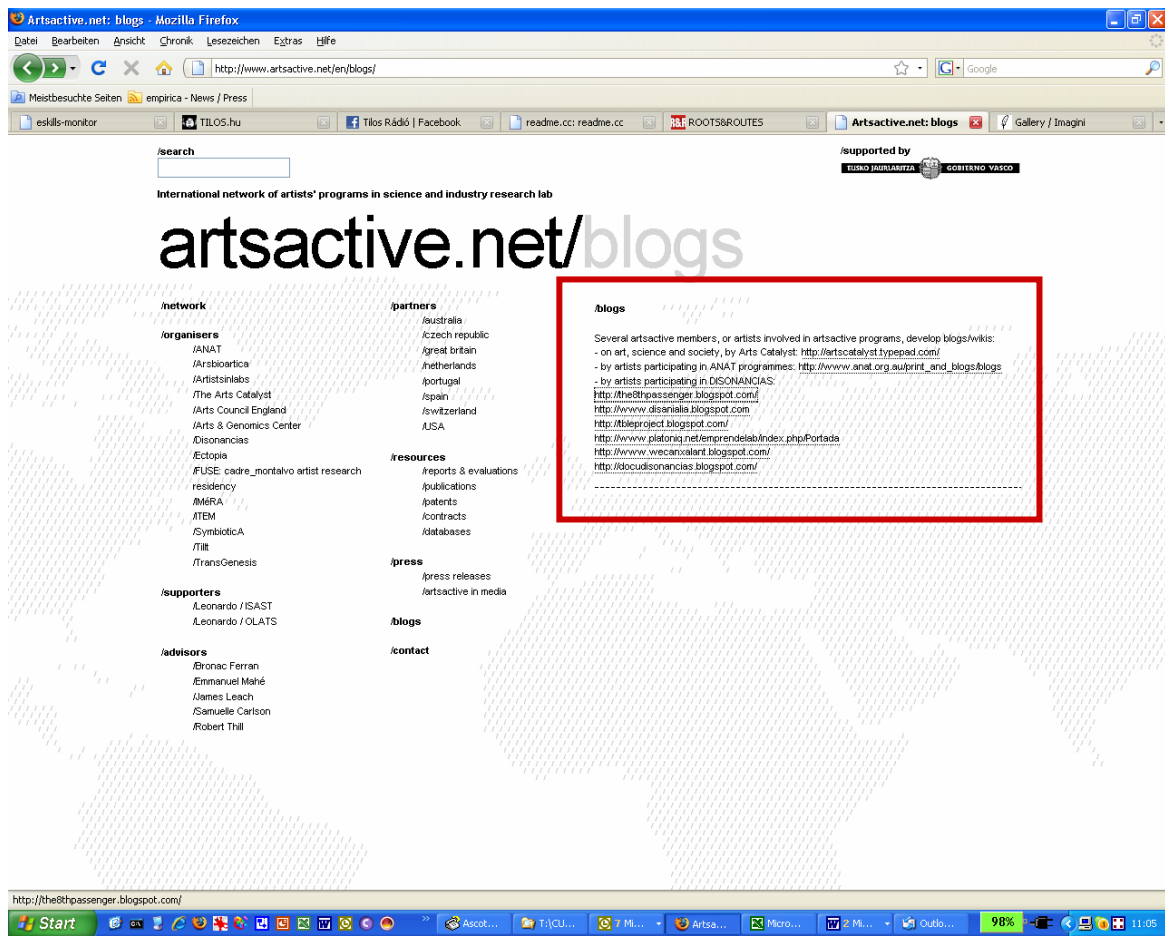
Website functionalities offered on cultural websites by ,discipline'												
	Information repositories	Online selling / buying	Photo / video gallery	Podcast / videocast	Forum	Chat	Blog	Wiki	Rating	Online community	RSS	Newsletter
Performing arts	97.86%	9.29%	34.29%	11.43%	15.00%	1.43%	12.14%	0.71%	2.14%	13.57%	12.14%	47.86%
Visual arts	97.01%	9.70%	38.06%	10.45%	14.18%	0.75%	14.93%	1.49%	2.24%	14.93%	16.42%	52.99%
Cultural and architectural heritage	98.95%	12.63%	31.58%	5.26%	20.00%	2.11%	9.47%	1.05%	0.00%	6.32%	12.63%	43.16%
Literature	97.67%	10.47%	32.56%	8.14%	12.79%	2.33%	16.28%	1.16%	1.16%	9.30%	19.77%	51.16%
Film	96.94%	10.20%	41.84%	19.39%	15.31%	1.02%	14.29%	0.00%	3.06%	13.27%	18.37%	57.14%
Music / audio production	96.15%	12.31%	35.38%	12.31%	20.00%	1.54%	17.69%	2.31%	3.85%	14.62%	17.69%	53.08%
Architecture	97.87%	14.89%	36.17%	10.64%	14.89%	0.00%	17.02%	0.00%	0.00%	10.64%	12.77%	57.45%
Design / furniture / jewelry etc.	100.00%	19.05%	40.48%	9.52%	21.43%	0.00%	14.29%	0.00%	0.00%	11.90%	11.90%	66.67%
Cultural creative industries "Kulturwirtschaft"	98.28%	10.34%	29.31%	10.34%	3.45%	0.00%	8.62%	0.00%	1.72%	8.62%	13.79%	62.07%
Culturalpolicy	95.95%	9.46%	21.62%	8.11%	9.46%	0.00%	8.11%	1.35%	1.35%	6.76%	10.81%	60.81%
Cultural science / research	98.65%	8.11%	21.62%	9.46%	17.57%	0.00%	10.81%	1.35%	0.00%	6.76%	12.16%	47.30%
Community arts	100.00%	9.84%	32.79%	11.48%	19.67%	3.28%	11.48%	1.64%	1.64%	9.84%	16.39%	52.46%
Museum/Archives	100.00%	5.00%	32.50%	10.00%	10.00%	0.00%	10.00%	2.50%	0.00%	2.50%	12.50%	50.00%
Online-Media	95.38%	9.23%	32.31%	21.54%	15.38%	3.08%	24.62%	3.08%	3.08%	15.38%	23.08%	43.08%
Other Disciplines	95.83%	10.42%	27.08%	6.25%	20.83%	2.08%	12.50%	0.00%	0.00%	12.50%	20.83%	35.42%
AVERAGE	96.12%	10.08%	29.72%	10.08%	19.38%	1.81%	13.13%	1.55%	1.29%	11.37%	14.99%	48.58%

Typical website example: multiple communication functionalities: newsletter, blog, forum

An example for a website providing different communication and community building facilities is ARTE <http://www.arte.tv>. Besides providing information about their TV programme and further information to certain topics the website provides communication tools for communication, debate and community building.



Typical website example: multiple communication and community building functionalities: blog, wiki
 A further example of a cultural website offering sophisticated blog/wiki as option is artsactive
<http://www.artsactive.net/>.

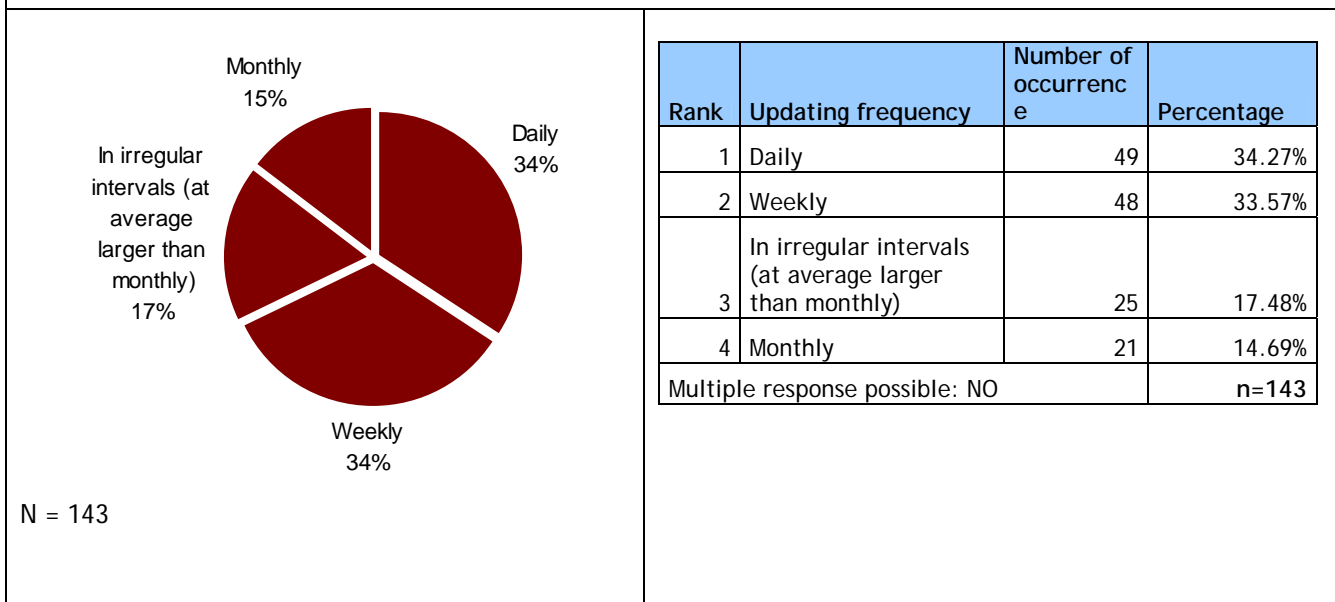


Artsactive is an international network of projects, organisations or individuals involved in artists collaborations with science and industry research labs. It was created in 2006, and gathers now 14 organizations and 4 experts.

The Artsactive website focuses especially on facilitating communication via blogs as well as offering support and advice for artists. Furthermore, the database of the network encourages exchange and communication between artists.

4.10 Website updating frequency and technique

The frequency in which cultural websites are updated provides an indication of their 'liveliness' and also as to a website owners initiative and interest in an up-to-date offer and further functionalities supporting an exchange of information and a dialogue of actors from the groups of individuals targeted.

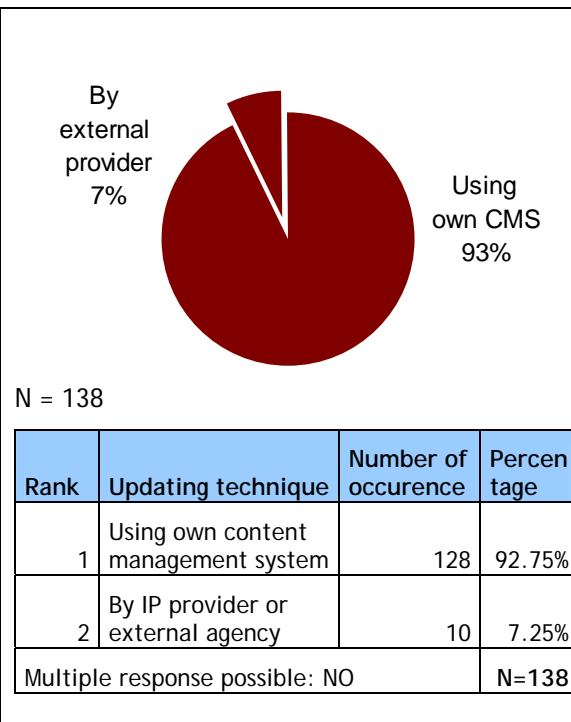


Most of the websites identified and analysed have a rather short updating frequency. One third of them are updated daily, another third weekly. Only 15% are reported to have a monthly updating cycle and only 17% are updated less often.

This is a very positive and encouraging sign and shows the motivation and interest of the website operators in the cultural field in providing good and up-to-date offers and services.

It also becomes apparent that the vast majority of website owners (93%) is able to update the website content themselves using their own content management system or other software tools. Only a small number of 7% rely on their IP provider or an external agency.

Again, this is a positive sign and shows a very good level of familiarity of the actors in the cultural scene with the necessary software tools allowing them to have a presence in the world-wide-web.



However, there are differences in the website updating frequency by discipline.

'Literature', 'Museum / archives' and 'Music' are the disciplines with the most regular updating frequency with around 80% of the websites being updated at least weekly, most of them even daily.

Around 25% or more of the websites from the disciplines 'Cultural and architectural heritage', 'Community arts', 'Cultural creative industries' and surprisingly also 'Online media' report irregular updating cycles of at least one months which makes them the laggards under this indicator. However, it needs to be borne in mind that in cases where frequent user contributions to a website occur, updating frequency do not necessarily need to be high.

The use of an own Content Management System (CMS) for updating the website content does not vary much between the cultural websites from different disciplines. The range is from 90% of website operators in the 'Music' discipline to 98% in the 'Performing arts' which results in only between 2% and 10% of cultural websites not using an own CMS.

	Updating frequency			
	Daily	Weekly	Monthly	Irregular
Performing arts	38.60%	31.58%	17.54%	12.28%
Visual arts	40.38%	26.92%	19.23%	13.46%
Cultural and architectural heritage	45.45%	21.21%	6.06%	27.27%
Literature	36.11%	44.44%	8.33%	11.11%
Film	33.33%	41.67%	19.44%	5.56%
Music / audio production	40.82%	36.73%	14.29%	8.16%
Architecture	60.00%	15.00%	15.00%	10.00%
Design / furniture / jewelry etc.	55.56%	16.67%	11.11%	16.67%
Cultural creative industries "Kulturwirtschaft"	25.00%	25.00%	25.00%	25.00%
Cultural policy	31.03%	41.38%	20.69%	6.90%
Cultural science / research	30.77%	34.62%	19.23%	15.38%
Community arts	34.78%	21.74%	17.39%	26.09%
Museum/Archives	60.00%	20.00%	6.67%	13.33%
Online-Media	33.33%	29.17%	12.50%	25.00%
Other Disciplines	26.67%	40.00%	6.67%	26.67%
AVERAGE	34.27%	33.57%	14.69%	17.48%

Typical website example: daily website updating frequency

An example for a daily updated website is Artservis (<http://www.artservis.org>).

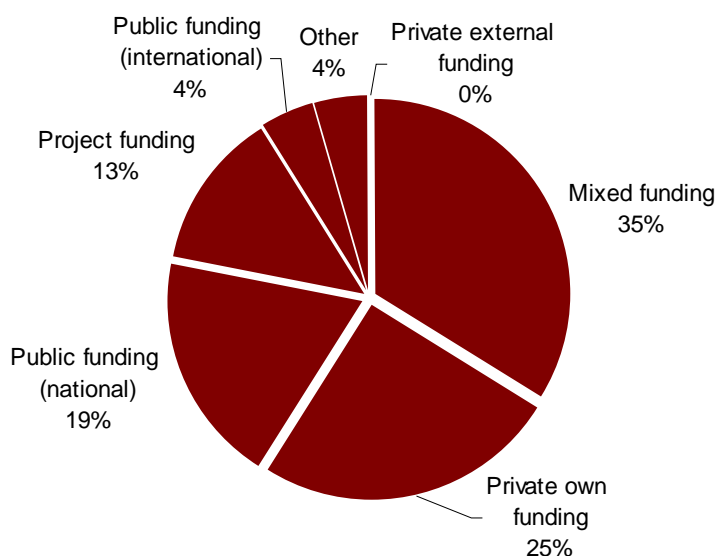


Artservis is a web-based information resource and news portal mainly for artists and cultural managers who operate in Slovenia and beyond. It is providing regularly updated information for the cultural scene, including calls for participation, funding opportunities and the like.

4.11 Financing of websites

As part of the study a survey of the website owners was carried out. This online survey also included a set of questions addressed to the financing of the activities relating to their websites. The questions covered the sources of financing and the financing security and revealed information on whether these are of a short-term nature and probably only a project activity of a very short duration or secured for a longer period of time through financial engagements and investments by owners and/or other stakeholders.

The online survey was addressed to all around 400 website owners. After several iterations and follow-up activities, including phone tracking of the targeted individuals a response rate of 37.5% could be achieved, which sums up to 145 responses. Though the website owner often did not answer all questions which results in the variation of the number of responses (n).



N = 136

The cultural sector is characterised by the dominance of activities financed by the public sector and non-profit activities.

This also applies to the 'virtual' side and internet and world-wide-web related cultural sector activities. Around one fourth of the cultural websites are fully privately funded from the website owners' own budgets, none is financed through private investors, i.e. funding from external private actors.

Around the same number of websites is financed through public funding with 19% coming from national and an additional 4% from international public funding.

The majority (34%) of websites is financed through a mix of sources while 13% are only financed on a project-base and therefore likely to only operate for a rather limited duration.

Rank	Financing	Number of occurrence	Percentage
1	Mixed funding	46	33.82%
2	Private own funding	34	25.00%
3	Public funding (national)	26	19.12%
4	Project funding	18	13.24%
5	Public funding (international)	6	4.41%
6	Other	6	4.41%
7	Private external funding	0	0.00%
Multiple response possible: NO			N=136

There are some differences in the financial basis of the cultural websites in the different disciplines. 'Online media' websites have obviously been most successful in obtaining funding from international public sources with 14% of these websites falling into that category while the average is just 4%.

Private financing remains more or less at a similar level at around the average level of 25% in all disciplines with the exception of 'Community arts' and 'Museums / archives' where only 13% of the websites are financed privately.

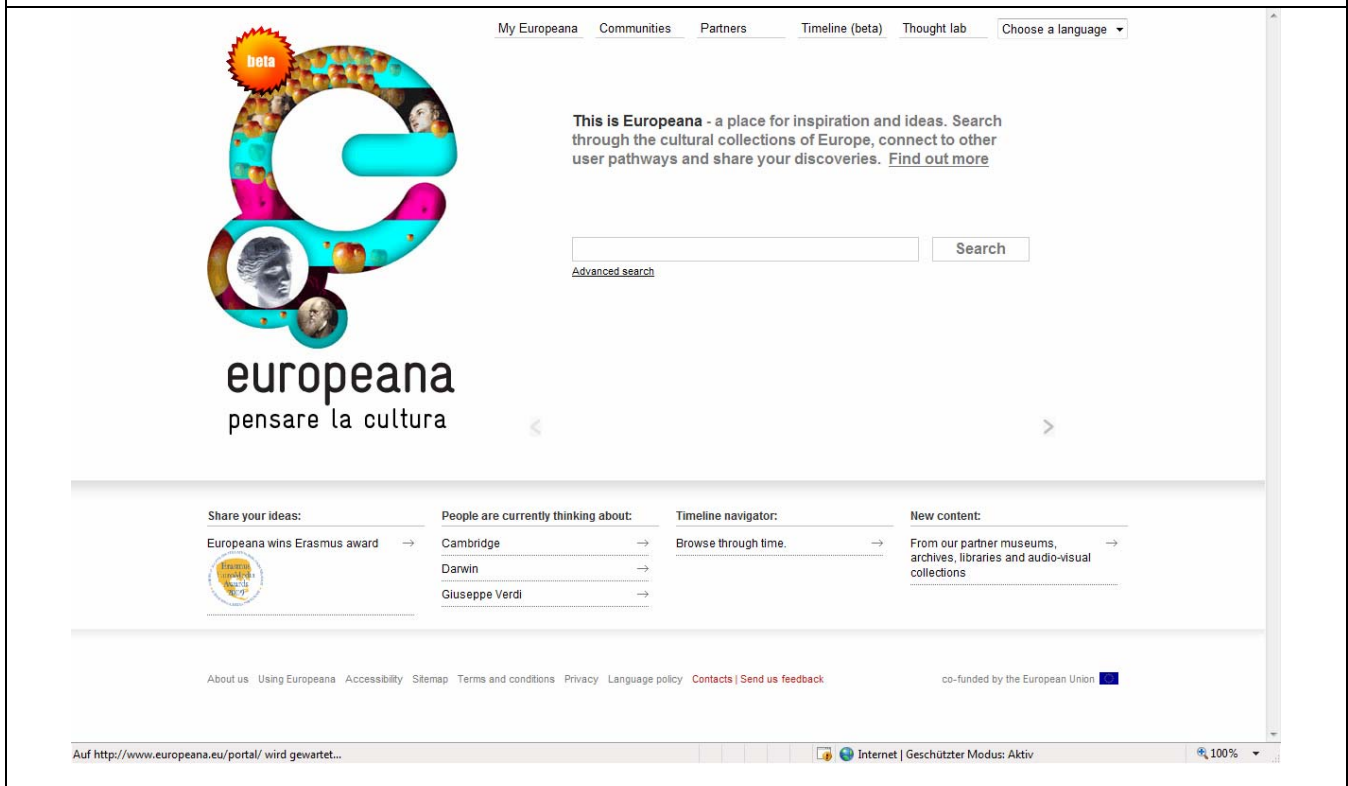
The discipline 'Community arts' most heavily depends on a mix of funding from different sources with 61% (compared to an average of 34%) stating that they have to use a variety of sources for financing their operation.

Cultural websites in the area of 'Museums / archives' and 'Cultural science' are more often project-based operations than those from other disciplines.

Financing of website (funding)						
	Public funding (internat.)	Public funding (national)	Private own funding	Project funding	Mixed funding	Other
Performing arts	5.26%	22.81%	24.56%	10.53%	29.82%	7.02%
Visual arts	3.92%	25.49%	29.41%	3.92%	35.29%	1.96%
Cultural and architectural heritage	2.94%	20.59%	17.65%	11.76%	47.06%	0.00%
Literature	0.00%	22.86%	17.14%	8.57%	42.86%	8.57%
Film	5.88%	26.47%	20.59%	8.82%	35.29%	2.94%
Music / audio production	6.52%	17.39%	26.09%	8.70%	39.13%	2.17%
Architecture	5.26%	31.58%	15.79%	0.00%	42.11%	5.26%
Design / furniture / jewellery etc.	5.56%	33.33%	27.78%	5.56%	27.78%	0.00%
Cultural creative industries "Kulturwirtschaft"	0.00%	12.50%	25.00%	6.25%	56.25%	0.00%
Cultural policy	0.00%	17.86%	28.57%	10.71%	42.86%	0.00%
Cultural science / research	0.00%	23.08%	19.23%	15.38%	42.31%	0.00%
Community arts	4.35%	17.39%	13.04%	4.35%	60.87%	0.00%
Museum/Archives	0.00%	25.00%	12.50%	18.75%	31.25%	12.50%
Online-Media	14.29%	19.05%	23.81%	9.52%	28.57%	4.76%
Other Disciplines	0.00%	7.69%	30.77%	7.69%	53.85%	0.00%
AVERAGE:	4.41%	19.12%	25.00%	13.24%	33.82%	4.41%

Typical website example: international financing of website

One of the few websites funded with broad international support by the public sector is Europeana (<http://www.europeana.eu>).



The screenshot shows the Europeana website homepage. At the top, there is a navigation menu with links for 'My Europeana', 'Communities', 'Partners', 'Timeline (beta)', 'Thought lab', and a 'Choose a language' dropdown. A large, colorful 'e' logo is on the left, featuring a 'Beta' badge and various cultural images. Below the logo is the text 'europeana' and 'pensare la cultura'. The main content area includes a search bar with a 'Search' button and a link to 'Advanced search'. A central text block reads: 'This is Europeana - a place for inspiration and ideas. Search through the cultural collections of Europe, connect to other user pathways and share your discoveries. Find out more'. Below this are four columns of featured content: 'Share your ideas:' with a link to 'Europeana wins Erasmus award'; 'People are currently thinking about:' with links to 'Cambridge', 'Darwin', and 'Giuseppe Verdi'; 'Timeline navigator:' with a link to 'Browse through time.'; and 'New content:' with a link to 'From our partner museums, archives, libraries and audio-visual collections'. The footer contains links for 'About us', 'Using Europeana', 'Accessibility', 'Sitemap', 'Terms and conditions', 'Privacy', 'Language policy', 'Contacts', and 'Send us feedback', along with a 'co-funded by the European Union' logo. The browser's address bar shows 'Auf http://www.europeana.eu/portal/ wird gewartet...' and the status bar indicates 'Internet | Geschützter Modus: Aktiv' and '100%' zoom.

Europeana is prototype of a virtual European culture and arts library, aiming to make Europe's cultural and scientific resources widely accessible. The website is a communication and network platform for European libraries, archives and cultural institutions. Its aim is to encourage and facilitate citizen access to different European libraries, archives etc. via the internet.

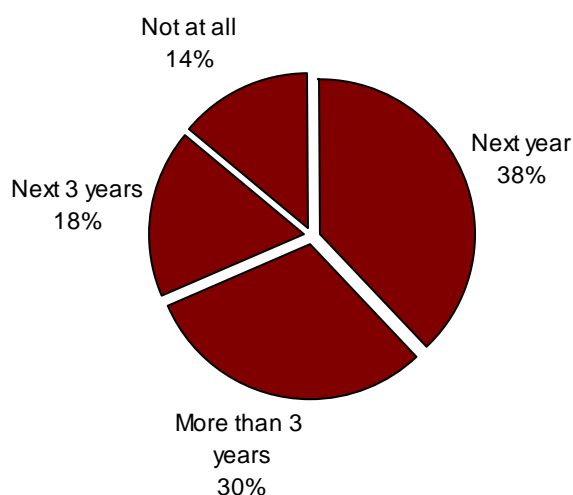
Europeana is an online library of cultural items established and supported by a large number of strong partners from all over Europe and at present (February 2010) available as a prototype version to be officially launched later in 2010 with access to 10 million digital objects. Currently it provides access to approximately 4 million digital items including images (paintings, drawings, maps, photos and pictures of museum objects), texts (books, newspapers, letters, diaries and archival papers), sounds (music and spoken word from cylinders, tapes, discs and radio broadcasts), videos (films, newsreels and TV broadcasts). Some of these are world famous, others are hidden treasures from Europe's museums and galleries, archives, libraries and audio-visual collections.

The website provides nine different online communities. The member section allows members to search participating institutions. The search lab provides options for an exchange between research institutes and universities.

Europeana.eu is funded by the European Commission and the EU Member States. It is a Thematic Network funded under the eContentplus programme, as part of the i2010 policy. Originally known as the European digital library network - EDLnet - it is a partnership of 100 representatives of heritage and knowledge organisations and IT experts from throughout Europe.

4.12 Financing security of websites

Website owners were also asked for the financing security of their websites to reveal some information on the strategic orientation of their activities, i.e. whether these were more seen as a project activity of a mid to long-term activity and investment.



N = 129

Around half of the websites seem to have a solid financing which secures their operation for the next three years (18%) or even beyond (30%). The other website owners report lacking such a solid basis. 38% of them will run out of the necessary financing capabilities in a year's time while 14% completely lack a financial basis for the continuation of their websites.

These responses reveal a quite varied picture which requires further investigation and analysis to identify where and in which areas financing problems mostly occur.

Rank	Financing security	Number of occurrence	Percentage
1	Next year	49	37.98%
2	More than 3 years	39	30.23%
3	Next 3 years	23	17.83%
4	Not at all	18	13.95%
Multiple response possible: NO			N=129

Profit-oriented and privately run cultural websites appear to have a more solid financial basis compared to others. 44% are financially secure for more than three years. They are only outperformed by fully publicly funded cultural websites where 55% state to possess a financial security reaching beyond the coming three years. None, of the latter fall into the category "not at all secure", whereas still a significant 22% of the private company ones do.

Cultural websites operated by mixed consortia and those run by non-profit organisations seem to have more problems in achieving financial security levels. Around 2/3 (mixed partner operation) or more than half of them (non-profit organisation operation) only show a financial security of up to one year.

Financing security according to website operator type

Type of Organisation:	More than 3 years	Next 3 years	Next year	Not at all
Mixed (e.g. joint venture, public-private partnership)	33.33%	0.00%	33.33%	33.33%
Non-profit organisation (e.g. association, foundation, NGO)	26.04%	17.71%	42.71%	13.54%
Other	30.00%	20.00%	30.00%	20.00%
Private company (profit oriented)	44.44%	22.22%	11.11%	22.22%
Public authority (e.g. municipality, ministry, public agency)	54.55%	18.18%	27.27%	0.00%

The following table provides some information on the financial security of cultural websites according to funding type.

Project-based initiatives are the most financially insecure cultural website operations with around 2/3 of them with a financial base only for the coming year. These are followed by those with an international funding.

Privately funded cultural websites show the highest financial viability.

Financing security according to funding type

	More than 3 years	Next 3 years	Next year	Not at all
Mixed funding	30.23%	13.95%	34.88%	20.93%
Other	33.33%	0.00%	16.67%	50.00%
Private own funding	32.26%	35.48%	19.35%	12.90%
Project funding	16.67%	16.67%	66.67%	0.00%
Public funding (international)	20.00%	20.00%	60.00%	0.00%
Public funding (national)	38.46%	7.69%	46.15%	7.69%

The cultural disciplines where website operators achieve good sustainability and financial viability levels of three or more years of financial security include 'Creative cultural industries' (67%), 'Cultural science' (56%) and 'Online media' (55%).

Those most threatened by financial instability with one year, less or no financial security include the ones in the disciplines 'Cultural and architectural heritage' (69%), 'Architecture' (68%), 'Community arts' (64%), 'Music' (63%) and 'Museums / archives' (63%).

Financing security of cultural websites in the different disciplines				
	More than 3 years	Next 3 years	Next year	Not at all
Performing arts	28.85%	15.38%	38.46%	17.31%
Visual arts	28.00%	20.00%	38.00%	14.00%
Cultural and architectural heritage	21.88%	9.38%	56.25%	12.50%
Literature	28.57%	14.29%	31.43%	25.71%
Film	28.13%	15.63%	43.75%	12.50%
Music / audio production	20.93%	16.28%	46.51%	16.28%
Architecture	15.79%	15.79%	52.63%	15.79%
Design / furniture / jewellery etc.	27.78%	22.22%	38.89%	11.11%
Cultural creative industries "Kulturwirtschaft"	33.33%	33.33%	26.67%	6.67%
Cultural policy	25.93%	22.22%	44.44%	7.41%
Cultural science / research	20.00%	36.00%	32.00%	12.00%
Community arts	27.27%	9.09%	45.45%	18.18%
Museum/Archives	18.75%	18.75%	43.75%	18.75%
Online-Media	20.00%	35.00%	25.00%	20.00%
Other Disciplines	33.33%	25.00%	25.00%	16.67%

Typical website example: financing security of website

A website with a financing security of more than three years is Sculpture Network.

The screenshot shows the Sculpture Network website in a Mozilla Firefox browser. The page is titled "Support Us" and features a navigation menu at the top with links for HOME, CONTACT, PRESS, and DEUTSCH. The main content area is divided into several sections:

- Join Now:** A prominent orange button with the text "Join Now" and "Take personal advantage of new opportunities".
- User-Login:** A form with fields for "Username:" and a password field, followed by "Login" and "Forgot your password?" links.
- Navigation:** A horizontal menu with links for "For Artists >", "For Art Mediators >", "For Friends of the Arts >", and "Network >".
- Search:** A search bar with the placeholder text "Search word" and a search button.
- Sponsorship:** A section titled "Sponsorship" with the text: "Support us in our efforts to create and promote attention for three-dimensional art, aside from or instead of membership." It lists different ways to support the organization, including sponsorship, donations, and event sponsorship. Contact information for Isabelle Henn is provided.
- Newsletter:** A section titled "NEWSLETTER" with a form for "Your E-Mail-Address" and a search button.
- Calendar of Events:** A section titled "CALENDAR OF EVENTS" showing a calendar for January 2010.
- News and Opportunities:** Sections for "NEWS" and "OPPORTUNITIES" with links to "more..."
- Members:** A section titled "MEMBERS" at the bottom.

The browser's address bar shows the URL: <http://www.sculpture-network.org/en/home/network/join-us/support-us.html>. The Windows taskbar at the bottom shows the Start button and various application icons.

Sculpture Network is a presentation and matching platform with artists from 34 countries in the sculptural art area. It was established in its present format in 2004.

The organisation is a European non-profit organisation for the support and advancement of contemporary, three-dimensional art. Sculpture Network offers a platform for interchange between all persons involved with or interested in sculpture and three-dimensional art: artists, art mediators, friends of the arts. Through its international network it supports interdisciplinary dialogue and exchange of ideas between individuals and institutions. The website supports communication and debate through a forum and a newsletter.

Financing is achieved by different means including membership fees, donations and sponsorships.

4.13 Critical assessment: evaluation of websites

The National Correspondents who carried out the analysis of the websites were asked to provide a critical assessment of the websites they analysed. They were asked to express an expert's opinion as a citizen and rate this on a scale ranging from 1 to 4 (1 = poor quality, 4 = excellent site) for the indicators 'clarity of the mission and purpose of the website', 'overall presentation', 'trustfulness' and 'EU potential'. The results are also presented below in table format.

Clarity of mission

Rank	Clarity of mission	Number of occurrence	Percentage
1	4	190	48.97%
2	3	158	40.72%
3	2	36	9.28%
4	1	4	1.03%
	Median	3	
	Modus	4	
Multiple response possible: NO			N=388

Overall presentation

Rank	Overall presentation	Number of occurrence	Percentage
1	3	194	50.00%
2	4	115	29.64%
3	2	71	18.30%
4	1	8	2.06%
	Median	3	
	Modus	3	
Multiple response possible: NO			N=388

Trustfulness

Rank	Trustfulness	Number of occurrence	Percentage
1	4	203	52.32%
2	3	166	42.78%
3	2	17	4.38%
4	1	2	0.52%
	Median	4	
	Modus	4	
Multiple response possible: NO			N=388

EU Potential

Rank	EU Potential	Number of occurrence	Percentage
1	YES	351	90.46%
2	NO	37	9.54%
Multiple response possible: NO			N=388

Key: Scale from 1 to 4 (1 = poor quality, 4 = excellent site)

Based on the critical assessment of the National Correspondents and on average the cultural websites in Europe are of a good quality with respect to the 'clarity of mission and purpose of the website'. Here the average value lies between 3 and 4 and the median is 3 with 41% of the websites classified as having a clear mission and objectives and a neat and clear presentation and even 49% being evaluated as 'very clear'. Only 1% of the websites fail completely.

In terms of 'overall presentation' implying that the structure of the website is easy to understand and the user is able to easily find the information and services s/he is supposed to get from the website, 50% get a good and 30% a very good rating by the experts. Only 2% fail.

In terms of 'trustfulness' a very positive result becomes apparent with a total of 95% of the websites receiving a very good or good mark as to the trust and confidence of the veracity of the information being provided on the website. Here median and modus are at a very high 4.00.

Finally and according to the experts, 90% of the websites are considered as having the potential to raise their services at EU-level. 10% are judged as lacking this potential.

<p>Clarity of mission</p> <p>There are hardly any differences in the assessment of the clarity of mission of the cultural websites according to disciplines. The vast majority receives good or very good results on this indicator.</p>	<table border="1"> <thead> <tr> <th colspan="5">Clarity of mission on websites according to discipline</th> </tr> <tr> <th></th> <th>4 (++)</th> <th>3 (+)</th> <th>2 (-)</th> <th>1 (--)</th> </tr> </thead> <tbody> <tr><td>Performing arts</td><td>49.29%</td><td>37.86%</td><td>12.14%</td><td>0.71%</td></tr> <tr><td>Visual arts</td><td>49.25%</td><td>38.81%</td><td>10.45%</td><td>1.49%</td></tr> <tr><td>Cultural and architectural heritage</td><td>47.37%</td><td>43.16%</td><td>9.47%</td><td>0.00%</td></tr> <tr><td>Literature</td><td>58.14%</td><td>31.40%</td><td>10.47%</td><td>0.00%</td></tr> <tr><td>Film</td><td>56.12%</td><td>37.76%</td><td>6.12%</td><td>0.00%</td></tr> <tr><td>Music / audio production</td><td>50.00%</td><td>40.77%</td><td>7.69%</td><td>1.54%</td></tr> <tr><td>Architecture</td><td>48.94%</td><td>40.43%</td><td>10.64%</td><td>0.00%</td></tr> <tr><td>Design / furniture / jewellery etc.</td><td>45.24%</td><td>40.48%</td><td>14.29%</td><td>0.00%</td></tr> <tr><td>Cultural creative industries „Kulturwirtschaft“</td><td>43.10%</td><td>41.38%</td><td>15.52%</td><td>0.00%</td></tr> <tr><td>Cultural policy</td><td>51.35%</td><td>37.84%</td><td>10.81%</td><td>0.00%</td></tr> <tr><td>Cultural science / research</td><td>55.41%</td><td>33.78%</td><td>10.81%</td><td>0.00%</td></tr> <tr><td>Community arts</td><td>55.74%</td><td>36.07%</td><td>8.20%</td><td>0.00%</td></tr> <tr><td>Museum/Archives</td><td>50.00%</td><td>42.50%</td><td>7.50%</td><td>0.00%</td></tr> <tr><td>Online-Media</td><td>58.46%</td><td>29.23%</td><td>10.77%</td><td>1.54%</td></tr> <tr><td>Other Disciplines</td><td>31.25%</td><td>62.50%</td><td>6.25%</td><td>0.00%</td></tr> </tbody> </table> <p><i>Key: Scale from 1 to 4 (1 = poor quality, 4 = excellent site)</i></p>	Clarity of mission on websites according to discipline						4 (++)	3 (+)	2 (-)	1 (--)	Performing arts	49.29%	37.86%	12.14%	0.71%	Visual arts	49.25%	38.81%	10.45%	1.49%	Cultural and architectural heritage	47.37%	43.16%	9.47%	0.00%	Literature	58.14%	31.40%	10.47%	0.00%	Film	56.12%	37.76%	6.12%	0.00%	Music / audio production	50.00%	40.77%	7.69%	1.54%	Architecture	48.94%	40.43%	10.64%	0.00%	Design / furniture / jewellery etc.	45.24%	40.48%	14.29%	0.00%	Cultural creative industries „Kulturwirtschaft“	43.10%	41.38%	15.52%	0.00%	Cultural policy	51.35%	37.84%	10.81%	0.00%	Cultural science / research	55.41%	33.78%	10.81%	0.00%	Community arts	55.74%	36.07%	8.20%	0.00%	Museum/Archives	50.00%	42.50%	7.50%	0.00%	Online-Media	58.46%	29.23%	10.77%	1.54%	Other Disciplines	31.25%	62.50%	6.25%	0.00%
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Museum/Archives	50.00%	42.50%	7.50%	0.00%																																																																																		
Online-Media	58.46%	29.23%	10.77%	1.54%																																																																																		
Other Disciplines	31.25%	62.50%	6.25%	0.00%																																																																																		
<p>There seems to be a correlation between the clarity of mission and the updating frequency of cultural websites. Those with more frequent updates of their content receive the better results in the assessment.</p> <table border="1"> <thead> <tr> <th colspan="5">Clarity of mission according to updating frequency</th> </tr> <tr> <th></th> <th>4 (++)</th> <th>3 (+)</th> <th>2 (-)</th> <th>1 (--)</th> </tr> </thead> <tbody> <tr><td>Daily</td><td>59.18%</td><td>36.73%</td><td>2.04%</td><td>2.04%</td></tr> <tr><td>Weekly</td><td>56.25%</td><td>35.42%</td><td>8.33%</td><td>0.00%</td></tr> <tr><td>Monthly</td><td>47.62%</td><td>47.62%</td><td>4.76%</td><td>0.00%</td></tr> <tr><td>Irregular intervals</td><td>40.00%</td><td>36.00%</td><td>20.00%</td><td>4.00%</td></tr> </tbody> </table> <p><i>Key: Scale from 1 to 4 (1 = poor quality, 4 = excellent site)</i></p>	Clarity of mission according to updating frequency						4 (++)	3 (+)	2 (-)	1 (--)	Daily	59.18%	36.73%	2.04%	2.04%	Weekly	56.25%	35.42%	8.33%	0.00%	Monthly	47.62%	47.62%	4.76%	0.00%	Irregular intervals	40.00%	36.00%	20.00%	4.00%	<p>Trustfulness</p> <p>The same pattern as with respect to ‘clarity of mission of the website’ emerges here with hardly any differences in the assessment of the trustfulness of the cultural websites according to disciplines. The vast majority receives good or very good results on this indicator with even higher positive ratings than concerning the ‘clarity of mission’.</p> <table border="1"> <thead> <tr> <th colspan="5">Trustfulness of websites according to discipline</th> </tr> <tr> <th></th> <th>4 (++)</th> <th>3 (+)</th> <th>2 (-)</th> <th>1 (--)</th> </tr> </thead> <tbody> <tr><td>Performing arts</td><td>50.71%</td><td>43.57%</td><td>4.29%</td><td>1.43%</td></tr> <tr><td>Visual arts</td><td>51.49%</td><td>42.54%</td><td>5.22%</td><td>0.75%</td></tr> <tr><td>Cultural and architectural heritage</td><td>53.68%</td><td>43.16%</td><td>2.11%</td><td>1.05%</td></tr> <tr><td>Literature</td><td>60.47%</td><td>33.72%</td><td>4.65%</td><td>1.16%</td></tr> <tr><td>Film</td><td>60.20%</td><td>36.73%</td><td>2.04%</td><td>1.02%</td></tr> <tr><td>Music / audio production</td><td>56.92%</td><td>39.23%</td><td>3.08%</td><td>0.77%</td></tr> <tr><td>Architecture</td><td>61.70%</td><td>34.04%</td><td>2.13%</td><td>2.13%</td></tr> </tbody> </table>	Trustfulness of websites according to discipline						4 (++)	3 (+)	2 (-)	1 (--)	Performing arts	50.71%	43.57%	4.29%	1.43%	Visual arts	51.49%	42.54%	5.22%	0.75%	Cultural and architectural heritage	53.68%	43.16%	2.11%	1.05%	Literature	60.47%	33.72%	4.65%	1.16%	Film	60.20%	36.73%	2.04%	1.02%	Music / audio production	56.92%	39.23%	3.08%	0.77%	Architecture	61.70%	34.04%	2.13%	2.13%										
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Again, there also seems to be a correlation between the trustfulness and the updating frequency of cultural websites. Those with more frequent updates of their content receive the better results in the assessment.

Clarity of mission according to updating frequency				
	4 (++)	3 (+)	2 (-)	1 (--)
Daily	57.14%	42.86%	0.00%	0.00%
Weekly	60.42%	33.33%	6.25%	0.00%
Monthly	33.33%	61.90%	4.76%	0.00%
Irregular intervals	44.00%	56.00%	0.00%	0.00%

Key: Scale from 1 to 4 (1 = poor quality, 4 = excellent site)

Design / furniture / jewellery etc.	50.00%	50.00%	0.00%	0.00%
Cultural creative industries "Kulturwirtschaft"	56.90%	39.66%	1.72%	1.72%
Cultural policy	62.16%	33.78%	4.05%	0.00%
Cultural science / research	55.41%	41.89%	2.70%	0.00%
Community arts	57.38%	37.70%	3.28%	1.64%
Museum/Archives	55.00%	37.50%	5.00%	2.50%
Online-Media	47.69%	46.15%	4.62%	1.54%
Other Disciplines	41.67%	54.17%	4.17%	0.00%

Key: Scale from 1 to 4 (1 = poor quality, 4 = excellent site)

Overall presentation

Generally the cultural websites receive a very good rating as to the 'overall presentation'. Collapsing the results for the two best rating categories shows that 'Music', 'Architecture', 'Design / furniture', 'Cultural creative industries' are all above the average (average: 68%) and with around 75% of the websites in these disciplines being rated either good or excellent. The worst ratings (but still very positive in the overall evaluation) can be found for 'Cultural science' and 'Online media' with 60% of the websites being rated good or excellent.

Again, there also seems to be a correlation between the overall presentation and the updating frequency of cultural websites. Those with more frequent updates of their content receive the better results in the assessment, whereby those with a daily updating frequency achieve the by far highest ratings and those with irregular updating frequency (mostly more than one month) rather poor ratings.

Overall presentation according to updating frequency				
	4 (++)	3 (+)	2 (-)	1 (--)
Daily	22.45%	63.27%	12.24%	2.04%
Weekly	10.42%	43.75%	39.58%	6.25%
Monthly	9.52%	47.62%	42.86%	0.00%
Irregular intervals	0.00%	28.00%	64.00%	8.00%

Key: Scale from 1 to 4 (1 = poor site, 4 = excellent site)

Overall presentation of websites according to discipline

	4 (++)	3 (+)	2 (-)	1 (--)
Performing arts	7.14%	55.71%	35.00%	2.14%
Visual arts	8.21%	55.97%	33.58%	2.24%
Cultural and architectural heritage	10.53%	57.89%	31.58%	0.00%
Literature	11.63%	55.81%	29.07%	3.49%
Film	11.22%	56.12%	32.65%	0.00%
Music / audio production	8.46%	64.62%	25.38%	1.54%
Architecture	6.38%	72.34%	21.28%	0.00%
Design / furniture / jewellery etc.	4.76%	71.43%	23.81%	0.00%
Cultural creative industries "Kulturwirtschaft"	5.17%	70.69%	22.41%	1.72%
Cultural policy	10.81%	55.41%	29.73%	4.05%
Cultural science / research	10.81%	48.65%	36.49%	4.05%
Community arts	8.20%	65.57%	24.59%	1.64%
Museum/Archives	17.50%	55.00%	27.50%	0.00%
Online-Media	10.77%	49.23%	38.46%	1.54%
Other Disciplines	4.17%	56.25%	37.50%	2.08%

Key: Scale from 1 to 4 (1 = poor site, 4 = excellent site)

4.14 Recommendations from website owners

The study team offered to the website owners the possibility to specify their own recommendations addressed to the European Commission.

Many website owners have responded to this option offered and provided the study team with almost 400 proposals of what they believe to be recommendations addressed to the European Commission.

These recommendations have been structured and analysed and also considered by the study team in their own process of recommendations development.

The inquiry revealed a huge variety of recommendations from the website owners. Frequently also feedback was given that the website owners highly appreciate the initiative of the European Commission to launch the present study which they feel was overdue or at least issued at about the right point in time.

4.14.1 Overview

The substantial number of recommendations from the website owners has been structured along the following headings dealing with recommendations on:

1. Exchange, debate, networking
2. Online activities
3. Funding policy
4. Teaching, training, assistance
5. Surveying, evaluation
6. Special topics.

A mind-map of the website owner recommendations is provided overleaf.



Website Owner Recommendations

Exchange, Debate, Networking

Ways of fostering exchange and debate

- Organisation of events and meetings
- Support Face-to-face contacts of the virtual cultural society
- Supporting communication between innovative projects and established institutions
- Encouraging cooperation between funded projects
- Periodic conferences
- Forum of cultural website owners
- Starting a european cultural magazine
- Copyright issues, flow of digital artistic works
- Creative Commons License

Issues requiring exchange and debate

- Enter political debate between cultural sector and broader public
- Use of new technologies in the cultural sector
- Involving civil society
- Migration as interwoven part of cultural landscape
- Comparison of history knowledge of young people in different countries

Network building

- Coordination between different levels (regional, european and worldwide networks)
- Linking different fields of culture
- Development of a "partner search facility"
- Setup of one major portal guiding to cultural websites of various fields and purposes

Online Activities

Digital content wished for

- Online register of cultural organisations
- Database of cultural stakeholders
- Development of platform that organisations can use instead of setting up own website
- Mass digitalization of media and heritage
- List of cultural newsletters
- Platform where all european countries can inform about their culture

Various issues

- No more websites, but improval of existing ones
- Better organisation of online material
- Introducing Web 2.0 functionalities into the virtual cultural sector
- Increasing visibility of EU-funded websites
- Increase translations
- Participation in online debate
- More use of social networks
- When creating internation platforms, try not to seperate between countries

Funding Policy

Funding requirements, procedure

- Funding for small projects, Microfunding
- Improve information about funding possibilities for newcomers (free information desk)
- Funding guidelines for new websites (i.e. multilinguality, standards for databases)
- Long-term funding in order to enhance sustainability
- Comitted grants for use of state-of-the-art technology and professional assistance
- Funding for basic tasks (i.e. operating costs, relaunching in CMS)
- More qualitativ instead of quantitativ benchmarking
- Stimulate public-private-partnerships
- Sustainable funding instead of permanently "re-inventing the wheel"

Fields requiring further attendance

- Further attendance to cross-border initiatives
- Media digitisation
- Cooperations going beyond european scope
- Network building
- Artist mobility
- Translation of plays, literature, etc.

Teaching, Training, Assistance

- Need for training of website operators in web technologies
- Need for training of cultural stakeholders in managing websites
- Technological assistance in running websites
- Workshop/Guide for standards needed (templates for metadata, databases, etc)
- Education on quality management, usability, etc.
- Assistance in handling copyright issues
- Installation of "help desk"

Surveying, Evaluation

- More information about how the internet can support culture needed
- Studies about art and new technologies
- Survey on userfriendliness of cultural websites

Special Topics

- Copyright is a difficult issue
- Improve high speed Internet Access in parts of Europe
- Overcome censorship (in and outside Europe)
- Use of less bureaucratic language

In the following overview a brief description of the website owner recommendations is provided.

Each group of website owner recommendations will be briefly elaborated on below.

Website owner recommendations - Overview -
<ol style="list-style-type: none">1. Exchange, Debate, Networking<ol style="list-style-type: none">a. Ways of fostering exchange and debate<ol style="list-style-type: none">i. Organisation of events and meetingsii. Support Face-to-face contacts of the virtual cultural societyiii. Support communication between innovative projects and established institutionsiv. Encourage cooperation between funded projectsv. Periodic conferencesvi. Forum of synergiesvii. Forum of cultural website ownersviii. Start of a European cultural magazineb. Issues requiring exchange and debate<ol style="list-style-type: none">i. Copyright issues, flow of digital artistic worksii. Enter political debate between cultural sector and broader publiciii. Use of new technologies in the cultural sectoriv. Involve civil societyv. View migration as interwoven part of cultural landscapevi. Comparison of history knowledge of young people in different countriesc. Network building<ol style="list-style-type: none">i. Coordination between different levels (regional, European and worldwide networks)ii. Link different fields (disciplines) of cultureiii. Development of a (central) "partner search facility"
<ol style="list-style-type: none">2. Online Activities<ol style="list-style-type: none">a. Digital content to:<ol style="list-style-type: none">i. Setup of one major portal guiding to cultural websites of various fields (disciplines) and purposesii. Online register of cultural organisationsiii. Database of cultural stakeholdersiv. Development of platform that organisations can use to have an online presence instead of having to set up an own websitev. Mass digitalisation of media and heritagevi. List of cultural newslettersb. Other issues<ol style="list-style-type: none">i. No development of further cultural websites at a larger scale, but improvement of existing ones of central relevance and importance for specific disciplines, topic areas etc.ii. Better organisation of online materialiii. Broad introduction of Web 2.0 functionalities into the virtual cultural sectoriv. Increase visibility of EU-funded websitesv. Increase translationsvi. Participation in online debatevii. More use of social networksviii. When creating international platforms, try not to separate between countries

<p>3. Funding Policy</p> <p>a. Funding requirements and procedures</p> <ul style="list-style-type: none"> i. Funding provision for small projects, micro-funding ii. Improve information about funding possibilities for newcomers (free information desk) iii. Clear funding guidelines for new websites (i.e. multilinguality, standards for databases) iv. Long-term funding in order to enhance sustainability of existing platforms v. Sustainable funding instead of permanently "re-inventing the wheel" vi. Grants for use of state-of-the-art technology and professional assistance vii. Funding for basic tasks (i.e. website operation costs, training in the use of CMS) viii. More qualitative instead of quantitative benchmarking in evaluation of cultural projects and websites ix. Stimulate public-private-partnerships <p>b. Fields requiring further attendance</p> <ul style="list-style-type: none"> i. Further attendance to cross-border initiatives ii. Media digitisation iii. Co-operations reaching beyond European scope iv. Network building v. Artists' mobility vi. Translation of plays, literature, etc.
<p>4. Teaching, Training, Assistance</p> <ul style="list-style-type: none"> i. Need for training of website operators in (new) web technologies ii. Need for training of cultural stakeholders in managing websites iii. Technical assistance in running websites iv. Workshop/guide for standards needed (templates for metadata, databases) v. Education in quality management, usability, etc. vi. Assistance in handling copyright issues vii. Installation of "help desk"
<p>5. Surveying, Evaluation</p> <ul style="list-style-type: none"> i. More information needed on how the internet can support culture ii. Studies informing about the use of ICT in art and culture (like the present study) iii. Survey on user-friendliness of cultural websites
<p>6. Special Topics</p> <ul style="list-style-type: none"> i. Copyright (difficult issue) ii. Improve high speed Internet access in parts of Europe iii. Overcome censorship (in and outside Europe) iv. Use of less bureaucratic language

4.14.2 Description

4.14.2.1 Recommendations on 'Exchange, Debate, Networking'

The cultural website owners have made suggestions as to the ways fostering European exchange and debate and for synergies of different type.

Many website owners stress the importance of the combination of regular physical meetings (periodic meetings and events) of cultural actors in general and especially those communicating and cooperating virtually at a distance through their virtual presence on cultural websites and other platforms. Continuous financial support for these types of activities is needed.

They also see the need for synergies in the area of cultural website development and operation to avoid duplication of work and activities which they believe could be achieved through the establishment of a mechanism for an enhanced cooperation of funded cultural projects, the establishment of a forum for synergies of cultural website owners (initiated by the European Commission).

Finally there is mentioning of a European cultural magazine covering several / all cultural disciplines which again, would help in the achievement of synergies.

Recommendations on issues which they believe require exchange and debate first and foremost include the topic 'copyright' as the central issue. This is followed by the need for a stronger involvement of the civil society in cultural activities including citizens with migration background and young people. Finally they see the need for the implementation of further activities ensuring a more intensive use of ICT and web technologies in the cultural area.

With respect to fostering network building they argue for the need of a coordinated approach for the organisation of the necessary interplay between regional, national, European and worldwide cultural networks in different disciplines.

4.14.2.2 Recommendations on 'Online Activities'

Closely related to the above recommendations several website owners ask for the establishment of a major European portal instead of the development of separate further cultural websites at a larger scale. They ask for the improvement of already existing ones by integrating Web 2.0 functionalities, supporting social networking, online debate and translations into further languages and organising these under the umbrella of a major European cultural portal. This portal should support (a) guiding to cultural websites already established for various disciplines and purposes also (b) offering an online register of cultural organisations, (c) a database of cultural stakeholders, (d) a list of available cultural newsletters and (e) an opportunity (toolbox) especially for small cultural organisations to easily develop their online presence as part of the platform instead of having to set up their own website elsewhere, all of which as a 'one-stop-shop'.

Further recommendations address the issue of mass digitalisation of cultural content. The authors of this recommendation probably have the example and approach of 'Europeana' in mind which they suggest to be transferred to other cultural disciplines.

Many website owners see the need for an intensified use of Web 2.0 functionalities on cultural websites and social networking support through services like Facebook and Twitter.

4.14.2.3 Recommendations on 'Funding Policy'

European funding in this area should care more for 'newcomers' through more easily understandable information relating to funding programmes, clear funding guidelines, a free help-desk service and also provide micro-funding for projects of a smaller scale.

There is the strong need for more long-term funding enhancing the sustainability of existing platforms on the one hand but also what can be described as 'sustainable funding'. This implies avoiding 're-inventing the wheel' through turning towards focussed funding of already existing and renowned cultural websites fulfilling important European objectives and organising these under a major European 'umbrella' portal (see above).

Website owners demand more financial support for using state-of-the-art technology in developing cultural websites including costs for training in the use of these software tools, developing websites and in using content management systems CMS but also for financing the operation and maintenance of websites.

Fields requiring further attendance as part of funding policies according to website owners include support for cross-border initiatives, media digitisation, co-operations reaching beyond European scope, network building, artists' mobility, translation of plays, literature, etc.

4.14.2.4 Recommendations on 'Teaching, Training, Assistance'

Website owners see the need for training cultural stakeholders in (a) developing and implementing websites offering web 2.0 functionalities by using latest development tools, (b) managing websites and website content (using CMS) and (c) ensuring adherence of cultural websites to the highest possible usability standards. Ideally funding programmes supporting these activities should become available at different levels.

The same applies to the issues around 'copyright' which many actors in the cultural field seem to struggle with. The crucial importance of the 'copyright' topic has already been outlined above. Website owners strongly believe that this issue requires related teaching and training activities providing cultural stakeholder with a better understanding and a guide on how best to deal with it.

4.14.2.5 Recommendations on 'Surveying, Evaluation'

Still a substantial number of actors in the cultural field are not sufficiently aware of the possibilities offered by the internet and Web 2.0 technologies for the improvement of the presentation of their work, the exchange of experiences and knowledge with other players in their own country, Europe and beyond and (social) networking all of which being prerequisites for being able to become an active actor in the virtual European culture scene.

It is against this background that several website owners expressed their appreciation with the European Commission having launched the present study which is seen as very helpful in informing and teaching cultural stakeholders in the best use of the internet for their purposes and to achieve the above goal.

Finally, website owners propose to the European Commission to carry out a survey of the user-friendliness, usability and accessibility of the cultural websites in Europe as a next step the results of which would help them in the process of further developing their websites and increase their use.

4.14.2.6 Recommendations on 'Special Topics'

Recommendations on special topics in high demand by owners of cultural websites to be addressed include first and foremost the topic 'copyright' as the central issue, followed by the provision of high speed internet access in all parts of Europe, overcoming censorship which still seems to be an issue in some countries and the wish addressed to the European Commission to use a less bureaucratic language in their programmes.

5 Case studies

5.1 Methodology and selection criteria

A further objective of the present report was to identify and select 20 cases from the almost 400 cases those which nicely fit the objectives of the present study. Selection criteria have been developed to identify such cases and select these for the development of case study descriptions from which actors and stakeholder in different cultural domains interested in developing their own virtual cultural presence can learn.

The criteria for selecting case studies are aligned to the overall objectives of the study. Accordingly cases have to each represent a specific type of website with specific aims and activities in line with the European Commission objectives for the present study. These are as follows:

- Online dissemination of information on cross-sector issues in the cultural field and for
- Online debate with a view to promoting the exchange of views, artistic expression and
- Helping to reach out to the citizens with regard to the European project.

The study team has developed and used the following selection criteria:

Dimension	Criteria	Calculation	Weighting	Comments
Geographical Scope	Occurrence of the scope "European" and "global" (Max 2)	Percentage rank of sum	*5	Multiplicand 5 is to equalize low relative value due to low variability of the attribute
Languages	Number of website languages	Percentage rank of Sum	Double weighting of English	English key language for international scope
Activities	Number of website activities (Max 8)	Percentage rank of Sum	Double weighting of "Social Networking"	Social Networking key Web 2.0 concept
Values	Number of values (Max 6)	Percentage rank of Sum		
Functionalities	Number of functionalities (Max 14)	Percent rank of Sum		Important criteria, but no further weighting due to overlapping with activities and contribution
Contribution	Number of Contribution possibilities (Max 4)	Percentage rank of Sum		
Assessment of clarity of mission, overall presentation and trustfulness	Scale from 1 (poor) to 4 (excellent)	Percentage rank of average		
Overall evaluation of website by NC	Scale from 1 (poor) to 4 (excellent)	Percentage rank of grade	Double weighting	Important as an overall assessment by expert maintaining neutral point of view
Internal Links	Mentioning of website by other website owners of the study	Square root of number of mentions		No extra weighting, but already high significance because of usage of square root instead of

				percentage rank
Alexa Links*)	Number of websites linking in, using the Alexa website metrics	Percentage rank of sum		Although theoretically highly relevant, no highlighting - thus low significance - because of problematic evaluation procedure of Alexa

*) More details on the Alexa methodology are provided in Annex 3.

The selection criteria start with the 'geographical scope' of a website, the 'number of languages' in which it operates in, the 'activities' offered and supported and the 'values' conveyed, which provide an overview of whether a website has a truly European scope.

It continues with criteria like 'website functionalities' and the types of 'user contributions' offered which give an insight in the capabilities of a website to support communications, participation of users and cross-border exchanges.

These are followed by criteria based on the assessment of the websites by the National Correspondents as to the 'clarity of mission', 'overall presentation' and 'trustfulness' of the content provided and an 'overall evaluation' of website by the National Correspondents.

As a further criteria the 'internal links' were used which include the number of times a specific website is also mentioned as being regularly visited by other website owners of the study.

Finally, the number of 'websites linking in' to each of the selected websites, using the results from the website metrics and statistics analysis have been used as a selection criterion.

The latter two criteria can be seen as an indication of the relevance and importance of a website in the European cultural scene.

5.2 Selected cases studies

The use and application of the above selection criteria has resulted in a ranking of the around 400 websites. After some adjustments had been undertaken to ensure a relatively good distribution of websites across the different parts of Europe, the 28 instead of the originally planned 20 had been selected for further analysis and description as case studies. These are as follows:

No.	URL	Name	Country
1	http://www.labforculture.org	LabforCulture.org - The networking platform for information on European arts and culture	Netherlands
2	http://www.on-the-move.org	On The Move – The performing arts traveller's toolkit	Multinational
3	http://www.bjcem.org	BJCEM - International Association of the Biennial of Young Artists from Europe and the Mediterranean	Multinational
4	http://www.eurocult.org	European Cultural Foundation (ECF)	Netherlands
5	http://www.europeana.eu	Europeana	Netherlands
6	http://tilos.hu	Radio station 'Tilos'	Hungary
7	http://www.readme.cc	Readme	Austria
8	http://www.rootsnroutes.eu	Roots&Routes	Multinational
9	http://virtueelplatform.nl	Virtueel Platform	Netherlands
10	http://www.rhiz.eu	Rhiz.eu	Netherlands
11	http://visegradfund.org	Visegrad Fund	Slovakia
12	http://www.resartis.org	Res Artis	Netherlands
13	http://www.agonia.ro	Agonia	Romania
14	http://www.sculpture-network.org	Sculpture Network	Multinational
15	http://www.onlinefilm.org	Online Film	Germany
16	http://www.frieze.com	Frieze	United Kingdom
17	http://www.babelmed.net	BabelMed	Italy
18	http://www.artservis.org	Artservis	Slovenia
19	http://www.artsactive.net	Artsactive	Spain
20	http://www.reseo.org	RESEO - European Network for Opera and Dance Education	Multinational
21	http://www.ietm.org	IETM, international network for contemporary performing arts	Multinational
22	http://www.budobs.org	THE BUDAPEST OBSERVATORY – Regional Observatory on financing culture in East-Central Europe	Hungary
23	http://resonancefm.com	Resonance103.fm	United Kingdom
24	http://www.berlinerkonferenz.eu	A Soul for Europe	Multinational
25	http://www.teh.net/	Trans Europe Halles (TEH)	Sweden
26	http://www.michael-culture.org	MICHAEL Multilingual Inventory of Cultural Heritage in Europe	Multinational
27	http://www.futureplaces.org	Futureplaces 2009	Portugal
28	http://www.futureeverything.org	FutureEverything	United Kingdom

5.3 Description of cases studies

In the present chapter the format for describing the case studies is presented which will be followed by summary descriptions of the case studies. Several of the case studies are referred to in the main body of this report when describing the results of the study to illustrate these by giving concrete examples of and references to related cultural websites which are presented in boxes using texts and screen dumps from the websites.

The complete case study descriptions are provided in Annex 2 and can be obtained from the CULTUREMAP Online Knowledge Base together with all other website descriptions.

5.3.1 Case study description format

The case study description format is structured into five sections.

In the first section more general information on the website is given.

This is followed by a description of the website's mission and objectives including the main activities of the website and which domains and disciplines are addressed, as well as how the accomplishment of the mission is facilitated.

A third section describes the website facilities and functionalities, i.e. the means for online communication, exchange of information, contributions from website users and not only operators and debate in and across European countries. It also provides information on whether and how the websites show any results concerning communication, information exchange and debate on a European / cross-border level.

Section four provides an assessment firstly of the websites in relation to their level of accomplishment of their missions and objectives. This information will reveal the attitude of the website operators towards the European idea and how this has been incorporated and on the cultural values conveyed. Secondly the information presentation, navigation, website structure, its trustfulness but also the main strength and drawbacks will be described together with more information on the actual usage of the communication, information exchange and online debate facilities offered on the websites.

Each case description will finish with an elaboration on possible enhancements and some recommendations of the website owners addressed to the European Commission.

- 1 Profile of the website / platform**
 - 1.2 Website's name
 - 1.3 Country of origin
 - 1.4 Geographical scope
 - 1.5 Language/s / tackling of language issues
 - 1.6 Website owner
 - 1.6.1 Contact
 - 1.6.2 Type of organisation
 - 1.6.3 Description of the owner organisation
 - 1.6.4 Importance of the website within the organisation structure
- 2 Website description**
 - 2.2 Mission
 - 2.3 Objectives
 - 2.4 Main activities of the website
 - 2.5 Domains and disciplines addressed
 - 2.6 Facilitation of accomplishment of mission

- 3 Website facilities**
 - 3.2 Kind of facilities
 - 3.3 Member / non-member facilities
 - 3.4 Importance within the website content
 - 3.5 Frequency of usage
 - 3.6 Does the website show any results for working communication and debate on a European / cross-border level?
- 4 Evaluation of the website**
 - 4.2 Mission and objectives, accomplishment of mission
 - 4.2.1 Attitude towards the European idea, incorporation of the European idea
 - 4.2.2 Cultural values
 - 4.3 Presentation, navigation, structure
 - 4.4 Trustfulness
 - 4.5 Main strength / main drawback
 - 4.6 Usage of communication facilities
- 5 Possible enhancements / recommendation**

5.3.2 Case study summary descriptions

The overview overleaf provides a brief description of each of the selected case studies.

URL	Name	Description	Strengths	Country
http://www.labforculture.org	LabforCulture.org - The networking platform for information on European arts and culture	Labforculture.org is a cultural platform dedicated to bring artists, managers and all kind of culture professionals together, in order to debate, connect and enhance creativity by exchange. The platform tries to include all European countries, providing their website in 6 languages. Labforculture is aiming at artists, arts and culture organisations and networks, cultural professionals and audiences in the 50 countries of Europe, as well as providing a platform for cultural cooperation between Europe and the rest of the world. Mission are both to ensure that all those working on cultural collaboration have access to up-to-the-minute information and to encourage the cultural sector to become more experimental with online technologies.	Europe-wide high quality offer, offer in 6 languages, many IT functions provided. High quality resources for research and a large selection of case studies with success stories of cross-border cooperation in Europe.	Netherlands
http://www.on-the-move.org	On The Move – The performing arts traveller’s toolkit	On-the-Move is a web site dedicated to international mobility opportunities and information in theatre, dance, music and other contemporary performing arts disciplines. It is intended for artists and performing arts professionals both from Europe and worldwide. The objectives are to promote mobility in the performing arts sector, build and maintain a network of cultural information providers and sector key players, contribute to raising awareness and discussion on topics concerning cultural mobility and help advance them at the EU political level. On the move offers its audience information, advice and opportunities on international mobility, Commission publications on mobility issues and maintains a network of cultural information providers and key sector players.	Facilitates and encourages cross-border cultural mobility. High quality and quantity of content, some of which is commissioned by the website itself, and the aggregation of otherwise scattered resources.	Multinational
http://www.bjcem.org	BJCEM - International Association of the Biennial of Young Artists from Europe and the Mediterranean	The International Association of the Biennial of Young Artists from Europe and the Mediterranean (BJCEM) was born in Sarajevo in July 2001, during the 10th edition of the homonymous event, in order to reinforce the joint work and the relations among the different institutions and associations operating in the cultural field from the Euro-Mediterranean area. Today the BJCEM Association is a network which gathers 71 members from 20 countries, local bodies, ministries, associations, cultural institutions, and is open to the membership of local and national bodies from Europe and the Mediterranean. The main target of the Association Bjcem is to promote the young artist's creativity, to encourage international exchanges and the development relations across the Mediterranean area. The International Association BJCEM is a wide network, encouraging the intercultural exchanges across political and geographical borders: the structure of the Association promotes cultural exchanges beyond the existing political and cultural borders, thus presenting a Europe and a Mediterranean area willing to dialogue and joint work.	Young artists' communication and mobility support and enhancement. Variety of multi-media downloads and the possibility of uploads for members.	Multinational

		The website offers facilities for debate as well as multi-media exchange. The platform enhances communication between artists and provides information for the broader public about cultural events. Additionally to implemented user facilities, BJCEM is represented on Facebook and uses services like Twitter, Flickr, Youtube and RSS feed. Moreover, the association has initiated the blog www.virale.org which enables further dialogue and debate for members.		
http://www.eurocult.org	European Cultural Foundation (ECF)	The European Cultural Foundation website is aimed at distributing information about their own projects as well as linking to other cultural websites like "Culture Action Europe". The website aims at creating a collaborating network with other cultural organisations, policy makers, cultural actors, universities and media networks. The European Cultural foundation intends to create sustainable collaborations across Europe as well as to create better conditions for the arts. Therefore the foundation has initiated together with Culture Action Europe the Platform for Intercultural Europe which is committed to intercultural dialogue and aims at advancing the agenda of inter-culturalism from the local to European policy level. The platform has been launched in the European Year of Intercultural Dialogue 2008. The website is linked to project websites including rhiz.eu , StrangerFestival and Intercultural Europe. Furthermore, the European Cultural Foundation provides information about all these project websites. In addition the website offers a media library containing videos, pictures and audio files. The European Cultural Foundation also offers a large document download section including files about European collaboration, cultural policy and mobility in Europe. For further information distribution the website offers an RSS feed and an "E-zine", an electronic magazine, published monthly like a newsletter.	Detailed provision of information supported by the video, audio and picture library as well as the document download facilities.	Netherlands
http://www.europeana.eu	Europeana	The portal is a prototype of a virtual European library, aiming to make Europe's cultural and scientific resources widely accessible. The website is a communication and network platform for European libraries and facilitates the civil public to access different European libraries via internet. The idea behind Europeana is to create an online service to connect European cultural heritage organisations. The aim is to create a well accessible online resource that unites European heritage and represents its cultural and lingual diversity. The main goals of the portal are to provide access to European heritage through a cross-domain portal and to make the portal a sustainable research resource as well as to bring together existing digital content and enhancing further digitisation of cultural and scientific heritage. Already more than 50 organisations contribute to the prototype version of Europeana.eu and more than 6 million links to digital items are available. Furthermore, the prototype website demonstrates how online communities concerning different topics can be implemented on the operational website. The communities will provide a discussion	Online library with strong partners. Main strengths are the online communities as well as the provision of accessibility to a wealth of European culture. Available as a prototype version to be officially launched later in 2010.	Netherlands

		board and the possibility to directly contact other community members. Another facility is the Thought Lab, where new ideas and technologies to realise the operational Europeana website are demonstrated.		
http://tilos.hu	Radio station 'Tilos'	The website represents the Tilos radio station as well as the cultural foundation. It is used for promotional purposes but is seen as a particularly important medium to enhance European dialogue and exchange of information. The radio station played a key role at the time of Hungary's EU entry in propagating and popularising the notion of open society as well as in its everyday practice. Besides broadcasting, Tilos is also known for organising artistic events, parties and social gatherings with entertainment, educational and civilian purposes. Since its existence it has put together a large number of successful cultural programmes and festivals in cooperation with various Hungarian and international partners.	The website's facilities enhance communication by providing a large community on Facebook to foster debate and exchange. Furthermore, Tilos Radio is a very active member of the Twitter community. The website also provides download facilities for music and video.	Hungary
http://www.readme.cc	Readme	Readme.cc is a virtual meeting place, like the agora or places of assembly in Ancient Greek city states, for communication about books. It is special because readers introduce themselves and communicate about books of their choice through photographs as well as through comments that are stored and accessible in online bookshelves. The aim is to provide a shared domain for artists and humanists, promoting and enhancing cultural activity and fostering exchange on a national and international level. With the multilingual website www.readme.cc , an advanced Web 2.0 application, the project provides the infrastructure and services necessary for a European network for readers and authors. The website is provided in English, German, French, Italian, Hungarian, Arabic, Czech, Danish, Slovenian and Hebrew. Readme.cc also initiates virtual meetings in Second Life and real meetings in various locations across Europe. Readme.cc wants to help 'Readme.cc authors' to demonstrate their literary talent across language barriers and national boundaries. Together with its event and media partners Readme.cc gives its authors the opportunity to appear and read at international literary events. The site provides a European Archive of Literature (paying attention to copyright restrictions on the internet, and the documentation of literature within a European context). It promotes an intercultural dialogue in the Mediterranean region by building websites (in Arabic and Hebrew) and integrating their editors into the European network of Readme.cc.	Author-reader platform reaching beyond Europe, many languages, web 2.0 features, combination of real-life and virtual offers	Austria

		<p>The website provides a blog where readers can introduce themselves, present their favorite books and discuss with other users about books. Furthermore, the website provides information about up-coming events across Europe.</p> <p>The website has been a project of the Culture 2000 programme of the European Commission and received a follow-up grant for three years.</p>		
http://www.rootsnroutes.eu	Roots&Routes	<p>Roots&Routes is an organisation that promotes scenic and media skills (dancing, acting, singing, music composing, etc.) among young individuals with a clear focus on urban art, integration of migrant youth and cultural diversity. The organisation comprises an online community, where the artistic expressions of the Roots&Routes participants are showcased and an European network of participant institutions that host Roots&Routes activities and workshops. The Roots&Routes website serves as an online community where its members can establish dialogue, showcase their artistic expressions and get aware of past and forthcoming Roots&Routes activities across Europe.</p>	Leverage of Web2.0 tools to share artistic expressions and establish dialogue of a community with users from twelve European countries.	Multinational
http://virtueelplatform.nl	Virtueel Platform	<p>Virtueel Platform is the Netherlands' sector institute of e-culture and an independent foundation funded by the Dutch Ministry of Education, Culture and Science. Virtual Platform defines e-culture as new developments in the cultural sector arising from cross-pollination between technology and society. Virtueel Platform firmly believes that e-culture makes an essential contribution to cultural, social and economic innovation, and works to strengthen and develop Dutch e-culture at home and abroad.</p> <p>Aims of the network are observation and documentation of activities (in order to make this knowledge available to all its target groups, and in the hope that these activities will promote knowledge exchange, interconnection and inspiration, facilitation of e-culture organisations (by stimulating the dialogue on new developments that are taking place between e-culture makers and policymakers and between cultural organizations themselves) and broadening the field of e-culture (Virtueel Platform organizes numerous activities which allow people from different sectors to meet).</p> <p>The website provides several services to inform culture activists interested in the field of new media and enhance the dialogue between them, like a newsletter, a RSS feed, a blog, a shared bookmarks account at del.icio.us, a Twitter channel with real-time updates on Virtueel platform activities, a Flickr account documenting workshops and activities and a mashup of all this information on the web2.0 mashup service Net vibes.</p>	Platform using advanced web-design technologies and user interface design plus several online services to enhance the dialogue between the users (RSS feed, blog, Twitter Flickr, netvibes).	Netherlands
http://www.rhiz.eu	Rhiz.eu	<p>The platform "rhiz.eu" (operated by the European Cultural Foundation (ECF)) focuses especially on the intercultural dialogue between artists and the creation of a working and growing network among European</p>	Fully transparent presentation of a Europe-wide artist network. By	Netherlands

		<p>artists. It is an intercultural meeting place to give its members an easy and fun environment for communicating and collaborating with each other. It takes its name from a botanical term, rhizome, meaning 'a usually underground, horizontal stem of a plant that often sends out roots and shoots from its nodes' (Wikipedia): the term is used metaphorically in the social sciences and new media to describe social structures that are non-hierarchical, non-centralized, self-regulating, and formed peer-to-peer. The website offers facilities for artists and organizations to describe their work and the disciplines they are working in. Furthermore the platform offers the possibility to show the network connection between artists, organizations, themes and current (joint) projects and thereby enhancing the emergence and start of new co-operations, dialogues and exchanges.</p>	<p>using colour codes for different topics like artists, organisations, projects and "stories" the presentation is well intelligible. Furthermore the "rhizome"-like or touch graph presentation creates transparency of collaboration and relations among artists, organisations, projects and "stories".</p>	
<p>http://visegradfund.org</p>	<p>Visegrad Fund</p>	<p>The International Visegrad Fund is an international organisation based in Bratislava, founded by the governments of the countries of the Visegrad Group (V4)—the Czech Republic, Hungary, Poland, and the Slovak Republic—on June 9, 2000. The purpose of the Fund is to promote development of closer cooperation among V4 countries (and other countries) through the support of common cultural, scientific and educational projects, youth exchanges, cross-border projects and tourism promotion. The mission of the Visegrad Fund is to promote development of closer cooperation among V4 countries (and other countries) through the support of common cultural, scientific and educational projects, youth exchanges, cross-border projects and tourism promotion. The budget of the Fund (€6 million as of 2010) consists of equal contributions from the governments of V4 countries. The Fund provides support through four grant programmes, three scholarship schemes and artist residencies. Among the recipients of the Fund's support are mainly non-governmental organisations, municipalities and local governments, schools and universities, but also private companies and individual citizens.</p>	<p>Many compelling cooperation opportunities with V4 countries at a cross-border level. Simple website structure, information well presented.</p>	<p>Slovakia</p>
<p>http://www.resartis.org</p>	<p>Res Artis</p>	<p>Res Artis is an international network of residency programmes supported by its own members, artist residencies, which pay a membership fee that depends on the organisational budget of the residency. The network receives additional funding through the European Union 'Culture programme'. Its members operate artist exchange programmes in a diverse number of international and regional communities that range from formal, well-funded government organisations to grassroots artist run initiatives. Res Artis' objectives are to: encourage an understanding of the work of residential arts centres and their catalytic role in the development of art and ideas in the contemporary world; collect and provide information on residential arts centres and programmes; represent the interest of members and artists to governmental and non-governmental agencies, international organisations, foundations and to the corporate sector; provide</p>	<p>Rich database of artist residencies. Mobility support and artist exchange programmes.</p>	<p>Netherlands</p>

		members with a network of peers, and a centralised referral system, from whom they may access expertise and advice in response to their evolving needs.		
http://www.agonia.ro	Agonia	www.agonia.net is an international interactive portal on literature, formed by several linguistic communities that can interact thanks to the possibility of online translation of any text on the site (developed by the author itself or another community member). Agonia promotes the written arts by providing means of online exchange communication in the literary and social context, effectively creating a community where writers can share their work and improve their technique by receiving feedback from other community members reviewing their work, and learning from the literary resources the community has to offer. The site addresses several linguistic communities, Romanian, English, French, Spanish, German, Italian, Russian, Portuguese, among others and allows them to interact by giving the possibility to have texts translated to several languages either by its author or another community member. Each community addresses several literature disciplines: poetry, prose, essays, reviews and articles of general interest on social-cultural topics, and gives its members the possibility to interact by giving opinions to texts on the site. Resources of interest for writers such as articles on literary techniques, a virtual library with numerous texts of known authors and even an online bookshop are also available for community members.	Establishment of international online communities in literature through online translation	Romania
http://www.sculpture-network.org	Sculpture Network	The organisation Sculpture Network is a European non-profit organisation for the support and advancement of contemporary, three-dimensional art. Sculpture Network offers a platform for interchange between all persons involved with or interested in sculpture and three-dimensional art: artists, art mediators, friends of the arts. Within these groups 'Sculpture Network' supports through its international network interdisciplinary dialogue and exchange of ideas between individuals and institutions. The website supports communication and debate through a forum and a newsletter. The three different parts of the website offer different facilities like an online profile for artists. The website is aimed at artists, artistic mediators as well as the wider public.	Presentation and matching platform with artists from 34 countries in the sculptural art area. Main strength are the artists' profiles and the data bases.	Multinational
http://www.onlinefilm.org	Online Film	Online Film is a multilingual market place for European films on the internet. It's the only portal of its kind owned by filmmakers where films are offered directly to the viewers for a fair price as "download to own". The aim is to encourage and enhance European communication and to promote and encourage exchange among independent filmmakers from all over Europe and to create a larger community for	Documentary film maker exchange and community building platform	Germany

		this genre.		
http://www.frieze.com	Frieze	Frieze Foundation is a non-profit organisation established in 2003 and is responsible for the curated programme at Frieze Art Fair, comprising artist commissions, talks, films, music and education. Frieze Foundation is funded by the European Commission's Culture 2007 programme and Arts Council England. The website especially aims at facilitating information sharing and debate about art and is aimed at European artists from different cultural sectors.	Easy navigation, appealing presentation of offers (podcasts, videos) with news supported by photos and videos. Good blog and commenting options.	United Kingdom
http://www.babelmed.net	BabelMed	Babelmed is a non-profit organisation established in 2001 in Rome supporting intercultural dialogue and mobility. As a multilingual network it has been established by Mediterranean journalists and aims at promoting Mediterranean intercultural dialogue and understanding by presenting the contemporary and cultural scene in the Mediterranean and Europe. The website functions as the main communication and presentation facility for BabelMed's aims and goals to foster dialogue, debate and mobility in Mediterranean and European culture. The site offers more than 300 links to the main cultural actors in the Mediterranean.	Broad offer, many website links to major cultural actors.	Italy
http://www.artservis.org	Artservis	Artservis is a web-based information resource for artists, theoreticians, and cultural managers who operate with/in Slovenia or abroad. Artservis' mission is to support independent and competent operation of individuals and organisations in the field of contemporary arts by offering an openly accessible, free of charge and user contributed information resources in the field of contemporary arts. Its main goal is to enhance the availability of relevant information on funding sources, invitations, calls for participation, opportunities for creative and professional collaboration, and educational programmes.	The site provides means of communication and exchange of ideas via a forum. The database offers very valuable information to anyone interested in cross-border activities in the field of contemporary arts, especially regarding information on the Slovenian context. The fact that the initiative promotes user generated content in its database is a very nice example of crowdsourcing.	Slovenia
http://www.artsactive.net	Artsactive	The network "artsactive" aims at connecting artists with science and research labs and to initiate artistic cooperation between them. The idea of the network is develop innovate and creative ways of collaboration between the arts, science and social fields as well as to find a way to disseminate research results in to the larger society. Furthermore, dialogue about information, progress, ethics, social	Variety of connections to other platforms, blogs and databases. The website is a network platform for cooperation and exchange.	Spain

		impact of science and arts should be stimulated. The website focuses especially on facilitating communication via blogs as well as offering support and advice for artists. Furthermore, the database of network encourages exchange and communication between artists.		
http://www.reseo.org	RESEO - European Network for Opera and Dance Education	The RESEO objectives are to act as the principal platform for the exchange of practice for opera and dance educators in Europe, be a valuable research and resource centre for the opera and dance sector in Europe and a space for reflection and evaluation for education professionals, initiate artistic collaboration, experimentation and risk-taking and innovative new work across Europe, raise the public profile of opera and dance education within the cultural sector and with the wider public, continuously develop its organisational structure to meet the varying needs of its membership. RESEO's strength lies in the number and diversity of its members, which currently comprises over fifty opera and dance companies of all sizes from twenty countries in Europe. RESEO acts as a forum for exchange on the practice of opera education at a European level. Members can share information, experience and ideas. RESEO seeks to develop and promote the practice of opera and dance education in Europe.	European network for opera and dance education. RESEO's strength lies in the number and diversity of its members, which currently comprises over fifty opera and dance companies of all sizes from twenty countries in Europe.	Multinational
http://www.ietm.org	IETM, international network for contemporary performing arts	IETM is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment, by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice. The objectives are to inform its members of the state of the art and tendencies of the performing arts in Europe and beyond, connect organisations with common interests in a cross-sector network,, promote international partnerships, exchanges, collaborations and knowledge transfers in the context of scenic arts, influence public policy through active participation in cultural policy debates, leverage the neutral and international nature of the IETM in order to federate different actors in the scenic arts sector.	Important member area. Good use of collaboration and contribution tools to create a supranational network of entities with common interests.	Multinational
http://www.budobs.org	THE BUDAPEST OBSERVATORY – Regional Observatory on financing culture in East-Central Europe	The mission of The Budapest Observatory is to be of help for those who want to know more about the conditions (finances, legislation, governance, policies) of cultural life (cultural activities, products and organisations) in Eastern-central European countries. The website is the main dissemination instrument of the observatory's activity portfolio.	Regional observatory on financing culture in East-central Europe. Huge network with other cultural organisations from Eastern Central Europe.	Hungary

http://resonancefm.com	Resonance104.4.fm	Resonance104.4fm is the world's first radio art station, established by London Musicians' Collective. It wants to provide a radical alternative to the universal formulae of mainstream broadcasting. Resonance 104.4 fm features programmes made by musicians, artists and critics who represent the diversity of London's arts scenes, with regular weekly contributions from nearly two hundred musicians, artists, thinkers, critics, activists and instigators; plus numerous unique broadcasts by artists on the weekday "Clear Spot". The website allows the organisation to break the regional/national limitations imposed by conventional radio broadcasting and reach a worldwide audience. Resonance104.4fm is fully crowdsourced; all donations go towards the maintenance of the station and are put to practical use to improve our broadcast output. Additionally, a great deal of man hours put into the project come from volunteer work.	Radio station for the presentation of art works, but mainly UK based. Website is used to reach a worldwide audience. The main strength is the online forum and the leverage of open source technologies, data formats (wordpress, podPress, ogg) and free web2.0 services and technologies to provide a compelling cultural proposition at a competitive and sustainable cost that allows the initiative to remain independent and crowdfunded.	United Kingdom
http://www.berlinerkonferenz.eu	A Soul for Europe	'A Soul for Europe' wants to establish new communication paths and innovative co-operation models between civil society and the European institutions, national governments and other authorities. From bases in Amsterdam, Belgrade, Berlin, Brussels, Porto and Tbilisi the 'A Soul for Europe' Initiative is building an international network of European cities and regions, the cultural sector and business as well as European policy-makers. The initiative is supported by a cross-party Intergroup in the European Parliament, which provides a link between the work of the civil society initiative and that of political decision-makers. The 'A Soul for Europe' Initiative includes leading European politicians and decision-makers from all areas of society, resulting in the launch of joint discussions and campaigns. At the very heart of the 'A Soul for Europe' Initiative is the Strategy Group: 55 civil society actors from 21 countries from the areas of culture, politics, business, research and media. The Strategy Group is responsible for the conceptual development and dissemination of the idea of 'A Soul for Europe' through projects and initiatives.	The "A Soul for Europe" Initiative includes leading European politicians and decision-makers from all areas of society, resulting in the launch of joint discussions and campaigns, active on Twitter, Facebook and a weblog.	Multinational

http://www.teh.net/	Trans Europe Halles (TEH)	<p>Trans Europe Halles (TEH) is a European Network of Independent Cultural Centres that connects cultural actors of Moscow, Budapest and Belgrade with creative forces in Amsterdam, Helsinki and Berlin – to mention a few. The network currently has 49 members and 7 Friend organisations in 26 European countries. Founded in 1983, the network now brings together about fifty multidisciplinary and socially engaged member centres throughout Europe. TEH runs and coordinates several bilateral and multilateral cultural projects. Examples include the setting up of an Artists-in-Residency Exchange Programme and the establishment of an international cultural incubator in Lund, Sweden, and CHANGING ROOM, a mobility project for cultural operators.</p> <p>By testing a staff exchange and training programme involving 25 member centres in 15 countries Trans Europe Halles aims to identify today's barriers and opportunities for the circulation of cultural operators. The Staff Exchange Programme has its own blog. CHANGING ROOM also offers training workshops open to participants outside of Trans Europe Halles and a special workshop retreat for cultural leaders.</p>	Network of independent cultural centres' staff exchange programme	Sweden
http://www.michael-culture.org	MICHAEL Multilingual Inventory of Cultural Heritage in Europe	The aim of MICHAEL is to provide access to European digital collections through this web-based information service and potentially to other services, for example for education, research or tourism. The MICHAEL database is based on national inventories of digital resources that have been created by the project partners. Each national inventory includes descriptions of digital collections and the websites, CD-ROMs and other products and services that have been created by museums, libraries and archives. The descriptions are written especially for MICHAEL by people working in, or on behalf of, the cultural institutions themselves. Details are harvested directly from the national inventories to become part of the MICHAEL database for the European services.	MICHAEL database with records held in the database in their original language and (partially) in translation. Users are offered access to machine translation tools to enable them to translate record details into the language of their choosing.	Multinational
http://www.futureplaces.org	Futureplaces 2009	FUTUREPLACES 2009 is a meeting place of people with one question in mind: if digital media can do so much for global communication, knowledge and creativity, how can it contribute to local cultural development? The festival takes place in Porto/Portugal. The festival is a project of the UT Austin/Portugal Program. The website is the online representation of the Futureplaces festival and complements it giving all relevant information and access to the several web2.0 services used by the initiative to connect to its audience and reflect the activity that is taking place on the festival.	Heavy use of web 2.0 features.	Portugal

http://www.futureeverything.org	FutureEverything	FutureEverything is an annual urban festival of art, music & ideas. It features a freeform mix of art and music events in 30 different venues and spaces across Manchester, and an acclaimed conference, the Social Technologies Summit. FutureEverything is an international hub for the region and a destination for a world-wide community of creative visionaries in digital art and contemporary culture. The website is important to the organisation as an enabler of several, very important functions: Information (e.g. about news, events, performance, policies, etc.), Social networking (communication and sharing of information), Promotion (Raise awareness about events, activities, initiatives, etc.).	The compelling online community and the extensive use of social networks and online sharing services to communicate the FutureEverything community and share its outcomes. Heavy use of web 2.0 features.	United Kingdom
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6 Summary of results

Study objectives

The objective of this study was *“to map and analyse existing websites in Europe which are used as a means for exchange of information and debate on culture, artistic expression and as a space for an exchange of opinions on the European project, with a view to proposing recommendations on how to enhance the use of the internet as a means of information exchange and debate at the European level on cross-sector issues in the field of culture and artistic expression.”*

With this mapping study the Commission wants to get an *“overview of the existing websites in Europe aimed at the exchange of information and debate on the European project between artists of all art disciplines, cultural workers, practitioners, cultural organisation managers, producers, promoters, researchers, journalists, operators in the cultural area, mentors, teachers, art students, distributors, theatres, museums, cultural heritage organisations, etc and the broader public”*.

Website selection criteria

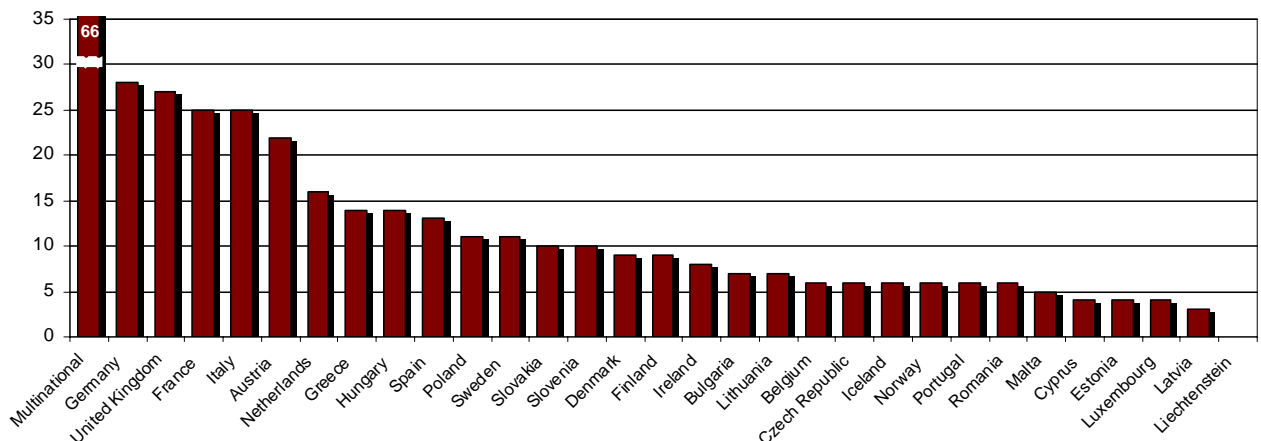
Altogether 388 cultural websites and platforms have been selected and analysed. In order to be selected the cultural websites had to meet a set of criteria derived from the study objectives.

First precondition was that websites should have a truly European dimension (coverage of at least several countries).

Secondly they should be frontrunners in terms of website functionality offered and reach beyond just the presentation of information.

Thirdly they should be interactive and allow for communication with visitors through blogs, forums and further ways of user contribution.

Thus, websites not having a clear European dimension were only allowed to be described in case they were outstanding national frontrunners which had the potential of becoming easily extended beyond national borders. Websites with a significant European dimension were allowed to be described without having interactive Web 2.0 functionalities. Altogether 388 cultural websites were selected and further analysed distributed across the European countries as depicted in the following figure.



Website operators

89% of the 388 websites analysed come up with a truly European approach and information offer, 45% even have an offer of a global nature.

The vast majority of 68% is operated by non-profit organisations followed by 15% run by public authorities. Only 7% are profit-oriented and are operated by private organisations. There are hardly any differences on this indicator across the different disciplines.

These results clearly confirm the assumption that the cultural sector in Europe is predominantly characterised by players and actors from non-profit institutions also when it comes to the operation of cultural websites. Cultural Websites originating from the younger EU Member States tend to frequently and more often be operated and maintained by public authorities, whereas cultural websites from the older Member States tend to more frequently be operated by non-profit-organisations. One can only guess as to the reasons for this but it appears not unlikely that at an early stage of development and operation cultural websites only get established when operated and funded by public authorities. Only at later stages other organisations step in as operators and start finding other sources of funding making them more independent from public subsidies.

Artistic disciplines and cultural domains of websites

Around 35% of all websites analysed provide offers relating to the three disciplines performing arts, visual arts and music / audio production (note: one website can provide offers for more than one discipline; the results shown are based on multiple responses). These are followed by a group of disciplines with internet offers on around 20-25% of the websites and include the disciplines: film, cultural and architectural heritage, literature, cultural policy and cultural science and research. All other disciplines remain at much lower levels between 10% and 20%.

Target groups of cultural websites

The major target groups of cultural websites are cultural organisation managers, addressed by 66% of the websites and artists (62%). The broader public is mentioned as target groups by 40% of the websites.

The most striking differences between those websites run by non-profit organisations as opposed to private organisations are that the latter (commercial websites) are much stronger oriented towards the broader public and citizens which they probably see as the key target group from whom they can expect revenues through paid services they offer. The typical services types offered to the broader public include e-Commerce (60%) and training (45%), services for which payments are more likely to be expected especially when comparing these to services like 'social networking' or 'exchange'.

Purpose and activities of websites

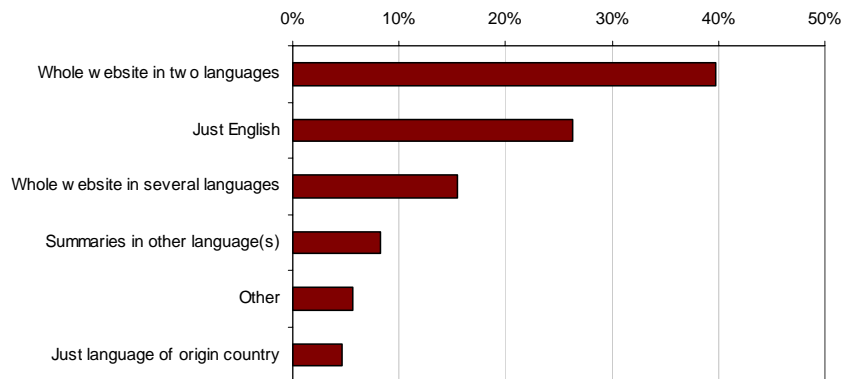
The vast majority of 97% of the selected websites see their main task in providing information to their audience to attract interest. 57% are already active in the use of social networking services for communication and information sharing purposes while 34% provide artist mobility support, 28% training and capacity building services. 'Intercultural dialogue and understanding comes first as cultural value being promoted (64%) followed by 'artistic expression' (51%).

Website language and strategy for tackling the language issue

The website analysis clearly reveals that English is by far the most prominent language through which the cultural websites in Europe communicate and provide their offers and

services. This is the case with 94% of the websites which in absolute numbers are 365 out of 388 websites. The followers are French with 97 and German with slightly more than 70 websites providing offers in these languages. All other languages are of less importance.

Cultural website owners and operators address the 'language issue' mainly by way of developing their websites in two languages. This applies to almost 40% of the websites analysed. Typically these are the language of the country of origin of the website and English. About 26% provide their offers and services on their websites just in English (not only websites from the United Kingdom or Ireland), a language well spoken and understood by an increasing number of individuals from the target groups and of citizens. Still more than 15% have implemented their website only in their language (language of the country of origin; not English). Very few provide at least summaries of the website content in English or other foreign languages.



Options for user contributions to cultural websites

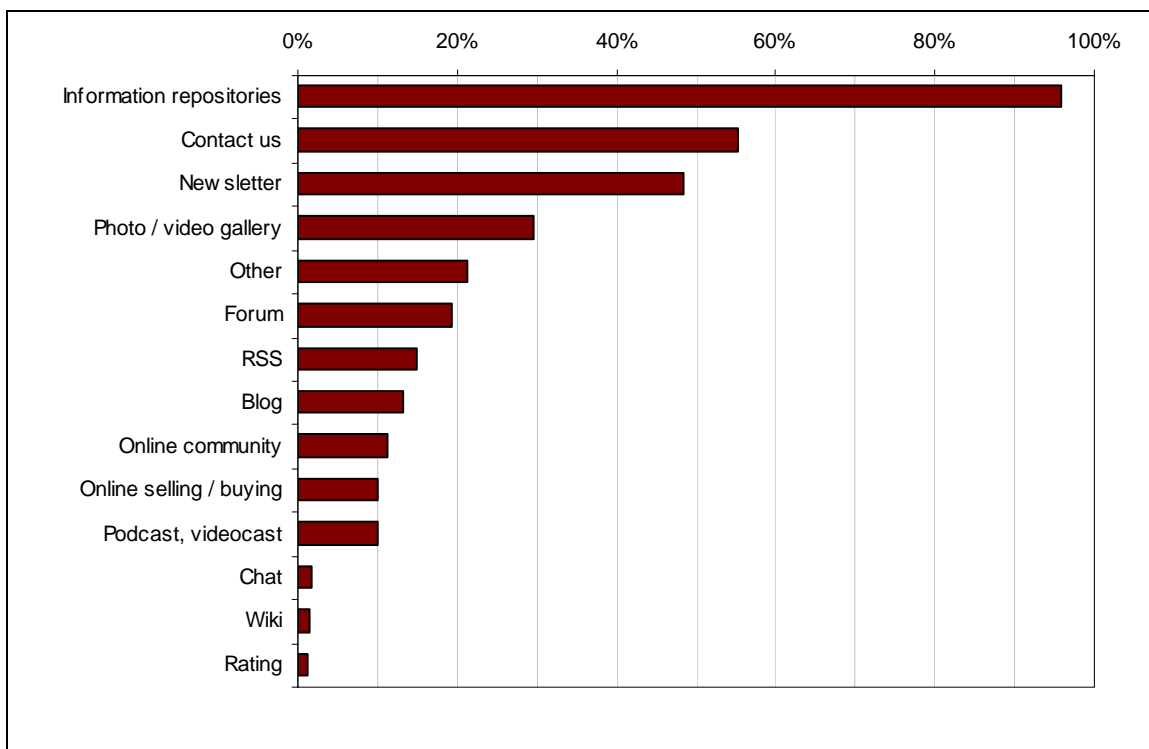
53% of the 388 cultural websites do not yet offer any option for website users and visitors to contribute content to the website. Only 47% of them do so. However, most of the contributions allowed for are simple texts and comments typed into templates provided on the website, text contributions in forums, some allow for blogging. Only very few allow for an uploading of photos, pictures or audio-visual material. Expressing an opinion on a website (through voting, rating, polling or e-surveys) is also not very popular.

It appears that European cultural websites are still quite some distance away from allowing users to actively contribute to the information offer on a website and more sophisticated forms of interactivity.

'Online media' websites are most advanced in offering user contribution possibilities (60% of the websites in this discipline offering this option), followed by 'music / audio production' websites (52%). Among the 'laggards' are 'cultural creativity industries' (only 28% allow for user contributions) and 'cultural policy' websites (34%) followed by 'literature' (28%) and 'community arts' (39%).

Functionalities offered by cultural websites

'Information provision' (news, events, documents, downloads etc.) is still the by far most prominent website functionality and offered by basically all cultural websites. Interactive website features are only offered by rather few websites. In the vast number of cases users are still limited to the passive viewing of information. Web 2.0 has not yet arrived in the cultural scene. Functionalities like for instance 'Forum', 'Blog', 'Chat' and 'Wiki' (listed in a sequence of increasing interactivity) allowing users to interact with other users or to change website content, can only be found in a minority of cultural websites. This is particularly the case with high intensive interactivity features like 'Wiki' and 'Chat' but also even for 'Blogs'.



Again, 'Online media' is the frontrunner discipline in offering these features, followed by 'Film' and 'Music'. 'Museums / archives', 'Cultural policy' and 'Cultural science' are the laggards.

Cultural website updating frequency and technique

Most of the websites identified and analysed have a rather short updating frequency. One third of them is updated daily, another third weekly. The vast majority of website owners (93%) is able to update the website content themselves using their own content management system or other software tools. Only a small number of 7% rely on their IP provider or an external agency.

Financing and financing security of cultural websites

The internet and world-wide-web related cultural sector activities are characterised by the dominance of activities financed by the public sector and non-profit activities. The majority (34%) of cultural websites is financed through a mix of sources. 13% are only financed on a project-base and therefore likely to only operate for a rather limited duration.

Around half of the cultural websites seem to have a solid financing which secures their operation for the next three years (18%) or even beyond (30%). However, the majority of cultural websites report lacking a solid financial basis. 38% of them will run out of the necessary financing capabilities in a year's time while 14% completely lack a financial basis for the continuation of their websites.

Rank	Financing security	Number of occurrence	Percentage
1	Next year	49	37.98%
2	More than 3 years	39	30.23%
3	Next 3 years	23	17.83%
4	Not at all	18	13.95%
Multiple response possible: NO			N=129

Profit-oriented and privately run cultural websites appear to have a more solid financial basis compared to others. 44% are financially secure for more than three years. They are only outperformed by fully publicly

funded cultural websites where 55% state to possess a financial security reaching beyond the coming three years. None, of the latter fall into the category “not at all secure”, whereas still a significant 22% of the private company ones do.

Financing security according to website operator type				
Type of Organisation:	More than 3 years	Next years ³	Next year	Not at all
Mixed (e.g. joint venture, public-private partnership)	33.33%	0.00%	33.33%	33.33%
Non-profit organisation (e.g. association, foundation, NGO)	26.04%	17.71%	42.71%	13.54%
Other	30.00%	20.00%	30.00%	20.00%
Private company (profit oriented)	44.44%	22.22%	11.11%	22.22%
Public authority (e.g. municipality, ministry, public agency)	54.55%	18.18%	27.27%	0.00%

When it comes to ‘funding types’ project-based initiatives are the most financially insecure cultural website operations with around 2/3 of them with a financial base only for the next year. These are followed by those with an international funding.

7 Conclusions and Recommendations

The aim of the study was to propose "recommendations on ways to enhance the use of internet as a means of information exchange and debate on cross-sector issues in the field of culture and artistic expression, bearing in mind the aim set out in the agenda for culture to pursue a structured dialogue with the cultural sector which should provide a framework for the regular exchange of views and best practices, input into the policy-making process, follow-up and evaluation. Attention should also be paid to the question of how to reach out to citizens in the cultural field and to enhance a dialogue on the European project via the use of internet."

The research has concluded that only few such sites currently exist and that many cultural websites aim at offering information and do not offer space for user contributions and interactivity. The majority of the 388 cultural websites does not yet or only to a very small extent make use of Web 2.0 features and (social) networking options available and does not yet offer any option for website users and visitors to contribute content to the website. Those allowing for user contributions and interactivity mostly only allow for simple texts and comments typed into templates provided on the website, some offer an option for text contributions in forums. Only very few allow for an uploading of photos, pictures or audio-visual material. Expressing an opinion on a website (through voting, rating, polling or e-surveys) is also not very popular.

The higher intensive interactivity features and functionalities - 'Forum', 'Blog', 'Chat' and 'Wiki' (listed in a sequence of increasing interactivity) allowing users to interact with other users, change website content, and exchange artistic expressions, debate with others and collaborate towards the achievement of a common goal or product can be found in a minority of cultural websites.

However, contemporary European cultural projects and websites should also reach beyond the provision of an information offer and other standard features and also provide cutting-edge online facilities for communication, collaboration, networking, dialogue and debate aiming at a crossborder/European exchange of cultural expressions (text, images etc.) and the dialogue and debate about these. The use of Web 2.0 functionalities should go further than what can currently be observed in many cultural websites and portals where Web 2.0 and networking features like for instance blogs which are now often used for advertising events, posting news and comments. Ideally cultural virtual spaces should provide room for more than an exchange of views or opinions (like fora), for example by dedicating virtual space for artists to present their work or intellectuals to express themselves on line and offer and support dialogue between them as well as give public access to this dialogue. To achieve this in an innovative and collaborative way different actors in communities will need to work towards a common goal and they will need to provide for means in order to adequately facilitate the moderation of these online activities by the blog or wiki owner or initiator.

Our research shows that many European cultural websites do not yet have the capacity to support more sophisticated forms of interactivity, debate and collaboration. The use of Web 2.0 functionalities for debate, collaborative use and networking are still at an early stage within this sector in Europe. Where these have been implemented these are often not used to support online collaboration, dialogue and debate between actors and consequently they cannot yet provide space to involve the general public in this.

A main challenge is providing for multilingual dialogue on these sites. It is clear that maintaining multilingual websites is extremely costly and complex, as effective websites need continual updating. However, new web technology is enabling 'crowdsourcing', a distributed

problem-solving and production model, which could be a cost-effective, bottom-up solution to this problem. In 'crowdsourcing' members of an online community - also known as the crowd - submit solutions, i.e. translations which in this case could help to further develop cultural websites step by step to truly multilingual websites. In the cultural scene 'crowdsourcing' could be used, for example by the agreement that artists or cultural managers belonging to the online community and wishing to upload their artistic digital content on to the cultural website - as members of this community agree to translating information on content already on the website into their language. 'Crowdsourcing' is still in its infancy and there is a lot of room for experimentation and learning. It could be considered to look into ways of supporting such activities for example through future EU programmes.

Skills development in web communication is another challenge facing actors and stakeholders in the cultural scene. With regard to cultural organisations more generally, the reason many of them do not offer the space for virtual exchange and collaboration is at least partly due to the fact that they lack skills in web communication.

There is therefore a need for capacity-building in this area since most of the existing cultural websites have so far not been successful in addressing aspects such as 'exchange', 'community building', 'debate' and 'collaboration' and this limits their scope to connect cultural professionals and involve new and younger audiences. The necessary capacity building is likely to include and require a wide range of activities enabling the different cultural actors to:

- Develop, implement and properly operate new and enhance existing cultural websites with Web 2.0 functionalities supporting the above functionalities by using latest development and collaboration support tools,
- Make intensive and appropriate use of networking platforms to also attract the younger generation,
- Ensure that cultural websites meet the standards required to be truly user friendly.

Research also shows that - although virtual communities and networks are a rather recent phenomenon - they are especially used by young people. 70% of young people are now regularly using this kind of technology and creating content. Statistics show that 64% of teens online are content creators. 39% have shared their creations online, and more than 25% keep blogs or personal pages. This makes them potential active contributors to different cultural domains since they often are familiar with the software tools needed to construct and further develop them. The cultural scene could have an opportunity here to attract and further develop not only a new audience but also highly active contributors. These figures also suggest, that as these organisations begin to actively involve the younger generation, the situation may evolve naturally on its own accord, at least to some extent.

It also became apparent in the present study that there is a need for capacity-building on issues such as 'copyright'. The 'copyright' topic has repeatedly been mentioned as the first and foremost issue requiring further information, exchange of experience and knowledge since many cultural stakeholders have difficulties in understanding how best to deal with it in their domain and under different circumstances. It may be worthwhile for the European Commission, Member States and the sector to explore ways of stimulating a greater awareness about 'copyright'

In the meantime, what could or should be done to stimulate this process? And what are the underlying assumptions? The basic assumption is that to be effective, virtual spaces for debate and artistic expression need to be developed in a bottom-up, sector-based way, rather than 'parachuted' top down from the European institutions. This is also the case when it comes to stimulating a multilingual approach by these websites. Responsibility for having modern websites offering the above features for the online and virtual exchange of cultural

expressions, debate and collaboration lies with cultural organisations themselves (in this sense they are identical to other organisations, including non-profit-making ones).

The question is to how to provide voluntary incentives for these cultural organisations to develop state-of-the art websites facilitating an exchange of cultural expressions and debate in the field of European culture.

There are two main dimensions to this. First, how can cultural websites with this specific aim be stimulated? The second is how modern web 2.0 functionalities and interactive possibilities offered through Web 2.0 and (social) networking technologies could be more generally incorporated and mainstreamed into cultural organisations websites, without limiting their freedom to decide if they wish to do this and how they wish to achieve their aim.

During the workshop held on 19 March 2010 in Brussels, which was attended by more than 70 people representing Cultural Contact Points and cultural websites, it was stressed that website development is strongly determined by the needs of the organisation developing the website and the public it is targeting. In this sense websites are seen as tools which can in some cases include interactivity and artistic expression, but these are not requirements which cultural websites should meet in all cases.

Furthermore it was stressed that the Culture Programme is aimed at cultural cooperation and that the current budget for such cooperation at EU level is limited. A number of those present underlined that within the Programme the main emphasis should be laid on stimulating cooperation. Measures aimed at stimulating a greater visibility of such cooperation, at supplying information, at underpinning network activities and involving the broader public could be part of such projects and in this sense could be funded within the current programme.

Furthermore some participants underlined that the EU funding of project's website activities should take account of the possible sustainable future of such websites. Where these are a fundamental part of the project plan their sustainability should be determined.

Recommendations

Recommendation 1: Support virtual platforms and on-line initiatives aiming at exchanging cultural expressions (text, images etc.), inviting artists to present their cultural and artistic expressions and intellectuals at a cross-border / European level and supporting dialogue and debate open to the public reaching beyond the mere exchange of views or opinions. In the design of its future Culture Programme, the European Commission could explore the appropriateness of funding such virtual platforms intended to promote dialogue and exchange about cultural expressions which could complement the stakeholder platforms which exist.

Recommendation 2: Stimulate capacity building in website development with the aim of making the best use of web-based applications using Web 2.0 or Web 3.0 technology and innovative solutions to ensure multilingualism and to stimulate peer coaching on website technology (including copyright issues, etc). This could also include the use of cost-effective, bottom-up solutions to support and ensure multilingualism of cultural websites for example through models like 'crowdsourcing'. Stakeholders are encouraged to make use of existing support schemes for ICT training within other EU programmes, such as "Information and Communication Technologies" - one of the four key activities of the Lifelong Learning Programme's transversal actions. Numerous projects with a clear cultural link are supported under this scheme annually.

Web 2.0 - Some background information and definition

Since the inception of the Web 2.0 term in 1999 by Darcy DiNucci³ and the following popularization of the term by Tim O'Reilly in 2005⁴, the term has generated a lot of controversy, being referred as a buzzword that reflects a set of new technologies and methodologies that actually are no more than an evolution of traditional Web 1.0 technologies or even a trend of gimmicky web services or applications of dubious utility.

When we use the Web 2.0 term in the context of this study, we are actually referring to all web technologies appeared from 1999 onwards that allow the user to create, participate, communicate and in general be heard instead of passively consuming contents emitted by the website owner; a type of web service that is bidirectional, allowing users both to consume and create information, effectively putting the user on command of the information workflow and the web service in the role of a transmission vehicle of that user-generated information.

A Web 2.0 website, or service fulfils one or more of the following characteristics, described in detail in the article "*Core Characteristics of Web 2.0 Services*"⁵ by Phrasant Sharma.

1. User-centred design
2. Crowd-sourcing⁶
3. Web as platform
4. Power decentralisation
5. Dynamic content
6. SaaS (software as a service)
7. Rich user experience

One especially interesting side effect of these attributes in the context of this study is that the so called Web 2.0 technologies are excellent collective intelligence enablers.

Be it millions of anonymous, decentralised users authoring and validating entries on Wikipedia, thousands of people working as reporters supplying content to companies such as [Trendwatching](#) or thousands of scientist taking challenges in ideagoras⁷ like [innocentive](#), Crowdsourcing is disrupting communication and collaboration paradigms that were taken for granted until not so long ago.

All these communicative, participatory and creative attributes of present (Web 2.0) and future (the semantic web⁸ and beyond) web technologies are referred to in the context of this study as Web 2.0 functionalities.

This kind of hyperconnectivity⁹ and collaboration technologies Web 2.0 brings is especially beneficial for geographically distributed, culturally rich environments such as the European cultural landscape, as it allows persons at distributed geographic locations to communicate, share and create, eliminating barriers and enriching the cultural background of participants, strengthening ties of the community as a whole in the process.

There are examples of the creative potential of the new web, be it the writers community Agonia.ro covered in this study or a music group recording a concert professionally and making the raw footage available to its fans so that they can edit the video content and author the DVD by themselves making it freely available to everybody afterwards¹⁰ using p2p distribution methods.

As internet and web technologies continue evolving at a very fast pace, technology becomes more of a commodity and less of a barrier and the final frontier to collaborative art creation is on the user mindset and not on the tools it uses.

³ "Fragmented Future," <http://www.cdinucci.com/Darcy2/articles/Print/Printarticle7.html>.

⁴ "What Is Web 2.0 - O'Reilly Media," <http://oreilly.com/web2/archive/what-is-web-20.html>.

⁵ Prashant Sharma , "Core Characteristics of Web 2.0 services.," <http://www.techpluto.com/web-20-services/>.

⁶ Jeff Howe, "Wired 14.06: The Rise of Crowdsourcing," <http://www.wired.com/wired/archive/14.06/crowds.html>.

⁷ "Ideagora, a Marketplace for Minds - BusinessWeek," http://www.businessweek.com/innovate/content/feb2007/id20070215_251519.htm.

⁸ "Semantic Web - Wikipedia, the free encyclopedia," http://en.wikipedia.org/wiki/Semantic_Web.

⁹ "Hyperconnectivity - Wikipedia, the free encyclopedia," <http://en.wikipedia.org/wiki/Hyperconnectivity>.

¹⁰ "About thisoneisonus | THIS ONE IS ON US," <http://thisoneisonus.org/node/1>.

8 Dissemination

The study team organised a workshop at European Commission premises, developed an extract with the overall results, key findings and recommendations and a PowerPointPresentation of around 60 slides for the Commission to use in various occasions.

The workshop was used as an instrument for dissemination and debate and as a platform to present and discuss findings of the study with representatives from the key target groups in policy, research etc.

It was agreed with the European Commission DG EAC to organise and hold the workshop in conjunction with another event, namely the next meeting of the CCP - Culture Contact Points to take place in March 2010.

The workshop took place on 19 March in the afternoon. It lasted 2.5 hours and invitations were sent out to all CCPs and the website owners of the cultural websites identified and analysed in the present study.

The objective of the workshop had been specified by the European Commission as follows: "the aim is to inform relevant stakeholders about the findings of the study and to collect their views on those findings and more generally on current and future Commission action on the domain".

In preparation of this workshop the contractor made available the draft final report for download and a draft of a short document summarising the findings. The contractor also prepared the workshop (agenda, invitations, speakers, etc.) and assisted the Commission during the debate.

More than 100 people registered to the event which was attended by more than 70 people representing Cultural Contact Points and cultural websites.

9 Annexes

9.1 Annex 1: Example website case description from the Online Knowledge Base

Website case: Roots&Routes

URL

<http://www.rootsnroutes.eu>

Website owner

ROOTS & ROUTES
Damrak 70 - Unit 4.72
1012 LM Amsterdam
Tel +31-(0)20 33 79 778
Fax +31-(0)20 33 79 540
Email info@rootsenroutes.nl

Type of organisation

Non-profit organisation (e.g. association, foundation, NGO)

Contact

Mr. Jeroen Marcelis

Contact e-mail

jeroen@rootsenroutes.nl

Description

Brief description (200 words)

Roots&Routes is an extensive portal for so called 'Urban Art'. Europe is becoming more and more culturally diverse, at a continental level resulting from the expansion of the European Union and at a local level resulting from the migration brought about by the global mobility of workers, migrants and asylum seekers. Nonetheless, this cultural diversity remains invisible to the established creative industry. Luckily, numerous urban young people are not discouraged by this lack of recognition. They learn their skills on the street and in small community centres where they perform, practice and compete with one another, often using new technology to produce what is termed 'urban art'. In the process they generate a huge quantity of positive energy and boost their hopes for future opportunities. Unfortunately, most of them never make it on to the mainstream performance circuit and remain unknown to the rest of the population. Roots&Routes is trying to spin an international network of those artists and bring them together. Since most urban artist don't have the chance to improve their skills in art schools or other appropriate training facilities, Roots&Routes tries to bring them together in summer courses, which have no high entry restrictions. The Routes&Routes summer courses were first initiated by the European Leonardo project.

Country of origin and language

Country of origin

Multinational

Geographical scope

National

EU

Website language

English

German

How is the language issue tackled?

Whole website in two languages

Additionally: menus in FR, NE, SW, SE, GR, IT, FI, HU

Disciplines

Artistic disciplines / cultural domains

Performing arts

Visual arts

Music / audio production

Cultural policy

Community arts

Target groups

Target groups

Artists (of all disciplines)

Teachers and trainers (all levels)

Activities

Main activities of the website

Information (e.g. about news, events, performance, policies, etc.)

Social networking (communication and sharing of information)

Promotion (Raise awareness about events, activities, initiatives, etc.)

Mobility (Physical mobility of artists or managers, job opportunities, exchange programmes, residencies, etc.)

Training, capacity building (Provide training, inform about courses, etc. from all levels)

Cultural values

Cultural values

Dialogue - exchange - debate

Intercultural dialogue and understanding

Artistic expression
Equality, inclusion and accessibility
Innovation and creativity

Financing

Funding of the website or portal

Mixed funding

Financing of the website / portal secured for:

Next year

Functionalities

Website functionalities and operations

Information repositories (news, events, documents, downloads)
Photo / video gallery
Podcast, videocast
Rating

User contribution

Text (forum, blogs, comments, etc.)
Photos, pictures
Audiovisual material (videos, music)
Opinions (voting, rating, polling, e-surveys, etc.)

Member section

Yes

Website updating

Date of the most recent website update

2009-10-15

Frequency of website updates

Daily

Website updating

Using own Content Management System

Website visitors

Average number of unique visitors per month

6045

Average number of hits per month

718871

Please describe the type of visitors to your website

Main target groups (and users!) of the website are young talented musicians, dancers and mediamakers, professional artists and projectmanagers from 10+ European countries. There are now 700 registered users (oct '09). Apart from that we have more than 5.000 visitors per month that are not registered. These could be potential participants (youngsters), press, organisations and the general public.

Average duration of visitor stay on the website (min/visit)

Average duration of visitor stay on the website (min/visit)

6

Other websites

Which other websites in the culture domain do you regularly use or visit

<http://www.eurodesk.eu>

<http://www.intercultural-europe.org>

Recommendations

Please develop up to 5 recommendations on what you see as appropriate activities to be undertaken by the European Commission to further develop the European 'virtual culture landscape' and to stimulate debate and cross-border exchange of matters concerning culture.

Sustainable funding of online projects instead of permanently re-inventing the wheel.

Thorough research on good practice concerning dedicated cultural websites and

Integrate existing user accounts like Twitter, facebook in new community/network platforms.

When creating international platforms, don't program a structure that separates nations. Use filtering instead.

Google WAVE (realtime-translation tool) might be interesting to implement in next generation cultural community websites

Critical Assessment

Clarity of the mission and purpose of the website from 1(min) to 4(max)

4

As a first-time-visitor you might have to check the about us section, but website is designed for members visiting frequently anyway

Overall presentation from 1(min) to 4(max)

4

The media libraries are clearly structured and filterable

Trustfulness from 1(min) to 4(max)

3

Most of the content is user contributed, but yes: information about projects seems reliable

Main strength of the website

Artist community with interesting opportunities to share media and get in contact with each other

Main drawback of the website

Member groups of only few countries involved so far

Potential for enhancing the website at / to EU-level / cross-border level

YES

Try to include already existing artist networks of other countries

Overall evaluation of the website from 1(min) to 4(max)

Excellent site (4)

Promising web-2.0-portal, encouraging street-artists and amateurs of "urban art" to share experiences and contribute to development of European cultural landscape. Summer courses as link between virtual and non-virtual exchange.

Author

Expert name

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Organisation

Empirica

E-mail

michael.logen@empirica.com

Telephone

+49 228 98530-0

Date of completion

2009-08-11

9.2 Annex 2: Example of a case study description

Rhiz.eu

The screenshot shows the Rhiz.eu website interface. At the top, there is a navigation menu with links for 'People', 'Stories', 'Organisations', 'Projects', 'Calendar', 'HELP!', 'About us', 'Go to...', 'Log in', and 'Join now'. A search bar is located on the right. The main content area is titled 'MOL - Move Out Loud' and describes it as 'The biggest choreography project ever --> powered by Rhiz.eu'. Below the title is a map of Europe and a video player showing a woman in a black top. To the left of the video, there are logos of partner organizations, including ZAAT, Festival Es.Ter, Ernst & Edgman, and others. To the right, there are related categories like 'Multidisciplinary', 'Performing Arts', and 'Audiovisual & Media'. The page also includes a language selector at the bottom: 'English :: Portuguese :: Italiano :: Deutsch'.

Profile

Website's name / Domain	http://www.rhiz.eu
Country of origin	Netherlands
Geographical scope	European
Language/s / tackling of language issues	Whole website available in English and Dutch

Website owner

Contact	European Cultural Foundation (ECF) Jan van Goyenkade 5 1075 HN Amsterdam The Netherlands Tel.: +31 (0)20 573 38 68 Fax: +31 (0)20 675 22 31 sfelix@eurocult.org
Type of organisation	Foundation
Description of the owner organisation	The European Cultural Foundation hosts different projects and programmes aiming at fostering and enhancing cultural networking, mobility and advancing European cultural policy.

Importance of the website within the organisation structure	The platform “rhiz.eu” is a website belonging to the European Cultural Foundation with its own domain and its own mission and objectives. “rhiz.eu” provides a network for artists and projects initiated by European Cultural Foundation programmes as well as artists and organisations interested in European collaboration.
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Description of the website’s mission and objectives including the main activities of the website and which domains and disciplines are addressed, as well as how the accomplishment of the mission is facilitated

“rhiz.eu” takes its name from a botanical term, “rhizome”, meaning ‘a usually underground, horizontal stem of a plant that often sends out roots and shoots from its nodes’ (Wikipedia): the term is used metaphorically in the social sciences and new media to describe social structures that are non-hierarchical, non-centralized, self-regulating, and formed peer-to-peer.

The website presents artists, organisations, projects and users’ entries. All members can contribute to the website by creating a profile showing the artistic field they are working and presenting current projects and posting additional information about projects like pictures or reports. The kind of presentation refers to the term “rhizome”; every profile or project description is linked to cooperating organisations and artists, visitors, partners and related projects.

The website offers facilities for artists and organisations to describe their work and the disciplines they are working in. Furthermore, the platform offers the possibility to show the network connection between artists, organisations, themes and current (joint) projects and thereby enhancing the emergence and start of new co-operations, dialogues and exchanges.

Presentation, intercultural dialogue and communication as well as enabling collaboration are the main aims of the platform.

Website facilities

Kind of facilities	<ul style="list-style-type: none"> Profile creation for organisations and individual persons “Story” posting / publishing articles Commenting on articles Contacting other users Publishing of projects and events Posting announcements 	
Member / non-member facilities	Only member facilities apart from commenting on articles	
Importance within the website content	The interactivity is the main focus on the website, most information are user contributions.	
Frequency of usage	Number of visitors (monthly):	Average of 6,530
	Frequency and number of uploads of contributors:	Daily
	Frequency of website updating by the website owner:	Daily
Does the website show any results for working communication and debate on a	The website shows how organisations, artists and other cultural operators work together. A good example is the	

European / cross-border level?	<p>“Move Out Loud” Project. Move out loud is an internet platform where contemporary choreographers and dancers can upload a video of a solo dance, maximum 3 minutes long, starting with the last movement of the solo that the previous artist has uploaded. The result is a chain of movement, a world choreography that crosses frontiers, languages, cultures, religions and socio-economic differences. This project is an example for virtual exchange and co-operation. Since the creation of the network further virtual and physical co-operations and ideas have been created by artists from different European and international countries.</p>
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Evaluation of the website

Mission and objectives, accomplishment of mission	Attitude towards the European idea, incorporation of the European idea	The idea of artistic and cultural co-operation but still keeping / acknowledging cultural diversity in Europe has been brought forward on this website
	Cultural values	The website's cultural values are intercultural dialogue and cooperation as well as artistic expression and creativity. The websites enables its users to find collaboration partners and promote events and projects to other artists and organisations as well as the broader public.
Presentation, navigation, structure	The website is well designed and the structure is easy to understand. The navigation of the website enables the user to easily find connected organisations, artists and projects.	
Trustfulness	The website is part of the European Cultural Foundation which is operating since 1954 as well as it is a sustainable project of the European Year of Intercultural Dialogue 2008.	
Main strength	The main strength of the website is the kind of presentation and navigation implemented. By using colour codes for different topics like artists, organisations, projects and “stories” the presentation is well intelligible. Furthermore the “rhizome”-like or touch graph presentation creates transparency of collaboration and relations among artists, organisations, projects and “stories”.	
Main drawback	Main drawback is the availability of the website in only two languages.	
Usage of communication facilities	The available communication facilities seem to be used regularly by the members and the offered communication facilities are creating a social network like Facebook.	

Vision and recommendation of website owners

Recommendations for the European Commission	The enlargement of an accessible online community as well as more support to foster physical mobility and co-operations. Like the European Cultural Foundation, rhiz.eu recommends more recognition of European co-operation and exchange between artists within the virtual community.
Vision of further development of the website	The network will work on creating a larger online community and the provision of further information about cultural events and artistic co-operations.

9.3 Annex 3: Alexa website metrics and statistics

This annex provides information about the methodology for obtaining internet metrics of the around 400 websites identified and analysed. Some of the results were used to support the selection of the case studies from among the around 400 websites.

The metrics were gathered using the tool Alexa (<http://www.alexa.com>) to ensure that all the data gathered will be comparable between the different websites. Those metrics greyed out have been tested but finally not been used for further analysis. In the very end only two of the above metrics turned out to reveal somewhat useful results: 'sites linking in to the website' and 'traffic rank' (with some limitations).

Metric	Description	Value
Traffic Rank	A measure of the traffic popularity. N.1 is the most popular site on the Internet	[number]
Average time on site	A measure of the user attention. Average of the minutes a user spends per day on this site, averaged over the past 3 months	[minutes/day]
Sites linking in	A measure of the site reputation. The number of sites linking to the site. Multiple links from a site, only count as one	[number]
List of the top 5 sites	List of the top sites ordered by the traffic rank. It's an interesting measure to identify other possible culture websites.	List of sites
On-line since	Date of creation of the site	Date
Country of origin of visitors to the site	% of visitors to the website per country	List of countries and % of visitors
Keywords - Search terms driving traffic	Top keywords driving traffic to the website from search engines	List of the top 5 keywords
Clickstream - upstream sites	Upstream sites - percentage of total visits to the site preceded by a visit to the upstream site	List of sites
Downstream sites	Downstream sites - percentage of total visits to the site followed by a visit to the upstream site	List of sites
Demographics	Relative to the general internet population how popular is the site with each audience: age (several), gender (male/female), has children (yes/no), education (several), browsing location (home, work)	Qualitative indication

The following background information about the Alexa tool is provided to show how it works and to better understand the results offered by this tool.

9.3.1 What is Alexa

Alexa is a web service founded in 1996 and purchased by Amazon in 1999 which provides website statistics such as ranking, traffic and target audience. This information allows analysts and the general public to assess the popularity of a given website under several criteria.

Snapshot of the main information of an Alexa search for the epractice.eu website

The screenshot shows the Alexa website interface. At the top, there is a search bar with the text "Find sites about" and a "Go" button. Below the search bar, the Alexa logo and "The Web Information Company" are displayed. The navigation menu includes "Home", "Top Sites", "Site Info", "What's Hot", "Toolbar", and "For Site Owners". The main content area shows the search results for "epactice.eu". The website name "epactice.eu" is displayed with a small icon. Below the name, there is a description: "About epactice.eu (epactice.eu): The portal created by the European Commission offers a service for the professional community of eGovernment, eInclusion and eHealth practitioners." Below the description, there are five statistics: (No reviews yet), Alexa Traffic Rank 228,829, Traffic Rank in IT 15,126, Sites Linking In 448, and Online Since No data. At the bottom, there is a navigation bar with tabs for "Traffic Stats", "Contact Info", "Reviews", "Related Links", "Keywords", "Clickstream", and "Demographics". Below the navigation bar, there is a section titled "If you like epactice.eu you may also like:" with a link to "Universitat Oberta de Catalunya".

9.3.2 Why Alexa

Although Alexa does not accurately reflect the success of non mainstream websites and has some bias towards several groups of interest and even countries, it is the only available tool that offers such a rich insight on internet metrics.

Even when not precise, when comparing websites with similar target groups it can help to find out trends, and crossed with actual website statistics gathered from a given website's server a skew factor can be derived and used to more precisely benchmark a site against others.

Another advantage about using Alexa is that it is a standard benchmark meaning that we can be sure the data on two websites has been collected using the same criteria.

When using the data provided by the website owners, since internet providers count traffic using different algorithms and procedures, it is difficult to be sure comparisons are being objective.

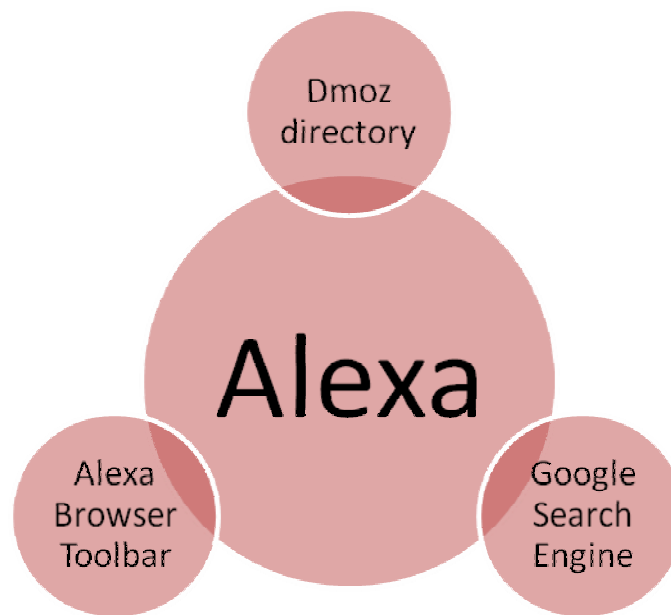
9.3.3 Understanding Alexa

9.3.3.1 How does Alexa Work

Alexa gathers its data from three main sources:

- a. [DMOZ Directory](#) structure.

- b. Search engine data pulled from Google.
- c. Anonymous internet usage data pulled from its user community.



The key difference between Alexa and other search engines/directories is its community based approach; Alexa users install a toolbar/add-on on their browser that provides Alexa with aggregate data of their surfing habits, which is the staple onto which the Alexa Web service is based.

Users installing the toolbar in their browser obtain a recommendation tool which helps them on the link selection decision process of selecting a website and at the same time provide Alexa with anonymous internet usage data that helps improving the reliability of the system.

The internet statistics provided by Alexa can be consulted without being an Alexa toolbar user by visiting the Alexa website, but the internet usage data which feeds the service comes only from users that have the toolbar installed: Alexa is not an OpenSource intelligencetool but a recommendation engine that bases its data on the input of its own user community.

Needless to say Alexa's performance depends on the so called network effect, and this is both its major strength and weakness.

9.3.3.2 Advantages and disadvantages of the Alexa approach

This community approach has some very deep implications that have to be considered before analysing the data obtained with the service:

i. Advantages

Since the data obtained from the toolbar is very rich, Alexa provides very useful information that would not be possible to obtain with a pure open source intelligence approach and in an easy to use, meaningful way.

ii. Disadvantages

The results presented by Alexa do not represent the entire universe of internet users but are statistically derived from the results gathered from the Alexa toolbar users group. Even when they are millions, they are not statistically representative of the diversity of the whole internet user's

community, thus giving skewed results depending on several factors like the nature of the site being analyzed or the country of origin.

When using Alexa the following point should be borne in mind:

1. **Technical or web oriented people are largely over represented on the Alexa toolbar demographics.** Sites that target this audience have a better ranking than others.
2. **The Alexa Toolbar works only with the Internet Explorer browser and Firefox.** Sites accessed mainly by users of other browsers, such as Mac's Safari or Google Chrome will be undercounted.
3. **The Alexa Toolbar works only on Windows operating systems.** Although other operating systems' population might not be as statistically representative, sites that target communities using them, such as Mac or Linux, will be undercounted.
4. **The rate of adoption of the Alexa toolbar in different parts of the world may vary widely due to several factors unique to each country.**
5. **The Alexa Toolbar turns itself off on secure pages.** Therefore secure sites visits will be undercounted.
6. **Because of the size and bias of the Alexa toolbar users, the data Alexa offers is much more accurate on popular, mainstream websites than others that target niche audiences.**

9.3.3.3 The Alexa ranking metrics

'Traffic Rank' is a measure for the traffic popularity. The smaller the rank number, the more visitors have access to and use the website. Rank number 1 would be the most popular site on the Internet in the world.

Quoting the Alexa website, the traffic rank is based on three months of aggregated historical traffic data from millions of Alexa Toolbar users and is a combined measure of page views and users (reach). As a first step, Alexa computes the reach and number of page views for all sites on the Web on a daily basis. The main Alexa traffic rank is based on the geometric mean of these two quantities averaged over time (so that the rank of a site reflects both the number of users who visit that site as well as the number of pages on the site viewed by those users). The three-month change is determined by comparing the site's current rank with its rank from three months ago. For example, on July 1, the three-month change would show the difference between the rank based on traffic during the first quarter of the year and the rank based on traffic during the second quarter.

Although the exact formula has not been disclosed and probably is a work in progress, it is known that not all information Alexa offers on a given site is treated equally: for instance, SitesLinkingIn is the most influential factor.

9.3.3.4 The sites linking in metrics

This is the most Influencing factor when computing the page rank of a given site. According to the Alexa definition of this metrics, it is a measure of a website's reputation and it reflects the number of websites linking to a page (multiple links from the same page are only counted once).

This result from the application of the Alexa tool for the around 400 websites were used as one of several indicators for the selection of the case study websites.