

Mobility, intercultural competence, cultural cooperation in the age of digital space

Networking and virtual networking as a
learning experience

**Training session conceived and held
by Corina Suteu
on behalf of On-The-Move/IETM/ENCATC**

READER

**A compilation of documents as background for
the training of trainers session**

Helsinki, ENCATC Academy, September 2005
Bucharest, OTM/ECUMEST, November 2005

This initiative forms part of the G2CC (Gateway to Cultural Collaboration) project, supported by the European Union - Directorate General for Education and Culture (Dec2004-Dec2006) and is run in an active partnership with the four G2CC co-organisers: ERICarts Institute www.ericarts.org, European Cultural Foundation/Laboratory of European Cultural Cooperation www.eurocult.org, Fitzcarraldo Foundation www.fitzcarraldo.it/en, and On-the-move Association www.on-the-move.org

encatc réseau européen de centres de
formation d'administrateurs culturels
european network of cultural
administration training centres





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www.ecumest.ro.

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Part 1: Interactive culture (culture in the virtual space)

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1.1

Corina SUTEU: The meanings of culture (excerpt)¹

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"Men may live more truly and fully in reading Plato and Shakespeare than in any other time, because then, they are participating in essential being and are forgetting their accidental lives" (Allan Bloom, The Closing of the American Mind).

"In its broader sense, culture today can be viewed as a set of distinctive spiritual and material, intellectual and emotional characteristics which define a society or social group. In addition to the arts and letters, it encompasses ways of life, the fundamental rights of the person, value systems, traditions and beliefs"².

In their introduction to: 'Balancing act: twenty one strategic dilemmas in cultural policy'³, authors define the two mainstream interpretations that historically, culture was given within the nation state western European systems: 'culture as the arts or culture as a way of life'. While the first interpretation drives cultural policy actions to concentrate on the infrastructural development necessary to the deployment of the artistic activities (theatre, music, fine arts), the second case is more diffuse and identity oriented, as 'distinctive way of life which distinguishes a German town from a French one...' and accordingly, cultural activities concern a broader type of policy action, from folk dance to local food tradition... etc.

At her turn, in her recently published study, French author Anne Marie Autissier⁴, remarks that, after the second World War culture was 'convoked' as a 'critical reconciliation actor' and is becoming today a 'refuge' face to a kind of 'spiritual crisis', an 'ideal synthesis of commonly contradictory aspirations: resource for beauty, but also knowledge tool and pleasure provider, dialogue stimulator, but also job catalyst...'. Autissier insists upon the impossibility to define culture as the 'federator' of European identities, as long as, to continue Landry and Matarasso's observations, 'there is a perpetual and unresolved, but politically entertained 'slippery balance' between a 'narrow' meaning of culture as access to the arts and distribution of artistic goods and 'large meaning' of culture as 'system of symbolical representations of a people and their way of life'⁵.

Historically speaking, this two main, unstable 'balancing' meanings that shaped and guided cultural policy action lines through the 70s and beyond are well encompassed by the 1972 momentum. Then are formulated, by a group of decision makers and intellectuals, during a symposium organized by UNESCO, the European Cultural Foundation and the French ministry

¹ Excerpt from *Another brick in the wall - a review of cultural management and cultural policy training in Europe*, in print at Boekmanstichting, Amsterdam.

² UNESCO world conference on cultural policies, Mexico, 1982.

³ Matarasso, F. and Charles Landry (1999), *Balancing Act: twenty one strategic dilemmas in cultural policy*, Starsbourg, Council of Europe, policy note no 4, Cultural Policy research and development Unit.

⁴ Autissier, A. M (2005), *L'Europe de la culture', histoire(s) et enjeux*, Paris, Babel (Maison des cultures du monde).

⁵ Autissier, in French original: 'Convoquée comme facteur de réconciliation après la Seconde Guerre mondiale, (...) la culture constituerait la synthèse idéale de plusieurs aspirations réputées contradictoires: source de beauté, outil de connaissance, mais aussi de plaisir, créatrice de dialogue, mais aussi d'emplois...(...) deux facteurs récents contribuent à éloigner encore l'image (ou la réalité) d'une culture fédératrice: le glissement perpétuel et politiquement entretenu de la définition de la culture comme système commun de diffusion des arts à celle dite 'plus large' de la culture en tant que l'ensemble des représentations symboliques de l'existence d'un peuple, d'un mode de vie", idem, ibidem, p. 20.

of culture in Arc-et-Senans (France), the prospects of cultural development in Europe. The conference concluded with a document, known as the "Arc-et-Senans Declaration"⁶. Some of its contents are worth noting here:

"The heavy responsibility which has fallen onto our shoulders (cultural operators and mediators at different levels of action and decision) and the technical possibilities now at society's disposal make it necessary and possible to bring about a reversal of policy, with the following aims in view:

- to replace passive consumption by individual creativity;
- to break the constrictive hold of technology so as to allow room for human responsibility;
- to replace democratization of inherited or elitist culture by diversity of cultural expression founded in social pluralism;
- to give priority to restoring harmony between man and his environment;
- to substitute for a cultural system aimed at reproducing the present state of affairs a system directed towards protecting groups and individuals whose creative abilities offer the best means of coping with the situations created by the shock effect of the future."

Even though we are convinced that this type of text would not have had an immediate impact at a cultural operational level, its content is revealing about the attitude and prospective driving cultural policy action in Western Europe in those years. This text also helps us better 'label' empirically the recent decades and render the following chronology:

- the 1970s, a '*visionary decade*', determining the stepping stones for further measures;
- the 1980s, a '*pragmatic decade*', implementing what was designed;
- the 1990s, a '*re-adjustment decade*', radically reconsidering the cultural action lines, according to the historical events taking place (fall of Communism, enlarged Europe, international remapping, etc.)⁷.

Arc-et-Senans momentum is facilitating to understand the reasons why later on, when national cultural policies started to be radically redesigned in the 2000s, the definition of the cultural domain that these policies were addressing had subtly modified, as a result of the endeavour to make culture more visible and give it a more comprehensive role. In 1993, researcher Jean Pierre Warnier compares culture to a 'social compass'⁸, the key orientation instrument without which people would not know where they come from and where they go to. In the same line, the Ruffolo report of the European parliament states in 2001:

"the establishment of Europe as a cultural unit, one that is both diverse and distinct, is a fundamental aspect of the political project relating to European unity"⁹.

But one may affirm that it is from the 70s on that starts the acknowledgement of this crucial drive towards providing culture with a new role in political life and a new avenue for it to help solve modern challenges.

Basically, this would mean that for the modern world and inside the public policy pattern of European countries it might be no longer as relevant if one regards culture as being mostly about the arts or about a way of life, but much more if the cultural domain is perceived as a closed or as an open realm, as a fixed set of acquired goods or as a fluid process of recycling and re-launching the memory cycles, as a given past or as a promising future.

⁶ *Arc-et-Senans Declaration*, adopted by the Colloquium on the Future of Cultural Development (11 April 1972).

⁷ Weber, Raymond, introductory paper for a seminar for professionals, 2001, Grenoble Observatory for regional cultural policies, France.

⁸ Warnier, idem, *ibid.*, p. 5.

⁹ Ruffolo, G., idem, *ibid.*

Some mainstream approaches formalised recently by researchers and scholars help us look into this observation better:

1) Culture as a system

One finds this approach very well explained by interdisciplinary philosopher and cultural rights theoretician Patrice Meyer Bisch, who puts forward the notion of a cultural system as a knowledge cycle, with sub-systems, like education, information, sciences, arts, ethics, religion and memory (heritage). Researcher considers that the fields of cultural policy will always cover three critical domains, the one of identity (heritage, religion, sciences...), the one of communication (education information, media...), the one of creativity (he arts). This approach to 'what culture is about' recognizes and integrates the cultural dimension of other social systems (languages, migration, environment, economy)¹⁰.

2) Culture as a process

Synthesized in the findings of researcher Ken Robinson, who in 2002, insisted on the three defining criteria for culture: sector (as a process of 'intellectual and social refinement' taking place through the different art forms: music, theatre, dance...); elite (high art versus popular culture) and; social (as generally shared beliefs, customs and values)¹¹, this approach advocates that cultural processes engage a need to support the reintroduction of humanities in the core curriculum of primary education as a precondition for successful 'learning for being' of the individuals born and bred in modern societies. Robinson points out to what extent culture, in what he calls 'a biological sense', implies growth and transformation and underlines the fact that values are in some cases absolute, in national circumstances and therefore not negotiable. He argues however that there is value in diversity and this is how societies can share on the basis of their grass rooted differences.

3) Culture as a spring for education for development policies

An interesting and recent orientation is to look on educational and cultural policies as a springboard for social development at regional and local level. From this point of view, fields of exploration were developed in Southern Europe, starting in late ninety nineties, like in the University of Girona, Spain, in collaboration with the Interarts Foundation (Barcelona), but also like in Italy, where the regional Lombardia regional Observatory matches development and training.

This trend, specific to the Southern approach to cultural and educational policies emphasises the regional and local strong need for cultural dimension of development policies, particularly in relation to diversity management and higher standards of life improvement. This dimension also relates to breaking down the 'clustered' notion of culture and relating it to other social or economic domains, thus determining a better visibility of its impact for general social and economic well-being (the 'quality of life indicator' as defined by Mercer)¹².

4) Role of culture in human development (assessment tool)

Researcher, Colin Mercer highlights in his book *Towards Cultural Citizenship: Tools for Cultural Policy and Development*, the need for a "cultural capital assessment tool", providing "indicator sets" that relate the "role of culture in forming abilities for human development" and enabling us today to "position the cultural indicators in the main stream of public policy debate and implementation"¹³, in the sense of bringing cultural policy 'in from the margins' of governmental concern (in the sense formulated by the Council of Europe in 1997)¹⁴.

5) Culture as creativity

¹⁰ Meyer Bisch, Patrice, (2001) *Gouvernance culturelle et culture démocratique*, document d'introduction, CDCC, Delphe, Council of Europe, p. 4.

¹¹ Robinson, Ken (2000), *All our cultures, Creativity, culture and education*, NACCE report on behalf of UK government, London, pp. 42.

¹² Mercer, Colin (2004), *From data to wisdom: building the knowledge base for cultural policy*, in the InSIGHT, e-publication, www.policiesforculture.org.

¹³ Mercer, Colin (2002), *Towards cultural citizenship, tools for cultural policy and development*, ed. the bank of Sweden tercentenary foundation, p. 59.

¹⁴ *In from the margins*, (1997), Council of Europe, Strasbourg.

The publication entitled *Creative Europe*¹⁵, produced by ERICarts (European Institute for Contemporary Cultural Research) in 2002 gathers a symbolical sample of case studies concerning the institutional environment framing cultural innovation and artistic creativity in Europe today, with the accent on new instruments of governance and management that foster cultural processes. Of course, the main concern of 'creative Europe' goes with the artist and the arts, thus putting the accent on the first of the ways of understanding culture in the Matarasso/Landry pattern.

To conclude, over the last thirty five years, the cultural space has evolved from a confined space to a system of inter-relations and processes, exuding different levels and approaches to the arts and expanding the settled role of culture as a confined domain. The cultural sector grew to have various roles and uses (sometimes even contradictory ones), rendering innovative and new dimensions to the social, economic or political spheres. At the same time, creativity related to artistic and cultural production, became a key notion for the renewal of both educational¹⁶ and leadership approaches¹⁷ as well as, an inspiring everlasting source of diversification for the economic markets. Therefore, delivery, through a learning process, whether it be academic or otherwise, of the cultural management discipline (given its dual profile and the complexity of the task) nowadays requires that cultural operators learn how to assume prospective and process oriented responsibility.

It is the cultural operators that have to be the actors of change in the newly designed European landscape of 'unity in diversity'. But 'future change requires present attention' (as Ten Cate would say) and therefore current attention has to be formulated by learning schemes which promote interactive methodologies and forward-looking content.

¹⁵ *In from the margins*, (1997), Council of Europe, Strasbourg.

¹⁶ Noted by Ken Robinson.

¹⁷ *Creative Europe* (2002).

1.2

Corina SUTEU: Are there collectively held values in learning which are recognised in, and shared by, several cultures while remaining respectful of cultural distinctiveness?¹⁸

Corina Suteu is an independent consultant and researcher in the fields of cultural cooperation and cultural policies, president of the ECUMEST Association, Bucharest (www.ecumest.ro).

In a book published in 2000¹⁹, the French sociologist and philosopher Edgar Morin is underlining the need to produce a context for new humanistic studies, based on two complementary and antagonistic pillars: the integrated study of sciences and of humanities. Indeed, the existing educational systems are generally separating the two aspects of human knowledge and creating, consequently, a form of partial understanding between those whose approach is related to human sciences and those whose approach is more scientific. This grows to be one of the reasons of serious divorce within the academic circles between the two families of thinking and, what is even more negative, a reason for mutual ignorance and despise. How often have we heard a scientist regarding with indulgence the knowledge endeavours of humanist thinking and how often, too, human sciences and technical sciences departments within the same university are just 'tolerating' each other! These are reasons why Morin strongly puts forward the need to educate and develop in the individuals a sense of so called 'general intelligence', not a disciplinary focused one (like in the traditional existing education systems) and argues that empowering people to think the globality, the complexity and the multidimensional character of the present world will enable them to evolve even better in specialised and specific competency fields, but from an integrated perspective.

We should teach, says Morin, both about the 'oceans of uncertainty' and the 'archipelagos of certitude', in order to prepare the individual to the radical changes the modern world is subject to; last but not least, he is advocating an 'antropho-ethics', as final objective of learning methodologies, so that learning processes give way to a responsible and ethical planetary conscience of each educated individual.

Getting in touch with Morin's inspiring ideas drives us to question, indeed, the very notion of collectively held values in learning today. Is learning about what we are told we should think or about what we build ourselves, through experience, in a present world more and more synergetic and connective and less and less based on axiomatic legacies. Are schools supposed today to transfer a culture, or should they better encourage learning processes that facilitate an open approach to the multiplicity of cultures (cultures of being and cultures of doing).

To find some possible answers, let us look into a couple of ways of approaching these issues:

¹⁸ This article represents an argument written for the Catalyst conference was produced and owes very much to common research, debate and information exchange with French Scholar Patrice Leguy.

¹⁹ Morin, E., *Les sept Savoirs nécessaires à l'éducation du futur*, Paris, Seuil.

Relativism and the necessary irreducibility of individual values

In his very controversial book, 'The closing of the American mind'²⁰, Allan Bloom is showing, already in 1987, that the balance between the need to accept the relativism of any absolute truth and the need for a solid and irreducible infrastructure of values that you believe in is the key source of an accomplished personality. He is putting forward his fear that the aggressive abolishment of strict borders, in the name of democratic behaviour, between high and low, good and evil, right and wrong produces, in the long term, not only the guarantee of an egalitarian society and democratic one, but a dangerous dissolution of any individual belief and of any individual irreducibility, so necessary to the building of the self. More easily can be an educated person, ready to accept the co-existence of many truths and the necessity to tolerate them all because he is told so, become a victim of processes, not an actor of them, than someone whose values are strongly focused, less subtle, but also less fluid and submissive to the aleatory movements of the environment.

Bloom's book has been accused of nationalistic and extremist tendencies, and rightly so, but the questioning he arises are of actuality, as far as today 'the strong ones', those who impose their rules seem to be the ones that promote radical values, not relative ones.

How can one build inside the learning systems the ways in which accepting the others and having an open attitude to the difference is not synonymous with being ashamed of having one's own, strongly affirmed beliefs, even when these beliefs are not commonly accepted?! Education systems should maybe concentrate more to give a long term answer to this question.

We can see a very good example of this when we look into what happened with education systems on former communist countries. The generations educated inside the authoritarian regimes are strongly marked by the ideological stamp of it. However, they are also the bearers of present transformations in those societies and the fact that a dominant ideology had vertebrated their beliefs and articulated their values offers a strong determination in middle aged generations to break through and set up different values of the new societies that are in the process of being built. This determination is less evident in the young generations (never touched by ideological syndromes) of the same countries. The new educational systems set up inside the so called 'emergent democracies' did not succeed to formulate a real pedagogy of democratic values, therefore the citizens are weakly armed to defend and express what they believe in. Paraphrasing the title of one of the British Council's brochures for its 70th anniversary, these generations do not know "what they would dye for". And this is at the least a worrying situation.

Creativity as empowerment

Going now to a second example, Ken Robinson is publishing in 2000 a report under the title "All our Cultures/ All our Futures"²¹. Author is insisting about the modern challenges that education is facing today; they are: the economic challenge, the technological challenge, the social challenge the personal challenge; all these challenges respond to a need to empower people who have to deal with the changing of the global landscape.

Robinson assumes that 'cultural education' and 'creative education' can provide the requested empowerment, offering the means necessary to amend people's capacities to deal with development, change and diversity.

Creative processes encourage, Robinson says, both freedom and control, team building and individual self building. In the creative process, the individual is producing his own learning cycle and builds, together with the others, a mutual knowledge, a new common culture. Yet, culture and creativity are today not very much present in the curriculum at any level of traditional education systems; hence, their systematic introduction could be of critical importance to a renewal of the approach to the over rational aspects of education and training.

We can even notice that in most European countries Arts Schools and Universities are not regarded as being of equivalent academic levels and the legitimacy of art school credentials is

²⁰ Bloom, A., *The Closing of the American Mind*, Touchstone, Simon and Schuster, 1987.

²¹ UK national campaign for the arts, Robinson K., 2000.

regarded with disdain by the 'real' university circles. Or, it is maybe in Arts schools all over Europe that the new sensitivities are expressing themselves in a much more reactive and synergetic way to 'global' trends that in the well established academies. The renewed balance that creativity can produce between the self and the objective world, between the innovative aspect of an artistic work and its material relevance and objective acceptance by the others, could offer a good sample of unity in diversity, so necessary to the new social logic of 'patch work-like' societies we live in.

Educating in the age of 'transcultural diversities'

Last, but not least, the ideas developed by Taylor related to what he calls 'embedded statism' (1996) show how much our ontological basis of social research and policy is grounded in the very idea of the nation state; Or, cultures are today transnational, the homogeneity of cultural existence within a state is outdated, there is only heterogeneity!²².

Educating the individual for societies that are no longer in search of a normalising cultural pattern, but on the contrary, in search of a model that offers the conditions necessary for the coexistence of diversities, is a need to be addressed.

From this point of view, a paradox deserves to be mentioned. Primary and secondary schools in all former eastern European countries are teaching European history and literature from a much more universally oriented point of view that they do in France or Great Britain.

A pupil in Poland will learn in a balanced way about cultural achievements of Poland, Russia, Germany, France and Great Britain, while a pupil in France will know nothing about Polish or Finnish culture. The result is that a good Polish pupil will be culturally ready to open himself to a bigger variety of European sensitivities and will be better prepared and empowered to deal with diversity and 'live' it. The never-ending astonishment about Eastern Europeans speaking more foreign languages than French and British, for example, has its *raison d'être* also in the way that pupils in those countries were brought to regard each of the European cultures as part of an integrated pattern, not see one of them as dominant.

We see here why transcultural values should become primordial and also we see how they clash with outdated patterns of the established nation state educational mentalities. How to get out of this circle and reshape cooperation logic of the educational cycles, acknowledging present processes and evolutions and offering to diversity a real learning opportunity is a critical challenge.

Some final points

Relativism of absolute truths accompanied by irreducibility of beliefs, creativity as an active learning tool and emergence of transitional patterns of education cycles design themselves today as maybe the key instruments in the building of a dynamic system of knowledge that could provide the individuals with both a 'global' and 'ethical intelligence' Edgar Morin is speaking about. These could be the basis for commonly accepted cultural dynamics which are no longer turned exclusively to past national achievements, but mostly to present and future common global social building. In order to reshape education systems in the sense of a reconsidered set of values, norms and modalities it is indeed important that reflexion takes place not only through the traditional education communities at all levels, but it has to encompass artistic and technological communities, cultural producers and scientists, as well as other active stakeholders of knowledge provision. We might even say that in the context of the present world, we should maybe stop wanting to build and recognise a 'common cultures', based on the idea of shared dominant values, but learn to accept and to deal with the connective aspects of the present realities and transfer this to teaching methodologies.

Of course, these assumptions can be only the starting point for further reflections, not the end of them, because, as Kalil Gibran, I believe that "the vision of one man cannot lend its wings to the understanding of another".

²² Robins, K, 'Transcultural diversity', *Cultural policy and cultural diversity*, 2004, CoE.

1.3

Cristophe GENIN: "Culture numérique": une contradiction dans les termes?

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« Nous sommes voyageurs dans ce monde »
Leibniz, Discours de métaphysique.

Résumé

La culture numérique ne semble pas faire question tant l'évidence d'un déploiement technique rend partout présente la numérisation de nos tâches et de nos œuvres. Les notions d'interactivité, d'accessibilité, d'ubiquité et de connectivité semblent en être les propriétés les plus reconnues. Pourtant son mode d'interprétation du monde, fondé sur la cybernétique, ne cesse de rencontrer des objecteurs, particulièrement chez les métaphysiciens. Le numérique devient ainsi l'objet d'un clivage entre deux conceptions de la culture: sociologique et philosophique. Il convient donc d'exposer les raisons, les limites, les présupposés de ce tête-à-tête, et de recenser, sans prétendre être exhaustif ni approfondi, les concepts classiques qui sont retravaillés par la numérisation. Par là même pourrait s'esquisser l'approche d'une identité numérique.

I. Introduction: un face-à-face

Nous sommes rassemblés ici pour donner vie et sens à la culture numérique. « Culture numérique »? Cette formule semble si évidente! Et pourtant, pour d'aucuns parler de culture numérique est un oxymore. Comment articuler culture et nombre? Comment le nombre peut-il faire culture, être culture? L'expression de l'esprit serait-elle quantifiable, réductible à un calcul, qui plus est binaire? Après tout, ce ne serait pas si idiot. Pythagore, selon lequel « tout est nombre », avait montré que les mathématiques ordonnaient l'univers des dieux et des hommes. Boole parvint à exprimer les opérations de l'esprit logique par une algèbre. Aujourd'hui on appelle ainsi « numérique » ce procédé qui consiste à convertir du qualitatif en quantitatif, à traduire des *quale* en *quanta*, par opposition à la traduction dite analogique.

Partons de constats simples. D'un côté, la culture numérique semble un acquis pour ceux qui la vivent et la développent. Une évidence due à la cadence soutenue du renouvellement technique et logique, qui obère bien souvent une réflexion sur les fondements et les finalités d'une telle présumée culture. D'un autre côté, des résistances, toujours vivaces, voient dans ce nouveau mode de vie et d'expression un inexorable mouvement de déculturation, si ce n'est de décadence (Finkielkraut, 2001). La numérisation du monde, des pratiques et des métiers apparaît alors comme une perte de sens, voire comme un gouffre pour l'existence humaine aliénée par une technique triomphante.

Ce partage en deux camps est-il sensé? Les thuriféraires du tout numérique sont persuadés qu'il change le monde, en quelque sorte que le calcul binaire fait progresser ce monde là où le marxisme avait échoué à le faire. Mais leur conviction est-elle fondée? Inversement, les contempteurs du numérique estiment aussi qu'il change la face du monde, en le perdant. Mais le péril qu'ils annoncent est-il crédible? L'un et l'autre suivent en fait une idéologie du changement (progrès *versus* décadence) qui les relie dans leur opposition.

Quels sont les présupposés de telles conceptions? Ont-elles un fond commun, et peut-on dégager les propriétés de ce que pourrait être une culture proprement numérique?

II. Deux conceptions de la culture

Par delà l'affrontement entre progressistes et conservateurs, il y va ici d'une divergence de principe entre deux définitions de la culture.

1. La sociologie de la culture

D'un côté, une conception anthropologique et sociologique, dans la lignée de Tylor (1871) qui définit la culture comme « ce tout complexe qui comprend le savoir, la croyance, l'art, la morale, le droit, les coutumes, et toutes les autres capacités et habitudes acquises par un homme comme membre d'une société. » (*That complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society*). Pour les tenants de cette vision des choses, le numérique a bien droit au titre de culture puisqu'il induit de nouvelles pratiques sociales (le courriel, le « chat », le SMS), de nouvelles habitudes (la conduite guidée par un GPS), des arts nouveaux (l'art numérique), de nouveaux moyens de diffusion de la culture classique, de nouveaux moyens de production et de réalisation de la culture émergente (comme le cinéma numérique, les labels musicaux indépendants). Si la culture désigne un univers *d'habitus* et de savoirs communs, alors il y a une culture numérique. Car la pratique d'appareils et de logiciels numériques induit une complicité: nous nous racontons nos petits malheurs (l'histoire de nos bugs ou de nos virus), nos petits bonheurs (la découverte de sites passionnants ou surprenants comme www.JesusMarie.com, arriver à installer un routeur sans fil du premier coup, ou transférer des fichiers Mac sur PC sans problèmes). Elle induit aussi toutes les modalités du partage de savoirs, des savoirs informatiques aussi bien que généraux. Cette éthique du partage, de l'accessibilité, liée au concept de réseau comme à une idéologie « californienne », libéralo-libertaire, fondatrice du Web, rencontre certes des limites puissantes dans la loi du marché ou dans la rémanence de questions juridiques classiques (comme les droits de diffusion ou le contrôle de l'Etat), toutefois la tendance sociale générale est qu'elle a contribué à minimiser les rapports de hiérarchie, souvent fondés sur la rétention de l'information, et à valoriser l'idée d'une responsabilité fondée sur une compétence, non sur le diplôme ou l'entregent, et d'un travail fondé sur la collégialité. Le concept d'« auteur » est ainsi remis en question (voir, par exemple, le « roman génératif » de Jean-Pierre Balpe).

Ainsi, selon l'anthropologie culturelle, une culture numérique existe bien, et trouble les notions centrales de la culture traditionnelle. D'ores et déjà d'ailleurs la Bibliothèque Nationale de France archive des sites et des pages liés à des événements importants de la vie politique et sociale française (comme les élections présidentielles de 2001) ou à la numérisation de son « enfer » par l'archivage de sites pornographiques. Ceci, bien sûr, pour la joie des chercheurs du futur...

Plus traditionnellement même, la conception sociologique pourrait voir dans la numérisation une culture novatrice qui raviverait un antique souci: s'occuper du monde et des autres, en prendre soin (*colego*) par la médiation de techniques de plus en plus fines, et ainsi constituer de nouveaux rapports humains.

2. La philosophie de la culture

L'affaire semble réglée. Pourtant, d'un autre côté, une conception philosophique, dans la lignée d'Aristote, de Cicéron, de Herder, pense la culture comme l'éducation de l'homme *libre*, par l'exercice de son corps, et le développement de ses facultés intellectuelles et spirituelles par les arts libéraux, les lettres, les sciences, la religion. Pour les défenseurs de cette autre vision, le numérique usurpe le titre de culture, car il n'est qu'un procédé scientifico-technique conçu pour gérer nos affaires courantes et nos tâches *serviles*. A la rigueur seul l'art numérique mériterait d'être reconnu comme œuvre culturelle.

Qui plus est, comment parler d'une « culture numérique » quand sous ce vocable on range des choses hétéroclites comme un *procédé* d'enregistrement et de restitution du son ou de l'image, ou des *appareils* qui bénéficient de ce procédé (caméra, téléphone, lecteur de disques, etc.), ou des *biens culturels* produits par ce procédé (disques, sites web), ou des

œuvres tirant parti des nouvelles fonctionnalités permises par ce procédé et ces appareils. Cette « culture » n'a aucune unité, ni dans ses moyens, ni dans ses fins, ni dans ses objets. Ce n'est pas parce qu'une imprimante est numérique qu'elle devient *ipso facto* « culturelle », quand une machine à écrire mécanique reste dans la catégorie du matériel de bureau.

La conception philosophique interprète cette numérisation comme un abandon de l'esprit qui, loin d'être le dernier cri de la post-modernité, ne serait que l'ultime version d'un désenchantement du monde commencé avec la maîtrise scientifico-technique du monde au XVII^e siècle. En effet, au lieu de se préoccuper des *valeurs*, du sens de l'existence, cette technologie ne serait qu'une mise en ordre plus efficace du monde, de sa rentabilisation dans tous les domaines, y compris dans celui de l'esprit, ainsi réduit à une catégorie de *faits* maîtrisables. Loin d'incarner une culture, le numérique en signerait l'arrêt de mort, un arrêt d'autant moins perceptible qu'il se proposerait justement comme culture de substitution.

Le numérique peut-il donc être une culture, et non *faire fonction* de culture? Peut-il inaugurer une autre spiritualité ou n'est-il pas en train de faire d'ersatz de cultures les nouveaux standards mondiaux de l'humanité uniformisée? Que peut le recueillement d'un monastère, avec son jardin des simples en ordre, son labyrinthe, un flambeau immobile dans la nuit, une cloche qui résonne sereinement, face à sa numérisation en 3D avec design sonore, boutique virtuelle et liens avec une agence de voyages, le tout *on-line, low cost*? Le développement spirituel, comme accomplissement de l'homme selon le modèle multi-séculaire des arts libéraux, peut-il être compatible avec le calcul binaire? En un mot: les puces au silicium sont-elles la mort de l'âme?

3. Comment parler de la "culture numérique"?

Pour voir l'aspect problématique de cette question nous devons, pour un temps, suspendre la conception sociologique.

Nous ne parlerons pas ici du numérique selon le savoir scientifique ou technique qu'il suppose, puisqu'il s'agit d'un sens particulier du terme de culture (comme on parle de « culture mathématique »).

Même si la formule « culture numérique » - qui apparaît dans la version 9 de l'*Encyclopaedia Universalis*- désigne la diffusion sur Internet de documents virtuels (livres, images, sons) rivalisant avec les lieux de culture traditionnels que sont les bibliothèques, nous ne parlerons pas plus du numérique comme moyen de *diffusion* d'œuvres ou de biens culturels ni comme *support* (matériel) d'éléments culturels susceptibles d'exister sur d'autres supports. Des problèmes se posent dans ces domaines, comme la difficulté pour l'utilisateur de maîtriser de nouveaux outils de documentation ou le fossé culturel entre les familiers et les exclus du web (Ghitalla, 2003).

Partons plutôt d'une comparaison: peut-on parler de « culture numérique » comme on parle d'une « culture du livre »? Cette dernière englobe deux grands éléments. D'une part, le livre comme mémoire et diffusion d'un message. Un esprit s'incarne sur un support variable (parchemin, vélin, papier). En ce sens la culture du livre est la culture acquise dans et par les livres comme moyen d'accès à la connaissance. D'autre part, le livre comme objet en soi. Dès son apparition comme fascicule, *volumen* ou codex, le livre est un bel objet, un objet d'art. En ce sens la culture du livre est le « beau livre » devenu pour lui-même un pan de la culture, par la bibliophilie et la splendeur des incunables, des enluminures, des gravures. Le livre se fait art par un médium devenu fin en soi. La culture du livre signifie donc cette capacité d'un support, principalement *relatif* au sens où il relie un auteur à un destinataire, à devenir *absolu* en faisant primer le moyen sur la signification. Les amoureux du livre sont les descendants plus ou moins directs des scribes.

Il n'en est rien dans la culture numérique. Même si une marque, au nom bien écossais, embellit l'objet ordinateur, le fétichisme des moniteurs n'existe pas, il n'y a aucun scanner *collector*, aucune disquette en édition limitée, numérotée et signée par l'auteur. Aucun pervers ne s'est mis à collectionner les cartes perforées ou les bandes magnétiques, pourtant très *high tech* dans les premiers *James Bond*! Aucun nostalgique n'en reste à la version Word 4 ou Acrobat reader 2, alors même que les vieux Leica ont toujours leurs adeptes. Le support matériel, dans la culture numérique, ne vaut donc pas pour lui-même. Un ordinateur n'est pas comparable à un appareil photographique, objet technique qui peut valoir pour lui-même par la qualité de son mécanisme, de sa chambre, de ses optiques, mais à une calulette qu'on jette quand un modèle supérieur est mis sur le marché. Le support numérique est consommable, pris irréversiblement dans la marche du progrès technique et la rotation des

marchandises perfectibles. La machine à calculer de Pascal est conservée à titre historique, mais aucun étudiant n'en voudrait lors d'un examen!

La culture numérique n'est donc pas du côté de l'objet (*hardware*), indubitablement un bien de consommation (*ware*). Elle est dans l'esprit et l'usage qui font fonctionner cet automate. Nous devons donc parler du numérique comme un mode de penser qui avance une thèse sur le monde: tout ce qui existe est susceptible de relever d'un programme, lui-même susceptible d'être exprimé par un calcul binaire, lui-même susceptible de permettre toutes sortes de simulations et d'actions prédéterminées.

Les automates modernes sont des machines qui, comme toute machine, transforment de l'énergie, non pour produire du mouvement, de la chaleur, mais de l'information.

Traditionnellement l'information est interprétée comme la transmission d'une signification d'une conscience intentionnée à une autre conscience destinataire. Elle est ainsi comprise dans l'horizon d'une intentionnalité intersubjective. En ce sens l'idée d'une machine à information semble absurde. Cela reviendrait à automatiser la pensée, à parler de finalité mécanique, ce qui paraît être une contradiction de principes.

A vrai dire il n'y a là qu'une ambiguïté de vocabulaire. L'information ne signifie pas ici faire connaître, mais faire agir en déclenchant et contrôlant une action par une impulsion codée, selon la définition de l'information par Wiener (1948): « une suite continue ou discontinue d'événements mesurables, distribués dans le temps ». C'est bien pourquoi la numérisation, la réduction de toute information à un système binaire, à un jeu d'entrée et de sortie, s'est appelée *cybernétique*: l'art de gouverner, cher à Platon, réduit à un programme d'actions logiquement calculées par la « science du contrôle par machines à information », selon la définition de Ruyer (1954). Dès lors, la critique d'une culture numérique, c'est-à-dire d'une spiritualité réductible à un programme, exige d'en remonter au projet cybernétique.

III. La critique de la cybernétique par Heidegger

La numérisation, par-delà un simple moyen, est un projet de domination. Heidegger pense que le calcul à l'œuvre dans la cybernétique dépasse le stade des moyens. D'où quatre observations de principe.

1. La cybernétique abolit toute référence au concept de fondement

Le fondement avait traditionnellement pour fonction de *légitimer* une série de savoirs par le renvoi à un principe indiscutable (Dieu, le cogito) et *d'unifier* ces savoirs en les hiérarchisant selon leur nécessité et leur degré d'application, des sciences fondamentales aux sciences appliquées. D'où le modèle cartésien de l'arbre: une racine, la métaphysique, un tronc, la mathématique, et des branches, mécanique, médecine et morale. Or la cybernétique est une discipline étrange qui ordonne divers savoirs: la logique, l'algèbre, le calcul, la physique, l'électronique, mais aussi les sciences cognitives ou les sciences du vivant. Née de la rencontre de mathématiciens (Wiener, von Neumann), de physiciens, de techniciens (Bush, Bigelow), de physiologistes (Shannon, Mac Culloch), elle n'est pas une application de plus, mais une réorganisation de savoirs et de techniques existants, demandant pour se développer l'irruption de savoirs et de techniques nouvelles à son service. L'unification des sciences ne se fait donc plus en référence à une origine théorique commune, comme ce fut de Platon à Husserl, mais par des relations de réciprocité entre sciences fondamentales et techniques appliquées induisant une sorte d'incessante inversion des statuts.

Ainsi la numérisation requise pour produire de l'information, c'est-à-dire mettre en ordre des séries de commandes et mettre en œuvre le contrôle d'actions prédéfinies devant rétroagir en vue d'un objectif déterminé, devient un moyen de transcription *universel*. Le mode numérique, initialement bon pour programmer un tir aérien, peut s'étendre à la restitution de la perception tactile, visuelle, sonore ou olfactive. Tout relève potentiellement d'un comput. En peu d'années l'assistantat par ordinateur s'est amplifié: architecte, secrétaire, photographe, tailleur, soldat, professeur, médecin, D.J., documentaliste, plasticien. Alors qu'hier bon nombre de professions ne recouraient pas au livre (comme un radiologue ou un chauffagiste), aujourd'hui elles utilisent presque toutes des instruments numériques.

2. La cybernétique est la victoire de la méthode sur la science elle-même.

Elle est « la victoire de la méthode » par une calculabilité de tout existant, inerte ou vivant, y compris l'homme, en vue d'une maîtrise totale et uniforme. Elle met donc en œuvre « le projet de tout soumettre au calcul » (*der Entwurf auf Berechenbarkeit*). Initialement elle fut un projet pour produire des automates capables d'exécuter des tâches programmées. Mais la programmation est plus qu'une méthode de traitement logico-mathématique de l'information, ou qu'une mise en ordre de tâches répétitives: elle est une thèse sur le vivant. Si par l'autorégulation le vivant fut le modèle d'un mécanisme rétroactif, à la base de la cybernétique, inversement l'ordre immanent au vivant dans ses gènes est pensé selon le modèle d'un programme informatique, et est donc calculable, au point d'ailleurs, dans le récent projet Généthon, que l'ordinateur peut, par sa puissance de calcul, cartographier l'ensemble du génome de l'homme, génome lui-même conçu comme de l'information (la fonction d'un gène est de stocker de l'information et de la dupliquer). Dès lors, l'homme n'est plus le chercheur ou l'acteur du monde numérique; il en devient l'objet, un objet numérisable comme les autres donc transformable, manipulable: il sera possible « un jour de venir un jour à bout de la productibilité et de l'élevage scientifico-technique de l'homme » (*eines Tages die wissenschaftlich-technische Herstellbarkeit und Züchtung des Menschen in den Griff zu bekommen*). Si culture numérique il y a ce n'est pas une culture de l'âme (*Bildung*), mais une culture de souches (*Züchtung*) qu'on peut produire et sélectionner en laboratoire.

3. La cybernétique porte atteinte à la liberté de l'homme

Projet de l'homme à la conquête du monde, de l'espace, la numérisation a un effet retour sur l'homme même. La cybernétique en guidant uniformément nos conduites par une conception de l'homme contrôlable induirait une « captivité » (*Gefangenschaft* [1967]): l'homme serait inclus dans son monde scientifico-technique et ne pourrait plus en sortir puisque sa propre résistance à toute anticipation ou programmation serait réduite par la futurologie. Nous pourrions dire que le comble de l'illusion de liberté serait atteint par l'interactivité: l'utilisateur croit faire des choix, naviguer selon sa volonté, produire des itinéraires inédits là où il ne fait qu'exprimer les potentialités d'un programme. En termes métaphysiques traditionnels, le libre-arbitre interactif serait d'autant plus illusoire qu'il n'arrive pas à se réfléchir comme serf-arbitre. La planification de toute tâche pourrait même s'étendre à l'art.

4. La cybernétique redéfinit l'œuvre d'art et le champ culturel

« Qu'en est-il de l'art dans la société industrielle, dont le monde commence à devenir cybernétique? » (*Wie steht es mit der Kunst innerhalb der Industriegesellschaft, deren Welt eine kybernetische zu werden beginnt*[1967]). L'œuvre d'art n'est plus la libre ouverture d'un monde, l'accomplissement de l'esprit, mais l'art en général devient une « activité culturelle » (*Kulturbetrieb*). La culture devient une somme de « produits » dits culturels, disponibles et planifiables. Elle n'est plus de l'ordre du libre accomplissement personnel, mais du produit industriellement programmable et massivement consommable. La culture est devenue un pan immatériel de l'industrie. Mais la cybernétique étend son modèle d'autorégulation par rétroaction à la culture comprise comme une rétroaction de la société industrielle et du monde technico-scientifique. Dans une civilisation mondiale pour laquelle le numérique est devenu un mode de fonctionnement et de développement nécessaire (cela se voit *a contrario* lorsque des virus informatiques endommagent des réseaux), dans une telle civilisation la culture est elle-même numérisée, par des supports ou des œuvres numériques, et apparaît donc comme une valeur de régulation, pour montrer que le numérique n'est pas inhumain et dominateur puisque justement il produit du culturel! La culture n'est plus un recueillement intime, mais un divertissement de masse.

Heidegger en conclut que la cybernétique est un manque d'éducation [1964, 1965] parce qu'elle est le comble d'une rationalisation ramenant toutes les affaires humaines au démontrable et au prouvable, avec pour antidote l'œuvre d'art: « ne faut-il pas que l'œuvre d'art (...) réveille en l'homme la pudeur devant ce qui ne se laisse ni planifier ni diriger, ni calculer ni faire? » [1967]. La culture ne peut plus donc être le temps de la méditation. Elle est prise dans un vaste mouvement de planification et de régulation d'une société industrielle mondiale. D'où un ultime concept: la *Bestellbarkeit* [1969] la « commandabilité », ou le fait de rendre tout existant, quel qu'il soit (un minerai, une forêt, un livre, une fusée, un homme,

etc.) disponible à la commande. Il y a donc bien une « culture numérique », qui n'est pas celle que l'on croit. Elle prend son origine dans l'idée de progrès, dans la mathématisation du monde et de la technique, dans l'idée que le calcul est l'essence de la pensée. Le terme de « logiciel » le dit bien: tout ce qui est pensable doit être calculable.

IV. Comment penser la culture numérique?

1. Concilier commande et liberté

Heidegger voit un point crucial de notre époque: nous ne pensons plus la disponibilité comme une vacance, une ouverture librement offerte à l'accueil, mais comme ce qui est à tout moment susceptible d'être sommé d'obéir à une commande. L'homme se réquisitionne lui-même: sa perception est simulée par des capteurs, sa pensée est assimilée à un programme.

Il y a là l'antique crainte de la *manipulation*: l'illusion de choisir librement alors même que nous serions guidés par des influences occultes: « L'homme n'a plus la technique en main. Il en est le jouet » [1969] Le grief récurrent contre la cybernétique, contre l'informatique, contre Internet est celui de la manipulation. Comme dans les meilleurs *James Bond* un Spectre hante donc le numérique: le Chiffre! Avec ses webcams placées partout le Chiffre nous conditionnerait en jouets téléguidés.

En fait dénoncer la manipulation est l'objet même de la pensée critique. Platon en son temps révoquait la sophistique, projet de réduire les hommes à des « marionnettes », de les enchaîner dans un théâtre d'ombres où ils croiraient voir le monde librement dans la plus parfaite des illusions. Aujourd'hui, la menace a pris une teneur *high tech*: les androïdes et autres Répliquants de *Blade Runner* ont remplacé les marionnettes, et la télévision numérique se substitue à la Caverne. Autrement dit, le problème n'est pas la numérisation, comme si ce développement scientifico-technique induisait une nouvelle menace dont les scientifiques ne seraient pas conscients, et seraient même les véhicules aveugles, mais la dictature, aussi ancienne que les rapports de pouvoir, la propagande et la crédulité.

Le numérique n'est donc pas un agent de domination par essence. En quoi un scannage détectant une tumeur, un diagnostic par téléconférence, une opération téléguidée, trois actions numérisables, relèveraient-ils de la perte de liberté, de la déculturation? La numérisation peut certes être condamnable quand, mise au point par des militaires, elle vise à assurer une hégémonie niant la liberté des peuples à disposer d'eux-mêmes. Mais quand bien même le numérique exprimerait un projet de maîtrise du monde et de l'homme, l'intelligence humaine n'est pas la victime aveugle d'un tel projet et est capable de le réorienter pour le progrès matériel et moral de l'humanité.

Il ne s'agit donc pas de prendre parti pour un camp contre l'autre mais de voir que tous deux renvoient, pour des raisons opposées, à l'irresponsabilité. La critique métaphysique s'imagine un monde composé d'irresponsables, « jouets » inconscients d'un projet planétaire qui les dépasserait. Et il est vrai que les thuriféraires du tout numérique présentent une forme d'irresponsabilité, en étant captivés par la magie merveilleuse d'une technique triomphante qui transforme notre Terre en pays des fées, oubliant alors de voir à quoi répond cette technique et qui peut en répondre. Leibniz appelait Dieu « ordinateur du monde »; nous pourrions dire aujourd'hui que l'ordinateur est un petit dieu, ayant ses propriétés cardinales (omniscience, omnipotence, omniprésence). Il serait plus pertinent de relever les processus de responsabilisation en tentant de détecter les appropriations des outils et les résistances à la propagande, mêmes minimes, par lesquels tout un chacun agit de son propre chef sans s'en laisser conter par des pouvoirs établis.

2. Où donc trouver la culture numérique?

Stricto sensu une culture numérique devrait consister à œuvrer un objet original, *sui generis*, n'existant que dans le monde numérique, bien au-delà d'une simple mise en ligne de produits pouvant exister autrement ou ailleurs. Non pas une culture *sur* le numérique mais provenant *du* numérique. Par ailleurs gardons en tête de tenir la culture pour *la formation de l'homme libre*. Le numérique peut-il donc produire cela? Cette formation ne s'est jamais faite dans l'absolu mais relativement à des *lieux* de culture, d'éducation, d'instruction (le temple, le

palais, le forum, l'école). La culture est ainsi faite de relations humaines et de lieux où ces relations peuvent se nouer, se défaire et se retrouver.

Quels seraient donc les lieux où la culture numérique pourrait se constituer?

Il y a bien sûr les cyber-cafés, ces espaces monacaux où les jeunes ne se parlent pas, recueillis dans le silence de leur cellule informatique, mais sont en communication avec des voix venus d'ailleurs. Il y a bien sûr les sites culturels. Ils ne sont pas la simple mise en ligne d'institutions déjà existantes (comme les Anglais parlent de *clac and mortar*), mais sont conçus d'emblée comme des entités strictement virtuelles, exploitant toutes les fonctionnalités du numérique. Un des éléments importants est moins l'hypertexte, qui reprend le principe des renvois encyclopédiques, que les *liens* qui, dans un seul site, tissent de fil en aiguille une Toile indéfinie. Ces liens sont aussi internes aux moyens employés: le multimédia comme liaisons organiques de dimensions complémentaires. Dans un CD-Rom sur l'histoire d'une ville récemment produit par mes étudiants en DESS multimédias, une étudiante (Isabelle Jouve) a eu une étincelle pour donner à l'utilisateur une vision synoptique des animations portant sur telle ou telle période ou une vision globale des demeures historiques de la ville, de les incruster en vignettes cliquables sur une sphère rotative à vitesse variable, donnant un aperçu intuitif et interactif de ce que les clics peuvent déployer. Cet objet sphère, faisant fonction de résumé de plusieurs chapitres, d'illustration typique de chaque sujet, de menu à choisir, d'accès à chaque page, d'animation à part entière, récréative et informative, n'existe et ne peut exister que dans un monde numérique. Il y a bien culture au sens où un *ars inveniendi* se met en place pour trouver librement une solution nouvelle à un problème nouveau, ce qui suppose un exercice du jugement, la numérisation, comme technique, permettant alors l'accomplissement d'un *style*: une manière dont la liberté exprime un bel esprit.

Plus radicalement le lieu où se joue le lien entre information et interprétation est le *corps*.

Il y aurait beaucoup à dire sur les changements de *perception* induits par la numérisation. En effet, pour ma génération dont l'oreille fut formée à l'écoute des disques microsillons en vinyle, le passage au son digital fut un bouleversement perceptif par l'abolition du souffle. Un son « pur », sans distorsion semblait inimaginable. L'enregistrement digital nous a habitués à une qualité de son totalement artificielle, puisque l'écoute naturelle est toujours altérée peu ou prou par des sons parasites (comme les toussotements lors d'un concert). Il en va de même pour l'œil, par le passage des pellicules plus ou moins rayées ou des bandes magnétiques au disque laser, ce dernier donnant une définition d'image identique à la perception naturelle. L'idée même de « définition » d'un son, d'une image, de toute perception en général change le rapport de tout un chacun à son propre corps.

Prenons un exemple. Qu'est-ce qu'une image numérique? Non plus une forme perçue par nos yeux, reconnue et identifiée comme une rose, une belle femme, un pont, mais une somme de pixels. Ce *picture element* (pixel) est un schéma géométrique simple, un carré, qui additionné à d'autres identiques produit un effet d'image reconnaissable. Les idéalistes dénonceront cette perception illusoire: nous n'avons pas une rose sous les yeux, mais une collection de carrés. L'image numérique est donc un trompe-l'œil. Mais nous confondons alors deux notions: la perception et la définition physique. Nous percevons le vieux rose comme distinct du rose fuchsia. Pour identifier ces qualités nous référons à des *choses* perçues, au point de confondre la chose et la valeur chromatique qu'elle exprime. Mais ces deux tons de rose ne sont que des intensités du spectre lumineux, exprimables par une abscisse et une ordonnée. Une couleur numérique n'est donc en rien illusoire, mais ce qui nous fait accroire une illusion c'est qu'elle n'est plus liée au support physique auquel nous l'associons lors d'une perception naïve. Inversement il nous faut comprendre qu'associer un sens et une perception n'est qu'un préjugé de l'habitude. Le numérique nous délivre de nos habitudes en nous ouvrant un horizon indéfini de potentialités et de combinaisons perceptives dont les conséquences cognitives restent encore à élaborer.

Toutes nos perceptions sont donc susceptibles d'être simulées, non par volonté de tromperie mais parce qu'une perception est une information non liée à tel support physique, mais comprise comme un effet. Lorsque je dors et rêve que je tape sur mon clavier, je sens mes doigts qui appuient sur les touches, alors que mes mains sont inertes sous les draps, de même lors d'une simulation numérique je rêve éveillé puisque des capteurs, des contacteurs me restituent des perceptions qui sont liées à ma mémoire sensorielle mais non à la rencontre de l'objet auquel je les associe. Par cette dissociation de l'information et du support naturel habituel, la numérisation est analogue à la chimie capable de produire des arômes

artificiels. En quelque sorte le virtuel serait une information artificielle, une information de synthèse.

C'est pourquoi dans l'art numérique le corps n'est plus simplement percepteur, mais devient ordonnateur d'événements qui peuvent rétroagir sur lui, en dissociant telle perception de tel retour sensible. Par exemple un geste peut déclencher un environnement de couleurs. C'est toute une phénoménologie de la perception qu'il faut repenser à l'aune de la numérisation de nos perceptions. La culture numérique est bien ici une attention autre portée à son corps, une rééducation de la perception, le *virtuel* signifiant alors que l'attestation d'existence n'est rien d'autre qu'une crédibilité de la perception due à la prégnance de la sensation sur notre conscience interprétative.

De là tout un chacun voit que la culture numérique relève du *style néo-baroque* par cette idée que l'illusion est l'expression de la condition humaine, corps et âme. Les artistes ne s'y sont pas trompés de *Tron* à *Matrix* en passant par *Existenz*: l'existence humaine est prise en boucle dans la virtualité qu'elle a mis en œuvre, au point que la réflexivité critique ne peut plus opérer dans une mise en abyme du jeu perceptif.

L'information n'est pas localisée dans un corps, dans une substance, mais est une relation qui se décline par démultiplication et dispersion. En cela même la relation *sujet/objet* est réformée. Le rapport de l'homme au monde n'est plus un vis-à-vis mais une interpénétration. Le sujet est objectivé: il est interprété comme un système de signaux et de capteurs, reproductible par des automatismes. Symétriquement l'objet numérique est subjectivisé: par des programmes variés, par l'interactivité, par des fonctions « intelligentes », l'objet fait fonction de conseil ou d'interlocuteur. Cet objectivation de l'homme n'est pas une aliénation. Au contraire, c'est parce qu'il reste un agent libre, maître de se gouverner lui-même, que l'homme reste le modèle inégalé des automatismes autogouvernés, le jugement libre n'ayant pas encore été déchiffré!

3. Le rapport espace / temps

La numérisation nous amène à repenser le lieu de la culture comme un changement du concept même de lieu puisque l'information n'est pas liée à son substrat. Pour Heidegger le lieu était un enracinement géographique, un *Da*, un ici-bas inscrit dans un terroir (*Heimat*) différencié, orienté, au point que l'Etre était la relation entre un peuple et son terroir (ce qui l'a porté à écouter les sirènes du nazisme). Le lieu est un lieu d'être. C'est là un préjugé, car on peut être du même lieu sans être du même monde! Le monde numérique, lui, est indifférencié: la planétarisation est de partout sans être de nulle part. Le lieu est le lien; l'être est la connexion. Pour baragouiner allemand je dirai que le numérique annonce un « *Dortsein* », au sens où « *Wer ist dort?* » signifie « qui est au bout du fil? ». Etre est le lien entre ici et là-bas. Exister n'est plus l'affirmation d'un chez-soi borné, mais une vie à ciel ouvert dans le croisement des trajectoires. Voici une jeunesse qui s'expose: combien de webcams, de weblogs dévoilent l'intimité de personnes livrées à l'indiscrétion planétaire, non pas pour établir un couple exhibitionniste/voyeur, mais parce que le temps de la rencontre bat le rythme d'une existence. Jamais exister n'a été aussi proche de son étymologie: se tenir hors de soi (*ex-stare*) dans l'appréhension de l'autre.

Juste une anecdote. Quand j'étais enfant le numéro de téléphone de mon appartement était SAB 44 37, se lisait Sablons 44 37, car l'immeuble était construit dans le quartier des Sablons, porte Maillot, là où Parmentier fit pousser les premières pommes de terre françaises! La communication était fixée dans un sol, liée à une histoire. Aujourd'hui mon adresse courriel est christophe.genin@univ-paris1.fr. Cette adresse n'est d'aucun lieu. Quand je n'étais plus aux Sablons la communication était coupée. Aujourd'hui je joins et suis joignable de n'importe où. Mon téléphone fixe était un objet du salon. Aujourd'hui mon téléphone mobile est une carte Sim. L'identité de l'objet n'est plus dans son lieu ni dans sa fonction, mais dans son processeur, le corps physique du téléphone étant interchangeable. D'ailleurs une même information circule sur des machines interchangeables: le téléphone devient télévision, l'*organiser* fait ordinateur, et la montre fait téléphone. Ce qui laisse songeur sur l'*identité* humaine, sur sa mémoire interchangeable comme dans Total Recall. Cette ubiquité oblige à ne pas penser l'espace comme un espacement (ce que fait Heidegger), une distance entre le proche et le lointain, mais comme la condition d'une co-présence, donc comme un *temps commun*. Qu'est-ce qui constitue la « présence » numérique? Si tout est lié en réseau alors ici a toujours une voie d'accès à là-bas dans un

même maintenant. L'espace n'est donc pas une séparation qui écarte deux points, mais au contraire l'ouverture qui permet leur maintien commun dans le temps de leur connexion. Dans la culture numérique le temps et l'espace ne sont pas des dimensions disjointes mais corrélatives, comme dans le *Ma* japonais.

V. Conclusion

Il y a bien une culture numérique. Comme toute culture son enjeu central est *l'identité*. Aujourd'hui bien des aspects de la numérisation du monde nous semblent produire une désidentification par la perte de tout ce qui constituait le chez-soi (traditions, territoire, titres). Encodées les choses du monde perdent de leur substance. L'homme lui-même n'est plus sujet axial, mais flux dans des flux. Cette culture ne relève pas de la logique de prédication, qui suppose une substance, mais de la *logique de relation* qui ordonne des variables. Elle ne s'oriente pas depuis une transcendance mais en reste à l'immanence. Epicure, Lucrèce n'auraient pas désavoué notre monde, eux qui pensèrent l'ordre du monde comme *symplokè*, la connexion qui organise un espace dans le temps d'une correspondance entre deux éléments au moins. Le portrait virtuel de Leibniz, fondateur du calcul binaire, penseur de la communication, de la connexion et des « automates spirituels », démarre à chacune de nos connexions.

Une autre conception de l'identité est à construire, non plus l'intime, ce dedans du dedans (*intimus*), mais le voisinage, ce partage du même chemin (*vicinus*), non plus le moi-je, mais le toi et moi, le *mutuel*. Et la jeunesse est en train de la bâtir sous nos yeux.

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1.4

Don FORESTA: The New Renaissance – an Interactive Paradigm

Don Foresta is theoretician of multimedia art, director of MARCEL – Multimedia Art Research Centres and Electronic Laboratories, London, UK (www.donforesta.net).

For over a century art and science have been defining a new space for western society, a space which contains the organisational schema of our universe, replacing the clock-work mechanism of the mechanical universe. It is a visual space, a communication space, an organisational space, a philosophical space, a psychological space, the space of our imagination where reality and our interaction with it are seen and defined. This space has been proposed by artists, defined by science and made habitable by artists again as it is integrated into our cultural consciousness. The process – a new renaissance in the profoundness of its rapture with the past in how we understand and represent reality - is not complete. It will not be for another fifty years, but we have become conscious of it and are, therefore, capable of accelerating and directing it toward new ways of seeing and knowing.

The space will function in time. It will not be a fixed static space but one whose evolution will be part of its definition. It will be interactive containing multiple points of view - the observer as actor, actor as observer. Our cultural reality will be found in the collection and communication of those several points of view. The space-time geometry of this space is becoming clearer and will eventually replace the Euclidean geometry of the first renaissance in our imagination.

Every mode of communication has at one of its extremes a form of expression we call art. Art, being the densest form of communication, is often the supreme test of any means of communication. Each work of art contains the entire worldview of the artist and, as such, demands of any means of expression the dimensions necessary to fulfil that need. Art is the means by which we test a communication system, and by doing so, the reality it attempts to portray.

A synthesis of the new digital technologies of real-time imaging, computation and telecommunications are providing a model of that space, permitting a full exploration of its potential. Some uses of those technologies can therefore express the values that we are attempting to define as we reinvent our society according to the new artistic and scientific givens of the last one hundred years.

The flux of civilisation produces the ideas that produce the tools for the realisation of the ideas. In the use of those tools we can see the organisational patterns that are becoming the institutional expression of our future society. **The interactive network is new the metaphor of our civilisation and its geometry the geometry of our imagination – the paradigm of the new renaissance.**

1.5

Pierre LEVY: The open networks of collective intelligence

Pierre Lévy is a philosopher of contemporary virtual culture. He teaches in the Department of Hypermedia, University of Paris-VIII.

"Nobody knows everything... Everybody knows something..."

The intelligence we are interested in emerges while information is being exchanged amongst a group of individuals.

A large number of individuals gathering in persons, at the same time and in the same place, rarely leads to collective intelligence, because the information exchange fluidity is met with obstacles that are often insurmountable.

Thanks to modern communication systems, the obstacle to exchange fluidity seems to be overcome. However, if message exchange between two persons seems greatly facilitated, these exchanges quickly become difficult to manage as soon as the number of exchanged messages, as well as the number of persons involved, grows.

Today, one realizes that potential access to a large volume of information, or to a large number of individuals, is not sufficient to access to more intelligence.

Access to large volumes of information requires interfaces able to organize, structure and hierarchically set, into elementary pieces of information, those that are too complex, too large, or just too numerous, and that, as a result, cannot be assimilated by one person in a given time.

Descending communication from mass media

In order to communicate to the most important number of individuals, the information society, has made every effort to produce messages that are simplified, normalized and smooth, and that are destined to satisfy a population of individuals but no individual in particular.

Mass information is, most often, delivered as "take it or leave it". This is the only alternative left to the addressee.

Mass communication, or descending communication, is the media application of the communication system established by Claude Shannon with the mathematical theory of information. We owe to Warren Weaver the fundamental diagram of communication systems shown below.

Communication, as it is described in the theory, is not concerned with the semantic aspect of the message being sent. Information is described, in the message, as an increasing function of the uncertainty reduction that it brings; this makes this theory essentially a static one.

From information flow to intelligence flow

In order to set networks able to support flow of intelligent pieces of information, it is necessary to redefine the theory of information.

The theory, which in reality is only concerned with signals, does not take into account the meaning of the information being moved. This is the reason why we propose the design of a less restrictive theory, yet more ambitious: a general theory of intelligence flows.

By integrating in this new theory the sciences of signs, that is semiology, one can see that a fundamental notion, retroaction, was not part of the previous theory.

Roland Barthes gives the following definition of semiology: "a science that studies the life of signs within the social life".

The semiotic triade is a schematic representation of the sign interpretation proposed by the American logician **Charles S. Peirce** (1839-1914). It makes it possible to understand the place of the interpreter in relation to the object, and the sign that represents it.

The necessity to develop new languages, particularly for robotic applications, made it possible to improve our understanding of the mechanisms involved. The semiotic cycle demonstrates that a representation cannot exist without the sharing of a common space between the one who issues and the one who interprets. (From the kind contribution of Luc Steels, VUB AI Lab, Brussels and Sony Computer Science Lab, Paris)

The two-way communication of open networks

Access to collective intelligence is based upon the information user involvement.

The users access a volume of information that they have structured using their own criteria. Initiative belongs to the users, or their agents, that is to say to the programs able to implement searches and analysis on their behalf.

Within this schematic representation, communication is first ascending since the information contents are made available to the users or to their agents. Information is published under an open and editable form.

This means that users can not only freely access the contents, they can also directly intervene on these contents. Communication is then two-way since user-editor interventions are immediately perceived by the others users.

Yet, experience shows that it exists as many access logic as content authors (for instance, refer to some of the six billions Web pages...). The interface function also consists in adapting this diversity of contents to the diversity of user interests.

The intelligent open network finality is to make intelligible, to a given user, a large volume of information, or intense flux of information exchange.

The production cycle of collective intelligence

The production cycle can be broken down in three fundamental phases, production, usage and information exchange. This general schematic representation includes the schematic of the production and information access through complex communication networks, like Internet; yet, it remains valid within a much larger frame.

From the upper part of the cycle we can distinguish:

- Contents interpreted by the user and considered as intelligible.

- Conceptualization of information on knowledge.
- Partial exploitation of acquired knowledge.
- Interactions by modification of the existing representations or expression of new ideas/contents by contribution.
- Representation of ideas or contents on a shared media

From the lower part of the cycle, one can distinguish:

- Representation captions by an agent program according to criteria defined by the user.
- Content aggregation in meta-databases structured according to personalized criteria.
- Data analysis.
- Data interpretation presented through a fuzzy interface.

→ *Back to the upper part of the cycle.*

Interface models adapted to the intelligence phase of information

[Pour capter rapidement des contenus quotidiennement remis à jour, de nouvelles interfaces sont nécessaires.]

The content aggregators allow for visualization, through a unique window, of information coming from different sources. The aggregators themselves possess no content. Actualized data is simply presented in a single interface, using similar presentation logic, and not through as many interfaces as information sources anymore.

News wire aggregator NetNewsWireLite

Mode of operation of an information aggregator:

The current aggregators operate only from contents that have adopted a normalized structure, like for instance the RSS norm. Our project proposes the installation of more powerful aggregation systems that operate with unstructured contents, or structured but using different norms. The concept is to generate a structure that does not affect the source content. These systems can be structuration interfaces like that presented below.

Data structuration interface (ru3.org project)

The interface is directly usable, after a training phase, by a user or a software agent. Each window of the structuration tree relates to a hierarchy. The tree libraries, or nurseries, allow for choices of structuration appropriate to the contents that are to be structured.

Structured contents for the users

The structuration that the authors want does not necessarily correspond to the user's needs. We currently know where the sources of information are localized (web, intranetÉ), but we don't know who are, or who will be the users of this information:

- Which language do they speak?
- Are they adults or children?
- What is their capacity of comprehension?
- What is the depth of their vocabulary?
- In which context will they access the information?
- Are they in a public place or a private place?
- Are they in a hurry or not?
- Is the tool of information's access able to reproduce correctly all the information?
- Are they looking for a particular piece of information?

In such a context, a piece of information cannot be qualified using an established terminology because this terminology can vary from user to user. It cannot be labeled either in an absolute and definitive form since context, time, fashion and environment can change it.

This is the reason why the principle of semantic web, previously developed at W3C, seems to us a utopian quest and a program developed for the machines rather than the users. Opposite to the semantic web, the RU3 project founding principle considers, *a priori*, that the existing information sources, whether structured or not, cannot be standardized but instead, *a posteriori*, that they can be qualified, in particular during the interactions with users.

Interaction information is in the center of open networks

What is the nature of these interactions and what are the means at our disposal to intercept them?

Because information contents, like ideas, cannot be categorized in a formal manner, we are going to qualify them in relation to their use and their users. Let's remember that in an open network the users broadcast their own contents that, then, become accessible by any other user with no restriction.

Nowadays, open networks are made up using such means as: wiki, weblog, moblog, slashdot, forum, chat, IRC... Since the published content is in a language shared with other users, propounders presented by one user can feed other users' propounders. Information interaction comes from three essential characteristics of these new tools:

- The rapidity with which idea and content publication is implemented
- The remanence, or persistence, of the propounders
- The magnitude of the potential audience

Within the open networks, an uninteresting discussion builds up no audience, just because no other users pick it up. On the contrary, a propounder that is federalizing, mobilizing, interesting, understood, whether contested or approved, will rapidly build up an audience among the community of open network users.

Accordingly, the value of a piece of information, or that of an idea, is related to the number of interactions induced within a community of users of this information, or this idea. And the more they are mobilizing and shared, the more interactions they create with other communities.

To measure the relevance of information, it is to measure interaction

Thus, we are assisting here at a complete redefinition of the pertinence of a piece of information based no longer on an absolute value, frozen in time and labeled as reference, as true, or as disinformation. Information becomes relative to the way it is being used because it becomes possible, within the open networks, to make use of it, to reformulate it or to contest it.

Within this context, one better understands that any tentative measurement of content pertinence, and more broadly of information, is in fact the measurement of interactions between information and information users.

Making possible the measurement of the interactions is also making possible the detection, the marking and the use of pertinent information. The access interface to this type of meta-information is foremost an interface that makes possible the improvement of the information signal/noise ratio. It is an interface that permits masking part of the non-pertinent contents.

The fuzzy interfaces, in reference to the mathematical logic of fuzzy ensembles, permits manipulation of coherent information ensembles and not any longer of individual and delimited pieces of information.

New access interfaces

This chapter is being debated on wiki Web site (in French). The concepts that are being developed:

- Design d'interaction (interaction design)
- Interaction sémantique (semantic interaction)
- Interfaces floues (fuzzy interfaces)
- Intelligence connective (connective intelligence)
- Intelligence collective
- Ergonomie Wiki (wiki usability)
- Réseaux ouverts (open networks)
- Systèmes multiagents (multiagent system)

The final White Paper will be finalized starting from these pages.

Project Web site: RU3 Project | Wiki Web site RU3 Wiki Project (in French)

This work is dedicated to the Public Domain.

1.6

Pierre LEVY & Derrick De KERCKHOVE: "Two philosophers debate. Collective intelligence and connective intelligence: some reflections"²³

Pierre Lévy is a philosopher of contemporary virtual culture. He teaches in the Department of Hypermedia, University of Paris-VIII.

Derrick de Kerckhove is Director of the McLuhan Programme of Culture and Technology and Professor of the French Department of the University of Toronto.

SUMMARY:

- Levy: the Internet does not change the concept of space and time, it actually modifies space and time, because it substantially changes our relationship with the outside world. The Internet is like a stretch of very varied countryside and, unlike in other media, any individual can contribute to constructing this environment.
- De Kerckhove: science and the plastic arts made space objective; the return to "sensitive" space is a characteristic of interactivity. Furthermore, being able to see vertically, thanks to satellite technology, gives us the impression of 360 degree vision. All this gives us a new way of experiencing space.
- Levy: intelligent agents work for the individual like a bibliography in a library or a street map, and are no more dehumanising than these. In fact, the Internet increases contact and physical, emotional, economic, intellectual and aesthetic interchanges between individuals.
- De Kerckhove: the concept of connective intelligence was inspired by Levy's concept of collective intelligence. However, connective intelligence refers to an open system of person to person contacts within a very specific network, and is thus one of the forms of organisation within the collective intelligence.
- Levy: collective intelligence is the product of the collective memory and the collective imagination. Intelligence is mankind's greatest asset; yet while we are very careful about how we manage financial and other resources, we neglect intelligence.
- De Kerckhove: connective intelligence is the practise of multiplying intelligences in relation to each other within the real time of an experience.
- De Kerckhove: the new technologies and the awareness of collective intelligence enable us to look to the future and create new ways and open and democratic forms of participation in the decision-making process, whether industrial or political.
- Levy: on the technical level the individual is already completely transparent; the American secret services already record everything that happens on the Web or in newsgroups and store the information in enormous data banks: this is why on the legal level we must do everything possible to ensure the privacy of the individual.
- De Kerckhove: the right to privacy has been acquired with our blood over centuries of struggle and must not be abandoned.

²³ Florence - Mediartech, 27/03/98. The text is available online at <http://www.mediamente.rai.it/mmold/english/bibliote/intervis/d/deker04.htm>.

1.7

Mark PESCE: And a Child Shall Lead Them: Getting an Education in the Virtual University²⁴

Mark Pesce is an Internet visionary and the co-creator of VRML (The Virtual Reality Modeling Language), which introduced 3D representations to the World Wide Web; Chair of the Interactive Media Program at the University of Southern California School of Cinema-Television.

Of all the places I've had the good fortune to visit in the last several months, perhaps the most beautiful was Tuscany, during a trip that also happened to be one of the most productive I've taken in recent months. Centering on Florence's MediARTech multimedia festival and exposition, I was exposed to the best of the Mediterranean's fledgling multimedia industry over the course of one incredible week.

Italian design, long renowned throughout the world for its utility and aesthetic simplicity, is just beginning to find its place in the electronic age -- in CD-ROMs and in Web design, in historic preservation, and in interactive science fiction. All of this happens against a background of technical developments on the other side of the Atlantic which are so closely spaced that no sooner is one innovation received than another is announced. During the Renaissance, decades would pass between innovations in architecture and the fine arts, between discoveries like perspective and characterization, which hallmarked the works of Giotto, Ghiberti, or Michelangelo. But as we round the bend into the twenty-first century, the best we can promise designers is a few days of respite before the entire field is revolutionized and our techniques revised.

How can we expect anyone to do anything substantial against the background of such chaos? This was one of the questions which confronted MediARTech conferees, posed by Dr. Derrick De Kerkhove, director of the McLuhan Institute at the University of Toronto, and organizer of the MediARTech workshop series on "Connective Intelligence." For De Kerkhove, the way to combat the slings and arrows of outrageous change is by establishing connections across the Mediterranean, bringing individuals and organization from France, Spain, Italy and Greece into close contact -- a "digital odyssey" -- then turning up the heat in workshops focused around some basic questions: How can we use our connective intelligence to create an infrastructure for communication across the region? Can we represent the digital present in a way that doesn't frighten people? What are the business models for the connective era? How can the university -- invented in Italy a millennium ago -- be brought into cyberspace?

These are some big questions, and De Kerkhove thought to stack the deck by inviting some individuals who think of these matters constantly, including Bruce Damer, founder of the Contact Consortium. The Consortium deals with all aspects of human presence in virtual space -- the social construction of avatars, the emergent dynamics of MOOs, and in general the sociology of cyberspace. This is a growing field for research -- witness the popular reception of Sherry Turkel's book "Life on the Screen" -- and Damer is in front of the pack, building an organization focused on providing answers to questions most have only begun to ask.

Finally, add to this melange a host of undergraduates from the European American University (EAU) at Sophia-Antipolis, near Nice. Handpicked by De Kerkhove, this crowd of eager twenty-somethings shared a vision to create a university which transcended

²⁴ Digital Space Commons 3D Interview: <http://www.digitalspace.com/papers/pesce-florence/>. Reproduced by pages no longer hosted by ZDNet. Publication date: June 13, 1996.

geographical boundaries, a connective intelligence which could exist everywhere at once through the agency of cyberspace. Here were a group of students not just interested in the concepts of a global university, but intent on creating it. It's been the dream of researchers for a hundred years -- a universal university -- but only in the last twelve months has it become possible, for only in that time have the possibilities of global connectivity and intuitive interface converged on the desktop

As if to prove the point, these students constructed a virtual university -- literally, "the" Virtual University -- in a matter of three days time during the heart of MediARTech. Built in AlphaWorld (VRML technologies are still not quite up to the task) the University has several departments covering the social sciences. It's a place to gather and learn about cyberspace; either as a newbie, to learn the rules of etiquette and techniques of experts; or as a seasoned professional, ready to share your wisdom with eager students. It's a meeting place that knows no boundary, a connective intelligence of the purest kind -- and exactly what the Mediterranean needs as a focal point for its efforts in virtual community.

If you'd like to visit the virtual university, just jump to the Contact Consortium's home pages and follow the links.

Even the Virtual University has its drawbacks, as its creators soon found out. Far from being an English-language culture, the Mediterranean is the province of the Romance languages. Many individuals, when confronted by the Anglocentric bias of the Internet, exit the community and never return. The Virtual University, to be truly open to all comers, must embrace the language of sensation, of representation, rather than articulation. This is one of the reasons that VRML exists at all -- to create a universe of objects which require no explanation. We're headed into a territory of universal language -- the language of things. When we can speak in that language -- like a Da Vinci or Fra Angelico -- we'll have no need for English or Italian or French, except as regional dialects.

But as yet, there are few tools to make this happen. AlphaWorld comes "out-of-the-box" ready to extend its horizons; no VRML world can yet boast such capabilities. At the same time, we can see that VRML and MOO are clearly on a collision course, and the intersection point bespeaks a flowering almost as great as the one which erupted in Florence half a thousand years ago, and which gave us the fruit of modern thought. Connective intelligence is the next signpost in the stretch between the birth of civilization and its ultimate achievement, but in going there we must leave behind the provincial restrictions of our own tongues -- in another revolution of perspective, we'll come to understand how to represent meaning in a language beyond words. In this -- I have no doubt -- our children will lead the way.

1.8

Rob van KRANENBURG: The New Middle Ages

Rob Kranenburg is co-director of the Virtual Platform, expertise bureau for e-culture in the Netherlands. He is a researcher and consultant on cultural connectivity.

*Money can't buy back your youth when you're old,
- Walkabouts*

A plausible scenario: disintegration of Europe's nation states before a European identity is established

A new class emerged during the Middle Ages; the merchant. The growth of trade and the merchant middle class went hand in hand with the growth in towns. Town populations swelled during this period, particularly after the Black Death. Trade routes grew, though roads remained poor and dangerous, so most goods were transported by water.

Towns were built on trade, and the elite of towns were the merchants. Merchant guilds controlled town government, though they often clashed with craft guilds for power. Merchants needed stability for trade, so they supported the king and the establishment of a strong central government against the rule of individual nobles. The king, for his part, encouraged the growth of towns and trade. Town charters became a major source of royal revenue. Eventually the growth of towns and guilds led to the breakdown of the manor-centred feudal society.²⁵

A new class emerged during the 21th Century; the cognitariat²⁶. The growth of trade and the cognitariat middle class went hand in hand with the growth in virtual worlds. Virtual town populations swelled during this period, particularly after AIDS. Communication routes grew, though wireless remained poor and dangerous, so most data were transported by telephone cables.

²⁵ <http://www.britainexpress.com/History/Townlife.htm> Contents © 2001 David Ross and Britain Express

²⁶ The idea of the cognitariat, and of the "cognitarian" as a member of the cognitariat, is connected to the idea that during the last years, perhaps the last decade, we lost touch with our body - with our social body, and our physical, erotic body. Net culture and all the new forms of digital production and new media have erased our relationship with our social body. But at the time of social and economic crises we are forced to take account of the fact that we do have a body, that in fact we do have a social and a physical body. Cognitarians are the workers of the virtual production. There is a moment when they can become aware of the fact that they are not purely virtual, they are not purely economic, that they also are physical bodies. In: Date: Tue, 28 Jan 2003 11:10:41 -0000 From: J Armitage j.armitage@UNN.AC.UK Subject: [CSL]: Net Culture, New Media And the Social Body To: CYBER-SOCIETY-LIVE@JISMAIL.AC.UK 04 12 2002 DIGITAL ECOLOGY Net Culture, New Media And the Social Body An interview with Franco Berardi Bifo <http://world-information.org/wio/readme/992006691>.

Virtual towns were built on trade²⁷, and the elite of virtual towns were the cognitariat. Cognitariat communities controlled virtual town government, though they often clashed with democratic institutions for power. Cognitariat needed stability for trade, so they supported IP and the establishment of a strong central government against the rule of pirates. The patent, for his part, encouraged the growth of virtual towns and trade. Virtual town charters became a major source of IP revenue. Eventually the growth of virtual towns and communities led to the breakdown of the institution-centred democratic society.²⁸

From the Netherlands (or any other European nation) to *many many lands* in twelve steps:

1. The Netherlands has no coin of its own, it has euros.
2. Most legal jurisdiction and law comes from European law and growing.
- 3 What is a nation state that cannot define itself in its own legal and monetary terms?
4. A state that cannot define itself legally needs an ironclad mental model that embraces all and everyone in the Netherlands.
5. This inclusive mental model is under heavy pressure.
6. The digital network turns civilians into professional amateurs. We see a growth of informal networks operating in between a formal policy level and an idiosyncratic everyday life.
7. The nation state tends to privatise and outsource tasks and obligations.
8. Individual core needs can be privately dealt with; medication through internet, medical care globally available.
9. So we wait now for the first village that refuses to pay its taxes to the Netherlands. Why should they pay for the Creole cities where over fifty percent of young people are from different backgrounds and descent?
10. What happens when a thousand people refuse to pay their taxes to what for them is no longer a friendly nation state? Who is going to lock them up in the end?
11. There is no room in the Netherlands to put 1000 people into prison. The nation state loses its final argument as a state as it cannot make good on its monopoly of violence.

Europe is a dying dynamics.

Its citizens have no sense of solidarity either across nor in their nation states any more that can be politically addressed and intellectually exploited for public domains. Strategies and tactics of squatters and small oppositional groups are broadly adopted by the backbone of the democratic system: the middle class. Not in favour of establishing a strong public domain, or access for all, no for purely individual gain.

It performs poorly in the global competitive key areas technology and R&D.

The decisive difference in techné between the young, vibrant, alive nations such as China and India and the old, shivering, dying nations of Europe is easily shown in two images.

In the new 754i BMW sedan the iDrive, also known as the miracle knob "is designed, through a computerized console, to replace more than 200 that control everything from the position of seats to aspects of the navigation of the car itself to climate, communications and entertainment systems." In May 2002 15,000 7-series were recalled. "BMW tried to do too many things at once with this car, and they underestimated the software problem," says Conley, ex-CEO of EPRO Corp." Only two-thirds of hardware has been unleashed by software.

²⁷ "As far as Europe as a structure is concerned: i think the virtual never supplants the physical, but only enhances/lives alongside it. If we go to the new middle ages (as you describe), with small physical nodes being part of a large virtual community, then the same physical forces that made nation states important will again create nation states (based on physical principles of proximity): ownership of natural resources becomes ever more important (water usage still surging!), and coalitions of tribes will always try to overpower smaller ones (not only in the new virtual sense, but also in the centuries old physical sense)." Comment from Jaap-Henk Hoepman

²⁸ <http://www.britainexpress.com/History/Townlife.htm> Contents © 2001 David Ross and Britain Express

There are so many predecessors and dependencies within software that it's like spaghetti-ware. It's not that easy to get all these little components to plug and play."²⁹



That is what you get when you hide all axiomatic code, protocol and procedural knowledge. If your car won't start you have to go to the nearest BMW Centre. If your neighbour's car will not start it is not advised to help him or her anymore as the electric current for your power cables could damage the engine. Imagine! Helping your neighbour is bad for your car.

Now take a look at this car in Delhi.

²⁹ From: Dewayne Hendricks dewayne@warpspeed.com January 16, 2003 "Consumer Products: When Software Bugs Bite" By Debbie Gage http://www.baselinemag.com/print_article/0,3668,a=35839,00.asp/

³⁰ <http://www.roadfly.org/bmw/gallery/picture.php?path=25876,1;25871,1;-43,1;> Thumbnail Browse Photos & Albums: "**I-Drive in crazy mode**" This is what happens when BMW puts an Idrive into a 745 li.



We see the car, the engine and the tools to fix the engine, put it in the car and....drive it. We see code, protocol and procedure. Anyone with a mind to it can get to work on it. It is designed to be visible.

Europe's Future and Emergent Technology Programs as well as the major corporate labs have fallen unequivocally for pervasive computing (ubicom, ambient intelligence, things that think, i3, Disappearing Computer Initiative³¹) which for the first time in the history of technology sets forth its own disappearance as technology as fundamental to its success.³² The result will be dumb interfaces that hide

³¹ *The disappearing computer*, - launched by Future and Emerging Technologies, the European Commission's IST Programme - is a vision of the future: "in which our everyday world of objects and places become 'infused' and 'augmented' with information processing. In this vision, computing, information processing, and computers disappear into the *background*, and take on the role more similar to that of *electricity* (it. mine) today - an invisible, pervasive medium distributed on our real world."

³² 'Ephemerisation' was Buckminster Fuller's term for describing the way that a technology becomes subsumed in the society that uses it. The pencil, the gramophone, the telephone, the cd player, technology that was around when we grew up, is not technology to us, it is simply another layer of connectivity. Ephemerisation is the process where technologies are being turned into functional literacies; on the level of their grammar, however, there is very little coordination in their disappearing acts. These technologies disappear as technology because we cannot see them as something we have to master, to learn, to study. They seem to be a given. Their interface is so intuitive, so tailored to specific tasks, that they seem *natural*. In this we resemble the primitive man of Ortega y Gasset:

"...the type of man dominant to-day is a primitive one, a *Naturmensch* rising up in the midst of a civilised world. The world is a civilised one, its inhabitant is not: he does not see the civilisation of the world around him, but he uses it as if it were a natural force. The new man wants his motor-car, and enjoys it, but he believes that it is the spontaneous fruit of an Edenic tree. In the depths of his soul he is unaware of the artificial, almost incredible, character of civilisation, and does not extend his enthusiasm for the instruments to the principles which make them possible."

This unawareness of the artificial, *almost incredible*, character of Techné - the Aristotelian term for technique, skill - is only then broken when it fails us:

"Central London was brought to a standstill in the rush hour on July 25 2002 when 800 sets of traffic lights failed at the same time -- in effect locking signals on red."

all keys to the technology that drives it and consequently it will keep citizens from being able not only to fix it when it is broken but to build on it, to play with it, to remake, remodel, reuse it for their own ends.³³ I believe this being able to negotiate stuff, stuff that is axiomatic thinking embodied, is called: *creativity*.

EU R&D is aimed at keep on keeping on supporting existing ways of claiming to do research instead of aiming at violent intellectual clashes, discontinuities and risk-taking.

Three young Dutch architects are working in Beijing, setting up a research practice. China is planning to build 400 new cities, as it is very much aware that it is still the farmers, still the country - that shapes the fate of the nation. The cities should act as buffers. The young architects devised a research scheme and when they presented it to the planners they turned it down flat. Why do we need research for that? We will just start building them and if they are not good we'll tear them down. We have no time for anything else.

Academic research and general R&D are becoming increasingly irrelevant for actual practices of business, transactions, standardization, organising, in short for the very practice of everyday living. For a viable dynamic industry to flourish open flows of data inform the possibilities of what might become information for some, plain data to others and knowledge for commuters. Rapid prototyping, practice based phd's, and demo or die should not only be seen as new ways of disseminating ideas, but as radical breaks with the academic positivistic tradition. Why has a need now for all this endless checking?³⁴ Not even in the *real* world, no

Every new set of techniques brings forth its own literacy: The Aristotelian protests against introducing pencil writing, may seem rather incredible now, at the time it meant nothing less than a radical change in the structures of power distribution. Overnight, a system of thought and set of grammar; an oral literacy dependant on a functionality of *internal* information visualization techniques and recall, was made redundant because the techniques could be externalised. Throughout Western civilization the history of memory externalisation runs parallel with the experienced disappearance of its artificial, man made, character. An accidental disappearance, however much intrinsic to our experience, that up till now has not been deliberate: "The most profound technologies are those that disappear. They weave themselves into the fabric of everyday life until they are indistinguishable from it."

³³ How hard it is to write about a world becoming strange, or new, or spooky, after the dotcom crash, after the high hopes of increasing productivity through IT, of readers and writers becoming *wreaders*, of liberty finally around the corner: a product to be played out in all kinds of gender, racial and cultural roles, a process to drive decision-making transparency in both offline and online processes. Only to have woken up to the actual realization of a highly synergized performance of search engines and backend database driven visual interfaces. Postmodern theory, open source coding and multimedia channeling promised the production of a new, *hybrid* space, only to deliver the content convergence of media channels.

And yet, I claim that we are in the progress of witnessing the realization of such a new space. In places where computational processes disappear into the background - into everyday objects - both my reality and me as subject become contested in concrete daily situations and activities. Buildings, cars, consumer products, and people become information spaces by transmitting all kinds of data through RFID that are rapidly replacing the barcode.

We are entering a land where *the environment has become the interface*, where we must learn anew how to make sense.

³⁴ **Systems are doing it for themselves; distributing insecurity.**

Intrusion detection needs to be looked at as a process and not as a product. IDses are systems that support the process. The products support the process.

Intrusion detection needs to be looked at as a process and not as a product. IDses are systems that support the process. The products support the process.

"One of the biggest problems in IDS world is false positives and too many alerts. To avoid these false positives, IDses are implementing protocol intelligence. That means, IDses need to maintain some sort of state information on per connection basis. If you take HTTP as an example, this state information involves storing URL and in case of TCP connections, data packet buffering OR pure data buffering, if the packets come out of order (people refer to this as TCP streaming or TCP reassembly). In case of IP, packets need to be buffered for IP reassembly. So, lot of state information need to be maintained at different levels. Assume that on per HTTP connection, if 500 bytes of state information is maintained, for 10000 simultaneous connections, you require 5 Mbytes of memory."

In an unmodified Digital Territory embedded systems will be doing a check upon themselves to see if they are in 'on' mode and all right.

In a DT all is forever emerging and in flux, you do not want large amounts of your battery operated systems memory used for constantly checking upon itself.

in models that might in our networked world just as well come out of Propp's Morphology of the folktale for who would now actually believe that situations will remain more or less stable during the time the study is conducted?

European poets and politicians have always been aware of the modularities of implementing ideas. Alphonse de Lamartine's keyword, of which he never tires, is peace:

"The people and the revolution are one and the same. When they entered upon the revolution, the people brought with them their new wants of labour, industry, instruction, agriculture, commerce, morality, welfare, property, cheap living, navigation, and civilisation. All these are the wants of peace. The people and peace are but one word."^{*}

Now, in 2005 too the people bring with them their new wants of labour, industry, instruction, agriculture, commerce, morality, welfare, property, cheap living, navigation, and civilisation.

Little has changed in human needs in 300 years in living alone and living together in families, communities, regions, nations and united nations.

But the keyword has. It is not *peace* that seems to drive us. We too have "Fifty years of the freedom of thought, speech, and writing," after WW II engulfed Europe. But what has it produced? Have "books, journals, and the internet accomplished that apostolic mission of European intelligence, reason?"

No. It has produced *fear*.³⁶

So we move from our current operational programming rules - to distribute security - towards organizational principles that are guided by the principle of distributing insecurity.

"Because of the extent of interconnectivity of home networks and devices, disruptions will affect the whole network and will therefore, become *critical*."

^{*} Lamartine, *History of the French Revolution of 1848*, II, translated from the French, London, 1849, pp. 3 ff.

³⁶ When Ortega Y Gasset cast his eye over early twenty century Spain he too needed just one line to catalyse the pivotal changes in Spanish society.

In café Libre, directly opposite Carnaby Street, London, there are four cameras on the ceiling and nobody seems to mind. That is in one sentence the sign of the times, the one observation that carries in itself the argument. When Ortega Y Gasset cast his eye over early twenty century Spain he too needed just one line to catalyse the pivotal changes in Spanish society. He simply said Spain was too full. There are too many people in bars, he said. Too many people in the streets. Too many people in the hospitals and trains. And what's more they are so full of themselves, it seems there is no empty space left! And so now, 2005, in Europe I can safely say: There is too much surveillance. Too many cameras. And they are getting smart too!

Now this argument is not new. Many people have claimed it and will remain to do so. My point is not that there is too much surveillance, my point is that with *technologies* such as RFID, and synthetic bio inspired intelligent information interfaces, and *visions* of computing such as pervasive computing, ubicomp, disappearing computer, things that think, ambient intelligence, digital territory, we are entering a new world. Not 'just' a hybrid one, not one that we can hope to deduct from what we know now of our analogue and our digital connectivities, no a *new* territory. In this territory identities such as we have will lose control of their own agency inspired contexts, scenarios and planning. With such distributed technology such as RFID, readers will be everywhere, reading out all the unique numbers in your immediate body sphere (clothes, groceries, bags, relatives) from a range of 3,3 meters in Europe and 9 in the United States. Data mining ensures that unique numbers of goods can and will eventually be linked to our identities. This then is the decisive moment of moving into the 21st century; not the cameras as such, not the disciplining design that scripts our bodily movements into even narrower circles and boundaries, not the convergence of macro, meso and micro levels of technological surveillance and control (from satellite, RFID to smart dust), but the awakening of our environment as a personage, as a *dramatis personae*, and a very smart one at that. Sleeping giant, surely.



One March afternoon in 2004 students from St Joost Arts Academy, Breda set off for Oisterwijk, a lovely quiet provincial town. They were dressed in white suits, suits that made them look like weird medics, the kind of people who come to clean out your chicken farm after some horrible disease. Not the kind of people you would trust, at least that is what we thought. Some had sticks to point at dangerous things. Such as the sky. Don't you trust it with all that satellite debris. Better watch out. Some had stickers that made icons of dangerous things. In a red triangle the dangerous object was represented in words: watch out an umbrella, watch out a window, watch out a tree. You can bump into these things, you know. You better watch out. Be careful. Hey!

The idea of this performance like intervention was to draw feedback of the kind that would get the joke, that would be aimed at the experienced top down disciplining design process going on. What happened instead was far more interesting but also far more disturbing. Whenever they were approached with a question like what kind of organization are you from, they'd reply: the government. We are the *Watch Out Team*, a new government sponsored initiative. At the market where they dished out watch out umbrella stickers to grateful umbrella holders I overheard a daughter telling her mother: "They should have done this much sooner!"

We never realized how deep a ravine between this huge longing, this ocean of belief and the lack of credibility. As De Certeau argues, so much belief and so little credibility. We saw it played out in front of us. We did not look like clinical scary government spooks, no we were potential saviours, safeguarding the people, the public from harm in every which way.

The new library in Rotterdam has cut her bookshelves in halves, transferring the old serene experience of wandering among books hoping for this serendipitous moment into a full contact zone of wandering bodies, their backs aching.

** Students from St Joost walking through Oisterwijk as the 'Watch out!' Team.

The current dangers of this cultural/political axiom to highlight safety/insecurity as if there could ever be a *safe default* position, only leads to more fear, more distrust, more anger as incidents will inevitably happen and you will take the blame for not having been able to prevent them.

The fear policy goes directly against the call for more and more innovation, innovation needs a risk friendly environment. If you scare your population, very few risks will be taken.

Who is going to distribute themselves into such an environment? An environment that you are being reminded constantly of that is unsafe, and insecure?

The mobile industries 3G & 4G presentations highlight a person surrounded by power stations that connect nodes that should give this person more agency. The security industries presentations highlight exactly the same but in their case the agency lies in the nodes, not in the person. For both the systems logic is the same: to distribute yourself, your data- into the environment. The key themes, the cultural and political views that shape the environment are insecurity, un-safety, and fear.

Behold the axiomatic EU deadlock and its inevitable demise in the 21th century. The way that it posits and thinks of technology as techné – pervasive computing – requires unequivocally that its citizens *trust* the environment. The way that it posits and thinks of building communities – safety as the default – requires unequivocally that its citizens *distrust* the environment.

In this dilemma there is no way out.

And in this paradoxical situation enters the new player: the cognitariat.

Resulting in: the new middle ages.

All its axiomatic requirements are met: the network has empowered and is empowering individual citizens to such an extent that they can start managing their private and public (is there a difference still?) lives for themselves, while Europe as an idea, as a *story* is still to abstract for citizens to outsource their newly gained perceived autonomy to. One does not have to study the data that planners think are data, such as the amount of EU citizens actually voting for their national EU candidates or the EU constitution. Or the lack of trust in their own population in even not organizing a referendum. Who on earth is going to read 852 pages? 4.25 kg the thing weighs.

The coming decade will see the crumbling of the European nation states as the cognitariat will script its own forms of solidarity (with its familiar national and international cognitariat) breaking with the 19th century installed democratic institutions starting with the health, educational and security systems, causing the start of new class wars between the disempowered vast majority of non-cognitariat unemployed and the cognitariat which breaks away from national solidarity.

**So where do you go Central Europe? To new forms of solidarity?
New forms of economic models? Will you recognize that the patent is dead? Employ distributing insecurity as a political principle?**

It took me five years to figure out, to grasp, - understand - let me use the word resonate - these lines of Heraclitus: and I rephrase them in my own lines - "of all that which is dispersed haphazardly, the order is most beautiful." In the Fragments you read that these lines are incomprehensible as far as the Heraclitus scholars are concerned. They can not link it as a line of verse with other words in other lines in verse. I read it and in reading I knew it to be true. Knowing that only as experience is not very productive in a society that has no non-iconic medium for transmitting these kinds of experiences. In order to

make this experience productive; read: make it politically viable and socially constructive - in order to find ways of transmitting, ways of teaching experiences like this - we textualise them. We find analogies, we read initial lines as metaphor, as metonymy.

I went for a walk one day in the woods near F., in the Belgian Ardennes. A beautiful walk it was, steep down, hued autumn colours, leaves fading into black. In the quiet meadow that we passed I saw autumn leaves, small twigs, pebbles sometimes - hurdled into the most beautiful of patterns by the strenght of water moving. I looked hard realizing there was indeed no other way of arranging them.

I recognized leaves as data. I recognized data as data. And I recognized the inability to find a way to come to terms with Heraclitus' line without walking, without taking a stroll in the woods and look around you, look around you and find the strenght of streams arranging.

So where do you go Central Europe? Why this haste to align yourself with decay and decline? If I were you I'd turn East and South, towards a third way!

The coming decade will be determined by the relationship between formal and informal structures and environments and you hold the key. You know that feeling safe has to do with the *ability to deal* with un-safety and insecurity, to have a corporeal experience of agency. It has very little to do with *being* safe. For how long will it last? That is what people won't stop worrying about. If you let them!

A design for commoning, for living together locally in a globally connected world, that seems to be the new challenge and agency in a cultural economy policy.

For this to happen, policy needs to find new ways of presenting its data and information. Instead of talking about solidarity, it should talk about friendship. Instead of talking about profit, it should talk about sustainability. Instead of talking about sustainability, it should talk about the trades and the quality of work of artisans and small entrepreneurs. It should get rid of the essay, the report, the document and start cross media content in visual, narrative documentary productions. It should reduce the cycle of producing clear information for SME and lone entrepreneurs by adopting rapid prototyping and demo or die research strategies. It should plan, provide and pay for the infrastructure as broadband and wireless have become basic human rights, not outsource infrastructural demands to an open market.

It is therefore that the IP battles fought at this moment are so irrelevant for 21th century possibilities of economic policy agency. Winners are those who can move away from the ideas of property rights and patents over things and licenses to adapt specific modules for services, as money making models. At the Contested Commons Conference (Sarai/CSDS, Delhi, January 2005) an impressive number of voices argued to go beyond Creative (some rights reserved) Commons, as this way of operating leaves the fundamental notions of individual ownership and individual rights to specific ideas a person might conjure up, intact.

Apart from the facts that the notion of 'originality' is a specific historic constellation - for in a networked world all nodes draw upon the same published data -, that this idea of being 'the first' in or with something is a specific *western* historic sociocultural constellation as if this is of any matter in our over mediatized globally networked environment.

The default in vibrant cities like Bangalore and New Delhi is the unplanned, the illegal, and the pirated. The majority of architecture is unplanned, creole, and organically tuned to doing business because of the clustering of business interest. Directly against western economic policies of spreading business interest so as to avoid direct competition, in Bangalore and Delhi we find "the old clustering story but now with realization that customized infrastructure seems fundamental." (Solomon Benjamin)

As the system of patent and intellectual property rights is crumbling in high tech western countries, corporations such as Philips sponsor IP Faculties in China. Instead of regressing

back into an untenable situation that cripples creativity and the kind of link management that is required for a creative cultural sustainable economy, the East would do well to take a leap forward away from licenses and individual property rights to new forms of scripting solidarity between producers and consumers, citizens and policy, money and power.

“Before Edward I all repairs to streets were the responsibility of adjacent householders. After Edward's time town councils began to take over more responsibility. New roadways were often built directly on top of the old with little attempt to clear it away. Thus repairs never lasted long. There was also the possibility that a citizen would build his section higher than his neighbour. Because of this practice street levels rose and rose.”³⁷

They probably thought it was progress.

Rob van Kranenburg, Easter 2005, Ghent.

³⁷ <http://www.britainexpress.com/History/Townlife.htm> Contents © 2001 David Ross and Britain Express.

Part 2: Mobility (interactive culture and networking)

READER for the training session

Mobility, intercultural competence, cultural cooperation in the age of digital space Networking and virtual networking as a learning experience

conceived and held by Corina Suteu on behalf of On-The-Move/IETM/ENCATC

Helsinki, ENCATC Academy, September 2005
Bucharest, OTM/ECUMEST, November 2005

This initiative forms part of the G2CC (Gateway to Cultural Collaboration) project, supported by the European Union - Directorate General for Education and Culture (Dec2004-Dec2006) and is run in an active partnership with the four G2CC co-organisers: ERICarts Institute www.ericarts.org, European Cultural Foundation/Laboratory of European Cultural Cooperation www.eurocult.org, Fitzcarraldo Foundation www.fitzcarraldo.it/en, and On-the-move Association www.on-the-move.org

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réseau européen de centres de
formation d'administrateurs culturels
european network of cultural
administration training centres



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2.1

Definitions and sources for arts mobility

2.1.1 Arts Council of England yearly report 2004 (www.artscouncil.org.uk)

Artistic mobility is the first step to building an international dimension. Likewise, arts organisations need support to encounter other work, meet potential partners in Ireland and internationally, and develop their programme in Ireland.

Besides **mobility** awards, a key means of delivering international supports is through funding to resource and service organisations. These are normally intensively networked with their peers internationally, and deliver a wider variety of promotional, informational and professional development supports to artists working internationally. This includes inward visits by foreign artists, curators and critics.

2.1.2 ELIA: Milestones document 2004

Four years ELIA on the way to a European higher Education Area in the Arts

The intergovernmental Bologna Declaration (June 1999) with follow-up conferences of the European Ministers of Education in Prague (May 2001) and in Berlin (September 2003) had a tremendous impact on the art schools in Europe. Practically all arts institutions in Europe are engaged in a lengthy process of redeveloping curricula and programmes. Over the past four years *Bologna* became a key activity of ELIA and now, in moving to a *Post-Bologna* phase, new issues arise for consideration. This paper presents a brief reflection on the results of the *Bologna* thematic network and preview of these issues. Rather than seeking a European standardisation of higher arts education our objective has been about supporting and promoting diversity, gaining a better understanding of national, disciplinary, and pedagogical differences and creating an ongoing dialogue between institutions and national and European governmental and professional bodies.

Consult the document at:

<http://www.bologna.elia-artschools.org/otmdownloads/milestones/introduction.pdf>

2.1.3 Mary Ann DeVLIEG: Concrete Actions for Mobility on the Culture Sector³⁸

Mary Ann DeVlieg has been holding various posts in the USA and Europe, in the performing arts in an international context, with special emphasis also on policy, multicultural practices and professional training. Network coordinator, Informal European Theatre Meeting (www.ietm.org), On-The-Move overall direction.

I. JUSTIFICATION

Mobility of persons, products and services is not only a freedom and a right as laid down in the European treaties. It has been overwhelmingly confirmed to be a **crucial success factor** in Europe's strategies for **citizenship** (shared cultural values and references), the **knowledge society** (creativity and skills, lifelong learning), **international competitiveness** (dynamism and diversity, intercultural competence) and **employment**.³⁹

In addition, the European Council, in its Resolution on Culture and the Knowledge society of 21 January 2002⁴⁰ reaffirmed that the added value of **cultural action** at Community level is, among many other benefits, in its contribution to the **intercultural dialogue**. And the Committee on General Affairs and External Relations has called for "**enhanced cultural cooperation, mutual understanding and people-to-people contact**".⁴¹

Decades of bilateral actions between nation states have underlined the importance of mobility and exchange in terms of **cultural diplomacy, political partnership, social understanding** between peoples and longer-term **economic development** as well as **trade**.

The current **Enlargement** of the EU renders cultural understanding and intercultural competence a crucial factor, and Europe's role in the **globalised** world necessitates culture as a basic foundation for Community initiatives such as New Neighbours, Wider Europe, agreements and programmes with "3rd countries" and regions such as South East Europe/Western Balkans, the Euro-Med Partnership and Middle East Peace Process, the countries participating in Lomé, ACP, Asian agreements.

Indeed, the Working Group initiated by the European Commission's DGEAC reported, in June 2003, "the **importance of culture and the value of artists and the artistic process** in Europe must be set in an enlightened political context of the European Union, and resides in the acceptance of the need for creative exchange, tolerance, crossing boundaries (physical, historical and intellectual), working together, and striving for an understanding of the other."⁴² Another definition of mobility is "a process of engaging with different cultures and realities, about respect and communication, an exchange which has the potential to challenge one's assumptions and to change one's practice".⁴³ Many observers and politicians are now predicting that it is in these terms that culture, uniquely, can and will finally bring a badly needed "sense of belonging" to the European project:

³⁸ This paper has been drafted for the Sharing Culture Conference (June 2004) of the European Culture Foundation (www.eurocult.org).

³⁹ See bibliography in appendix, particularly Council Resolution of 3 June 2002 on Skills and Mobility, OJ (2002/C 162) and Council Resolution (2003/C/ 13/03) on "Implementing the Work Plan on European Cooperation in the field of culture".

⁴⁰ OJ (2002/C 32).

⁴¹ "Wider Europe – New Neighbourhood – Council Conclusions" (Doc. 10447/03).

⁴² "Towards a New Cultural Framework Programme of the European Union", Working Group initiated by DGEAC, 8 June 2003.

⁴³ Staines, Judith, "Global Roaming – mobility beyond Europe for professional artists and arts managers", and IETM / OTM publication for the arts mobility portal, www.on-the-move.org.

Thus Mobility in the arts and cultural field – the free movement of people (artists, cultural operators, journalists, media workers), goods (art works, cultural goods) and services (media services, arts and cultural services) is acknowledged as a **key objective throughout the institutions and programmes of the European Union and its Member States.**

II. OBSTACLES AND AIDS

Removing obstacles, and taking actions to encourage such mobility is a high level priority for both the European Union and the Member States, as set out in numerous Resolutions, Recommendations, Communications, Reports and Action Plans by the European Council, the European Parliament, the European Commission, the Member States, the Committee of the Region and others.⁴⁴

In general, **obstacles** to mobility most often cited include administrative, fiscal and legal restrictions, differences in recognition of qualifications, lacks in language skills and intercultural competence, lack of information.⁴⁵ Community Action plans have sought to redress aspects which are within their competence and to encourage collaboration amongst Member States concerning other aspects which are under national jurisdiction.

Many recommendations have been made to aid general labour skills and mobility, as well as to target initiatives in certain sectors. In the arts and culture sector, the most frequently proposed **mobility aids** include enhanced information about available aids to mobility, artists and arts workers exchange programmes, finance and information regarding co-production of cultural goods and their dissemination, and so-called "mobility funds": financial support for travel and accommodation costs incurred by professionals crossing borders for trade, training (life-long learning), professional networking or prospection purposes.

Numerous documents commissioned or published by the Directorates-General for Education and Culture (DGX / DGEAC) and Employment (DGV / employment and Social Affairs), and adopted by the European Council and the European Parliament repeat the **needs and objectives for increased arts mobility:**

- A clear, **comprehensive picture** of what exists, including more – and more accessible - **information, research, good practice;**⁴⁶
- A **coordinated effort** by Member States and the Commission to ensure access to mobility – including better identification and information concerning differing fiscal, legal and social regimes as well as arts mobility aids and grants, and as training programmes for arts mobility;
- **Sufficient funding** for arts aids and programmes at all levels (EU, national, regional, local): including "active and assertive cultural action... and sufficient means"⁴⁷; and "enhanced financial support, especially in the long term;"⁴⁸
- As well as enhanced aids to arts mobility, based on comparative statistics and research, there is also a need for **training for arts mobility:** " Indeed, "promoting mobility means marketing its benefits as well as providing adequate financial support and a good organizational framework, including language and cultural preparation..."⁴⁹ As well, "strategies in the area of training must be coordinated and articulate the

⁴⁴ See bibliography in appendix.

⁴⁵ "Information shortcomings and labour market transparency represent very high obstacles for culture and multimedia workers" in MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, "Exploitation and development of the job potential in the cultural sector in the age of digitalisation", Munich, 2001.

⁴⁶ Report on the High Level Task force on *Skills and Mobility*, 2001 p.15.

⁴⁷ COM (2004) 154 final.

⁴⁸ COM (2004) 154 final.

⁴⁹ COM (2004) 21 final.

shared responsibility of public authorities, undertaking, social partners, and individuals with relevant contributions from the civil society.”⁵⁰

There seems to be clear understanding of what needs to be done, yet a severe gap in defining what WILL be done, how it will be done, when it will be done and who will do it.

III. NEEDS

Despite progress on many fronts, including the existence of successful Community financial programmes such as ERASMUS and Socrates, there is a clear consensus that to achieve existing objectives and ensure the EU’s global competitiveness, **much work still has to be done.**⁵¹

Some Member States (national or local authorities) EU regions and foundations have undertaken “good practice” model-initiatives, whilst others are unable to offer much to their citizens in this regard. There is a clear need for **coordination.**

In the context of the overall Action Plan for Skills and Mobility,⁵² the Education and the Research sectors, for example, have each initiated comparative studies, Action Plans,⁵³ timetabled objectives and specific Community mobility funds. **The Arts and Culture sector is sorely lagging behind in these respects; there is no jointly-agreed Action Plan for Mobility in the Culture sector;** there are not even the tools for measuring mobility or its effects.⁵⁴

To make just one comparison, since its inception in 1987, over 1 million students have benefited from ERASMUS support to travel and study in another Member State,⁵⁵ with average annual figures running well over 100.000 individual exchanges per year since accession countries started to benefit in 1999 (102 million euros in 2002 - for individuals’ travel).

In comparison, the Kaleidoscope and Culture 2000 programmes have directly benefited “thousands” and Commission targets for the proposed new culture programme after 2006 will be “100’s of cultural operators” (albeit touching “millions of citizens” through their funded projects).⁵⁶ Culture 2000’s annual total budget (not for individuals, but for multi-partner projects) was 33.4 million euros – less than one third as much as ERASMUS.

Yes, it is acknowledged that in the cultural field, there is a preponderance of individual workers, freelancers and small and medium sized enterprises,⁵⁷ and that the latter (SME’s) have a “special need for networking.”⁵⁸ Researchers have stated that “in the funding of trans-national and cross-border initiatives, a significantly greater emphasis should be placed in

⁵⁰ OJ (2002/C 162).

⁵¹ COM (2001) 116 final, Report on the High Level Task force on *Skills and Mobility*, 2001, “EU citizens have half the mobility rate of USA citizens”, and COM (2004) 21 final.

⁵² see COM (2002) 72 final.

⁵³ The Mobility Action Plan for Education (2000/C 371/03, *ANNEX*) has 3 main objectives, 4 main chapters and 42 measures, and the commissioned “High-Level Expert Group on Improving Mobility of Researches” Final Report was approved on 4 April 2004.

⁵⁴ Audéoud, Olivier, “Study on Mobility and Free Movement of People and Products in the Cultural Sector, DGEAC 08/00, April 2002.

⁵⁵ Data source: National Agency final reports.

⁵⁶ COM (2004) 154 final.

⁵⁷ “a new form of employer is emerging in the form of the “entrepreneurial individual” or “entrepreneurial cultural worker...” in MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, “Exploitation and development of the job potential in the cultural sector in the age of digitalisation”, Munich, 2001.

⁵⁸ OJ (2003/C 13).

SME's and small grassroots initiatives, since the majority of innovative ideas and new jobs emerge from companies of this size"⁵⁹

Given a dedicated research programme, much could be learned from the successes of existing or former mobility fund initiatives, such as:

- the Roberto Cimetta Fund (FRC), an independent non-profit association which gives travel grants and facilitates arts mobility in the Euro-Med region, funded by institutions in France (ONDA, DMDTS), the Netherlands (European Cultural Foundation) and occasionally Italy (ETI) and Portugal (Culture Ministry);
- The former Culture Link programme of the Open Society Institutes funded by George Soros and dedicated to Central, Eastern South Eastern and Central Asian culture professionals;
- The European Culture Foundation's three generations of mobility funds: Apex, ApExchanges, STEP BEYOND;
- The Council of Europe's years of, and variety of, providing travel bursaries for professionals from former soviet countries.
- French local authorities' and Member States' dedicated mobility funds used to encourage bilateral exchanges.
- The web portal for arts mobility, OTM (www.on-the-move.org) giving links to primary sources of information and funding, which currently receives over 10.000 visitors per month.

[Another successful mobility fund is the Thomassen mobility and Mathing Grants Fund created by ENCATC in 1999 http://www.encatc.org/thomassen_fund/facts.lasso.⁶⁰]

IV. PARTNERS

In order to create effective programmes which are accessible to all citizens of the EU and establish good relations with her neighbours and priority countries, there is a need for the **active concertation of institutional and civil society partners**: the EU, the Member States, private organisations such as foundations, and the civil society actors in NGO's, networks and unions.

V. MEANS

Article 151 TEC specifies that "action by the Community shall be aimed at encouraging cooperation between Member States..."; it specifies, among others, "non-commercial cultural exchanges"; states that the "Community and the Member States shall foster cooperation with third countries..." and gives it the competence to "adopt incentive measures". In addition, the Council Resolution of 21/01/02⁶¹ enables operating support to support intermediaries such as networks and associations.

In line with this and with the principles of subsidiarity and added value, there is need, scope and legitimacy for:

⁵⁹ "MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, "Exploitation and development of the job potential in the cultural sector in the age of digitalisation", Munich, 2001.

⁶⁰ Note of the reader compiler.

⁶¹ OJ (2002/C 32).

- Providing encouragement for and an overall **framework for coherence** to Member State initiatives (regarding arts mobility),
- Establishing a mechanism for complementary and **incentive measures** (to sustain, develop or create new mobility funds and aids), and
- **Matching financial resources** at EU and Member State levels (including various public and private sources) in order to effectively double the resources available for mobility funds and aids.

The Commission's recent Communication, "Making Citizenship Work"⁶² sets out additional aims for the new generation of programmes for youth, culture, audiovisual and civic participation, including:

- The promotion of multilateral European cooperation;
- Allowing bottom-up development of European identity through the interaction of citizens;
- Streamlining;
- Evolution – support to NGO's;
- Lifelong Learning;
- And providing opportunities for complementary Member State initiatives⁶³; "creating linkages between mobility funds from the EU, MS and local authorities, the public and the private sectors."⁶⁴

VI. PROPOSALS

We therefore call on the Council of Ministers in their meeting in July 2004 to:

Support the immediate creation of an **Action Plan for Mobility in the Arts and Cultural Sector**, with timetabled objectives, shared input and shared responsibilities from the Member States, the European Commission, private sector (foundations) and civil society actors (networks, NGO's, unions). This can be informed by the Work Plan adopted 25/06/2002 "on European Cooperation in the field of Culture" and it's annex on "possible measures"⁶⁵.

In the meantime and at its earliest possibility, in order to facilitate mobility in the cultural field and to expedite existing objectives, we call upon the Council to ensure the following measures are included in the new generation of instruments after 2006:

new financial instruments, tools and mechanisms for developing and supporting existing arts mobility funds as well as encouraging the creation of new arts mobility funds: at all levels (local, regional, national, independent, private/public) and for a diversity of art forms and themes.

Proposal 1 (detail) Support the immediate creation of an **Action Plan for Mobility in the Cultural Sector**, with timetabled objectives, shared input and shared responsibilities including sustainable financial engagements from the Member States, the European Commission, private sector (foundations) and civil society actors (networks, NGO's, unions).

The Action Plan would:

⁶² COM (2004) 154 final.

⁶³ COM (2004) 154 final.

⁶⁴ OJ (2000/C 371/03).

⁶⁵ OJ (2003/C 13/3).

- Commission **research** and analysis of current mobility in the culture field, leading to appropriate measurement tools (evaluation, outcomes, results) and the production of comparative statistics;
- Encourage the **concertation of all partners** (European, regional, local, foundations, NGO's, networks, unions) to share information and work together to provide a comprehensive map of obstacles and aids to arts mobility;
- Encourage the **development or creation** of concrete, practical or innovative aids to professional mobility;
- Propose new or reallocated **budgets**, matching incentive funds, partner funds and other means to dedicate sufficient financial means to achieve desired objectives;
- **Reinforce existing** information sources, websites, portals, etc which currently specialize in arts mobility;
- Ensure that invited, visiting and resident professional artists and arts operators from **"3rd countries"** can access specialist information, aids and solutions to obstacles to their arts mobility in the European cultural space;
- establish a system of regular and full **consultation** with the arts and culture sector, not only in the definition of the new generation of instruments but also in the on-going evaluation and evolution of programmes including those for mobility.

Proposal 2 (detail) *Provide new finance, tools and mechanisms for developing and supporting existing arts mobility fund and aids as well as encouraging the creation of new arts mobility funds and aids: at all levels (local, regional, national, independent, private/public) and for a diversity of artforms and thematic specializations.*

Criteria for such mobility funds should include:

Flexibility, simplification, complementarity, rapid response, closeness to users, transparency, diversity, adaptation to purpose...

This could include:

- a priority to support for **individual professional mobility** of artists and cultural operators. This proposition is based on research findings concerning the characteristics of the cultural sector as well as cost-effectiveness, the multiplier effect and efficient and timely meeting of existing objectives;
- a **"matching incentive fund"** from the European Commission, designed to match funds from national, regional, local, public/private sources enabling the development or creation of arts mobility aids and thus effectively doubling the support available from the EU;
- Close collaboration with the Action Plan's research, in order to **develop systems** of evaluation, tracking, good practice models, evolution of needs.

2.1.4 Bibliography⁶⁶

IETM, 2004: A bibliography of European research and resources on artists' mobility produced by IETM, will be available soon on <http://www.ietm.org/>. It is temporarily available at <http://www.ifacca.org/files/BibliographyMobility2.pdf>

Other Selected Resources

Apollonia 2004

European art exchanges: <http://www.art-exchanges.net>.

Arts Council of Ireland

Networking for the Arts in Europe: Conference Reader May 2004

Arts International

A USA organisation devoted solely to the development and support of global interchange in the arts, including *Artists from Abroad* - the most complete and up-to-date online resource for guest artists to the USA, their managers, and performing arts organizations.
<http://www.artsinternational.org/>

Artquest International

Contemporary artists and craftspeople often need a basic knowledge of overseas links and working practises. While this is not a primary function of Artquest, we don't like to leave our visitors empty-handed and so have compiled this international section. Includes links to advice services, international residencies, and legal issues.
<http://www.artquest.org.uk/international.html>.

Asia-Europe Foundation (ASEF) cultural exchanges

The Mission of ASEF's Cultural Exchange Sector is to provide a unique Asia-Europe environment where young artists and cultural professionals from Europe and Asia can meet, get inspiration from each other and eventually develop multilateral cultural projects between both regions.

<http://www.asef.org/department.asp?dept=CE>

ASEARTS conference

Together with IFACCA and National Arts Council of Singapore, the Asia-Europe Foundation co-organised the Asia-Europe Arts Councils Network (ASEARTS) Conference, as a back-to-back conference with Second World Summit on the Arts and D'Art 17 Artists mobility 4

www.ifacca.org

Culture. The theme for this first ASEARTS Meeting was on international mobility of artists between Asia and Europe.

Description: <http://www.asef.org/projectpast.asp?projcode=193&deptcode=1>

Final report: <http://www.asef.org/documents/ASEARTS-final%20report.PDF>

Australia Council for the Arts

Positive Solutions, Arts Victoria and the Australia Council, 2000, *Let's Tour! A quick guide to exporting the Australian performing arts*, Australia Council for the Arts,
http://www.ozco.gov.au/arts_resources/publications/let's_tour! . The Australia Council also publishes a number of touring manuals that are not available on-line, the 'Let's Show' series of guides to touring the performing arts in the following countries: United Kingdom, Germany and Japan.

⁶⁶ This bibliography is part of the document prepared by Mary Ann DeVlieg for D'Art 17 Artists mobility Programs: <http://www.ifacca.org/files/040901mobilityq.pdf>, www.ifacca.org.

Creative Export

Creative Export provides UK creative industries with a portal to information that will support them in the development of export strategies, enhancing their creativity, economic competitiveness and international collaboration.

<http://www.creativexport.co.uk/home/>

Creative New Zealand

Gordon, F., 2004, The Touring Manual: a guide to touring the performing arts in New Zealand, <http://www.creativenz.govt.nz/resources/touring.pdf>.

Culturebase.net

An online information source on contemporary international artists from all fields and knowledge and information about international arts from several leading European cultural institutions.

<http://culturebase.net/>

ECUMEST Association mobility page

Promoting the mobility of young artists and cultural managers, responding to the increasing need of mobility of young creators.

http://www.ecumest.ro/eng/e_mobil.htm

Mapping cultural cooperation in SE Europe: the internationalisation of cultural policies

Written for the ECF 'Crossing Perspectives: Cultural Cooperation with South Eastern Europe' seminar, which took place in Amsterdam, 16-18 June 2003, in the framework of 'Enlargement of Minds' action line.

http://www.ecumest.ro/pdf/mapping_cultural_cooperation.pdf

European League of Institutes of the Arts (ELIA)

ELIA is a membership organisation representing over 320 higher arts education institutions from over 45 countries. ELIA facilitates and promotes dialogue, mobility and activities between artists, teachers, senior managers, administrators and students. ELIA is currently working on a project called 'Learning Abroad in the Arts', which aims to explore international student and staff mobility in the arts (see

<http://www.elia-artschools.org/learningabroad/about.htm>).

European Commission

1) Study on cultural cooperation in Europe in the various cultural and artistic fields:

http://europa.eu.int/comm/culture/eac/sources_info/studies/cooperation_en.html.

2) Study on the mobility and free movement of persons and products in the culture

sector: http://europa.eu.int/comm/culture/eac/sources_info/pdf-word/mobility_en.pdf.

European Cultural Foundation

The European Cultural Foundation has had a long tradition of supporting artistic mobility through various mobility funds.

The S.T.E.P. beyond mobility scheme

The ECF's mobility fund encourages cross-border cultural cooperation and exchange between all European countries, including those that are not currently members of the European Union. The fund supports the mobility of art professionals, cultural operators, cultural journalists, cultural translators and cultural researchers.

http://www.eurocult.org/chapter11/programmes_detail.asp?programmesID=5&m=3

The ECF is also exploring mobility through several other activities:

- *New European Deal* and its activities contains a mobility component for journalists.
- *Capacity Building* allows cultural policy lecturers from the ECF's capacity building programmes to travel and host lectures on cultural policies at universities abroad.
- *Roberto Cimetta Fund* stimulates and supports the mobility of artists and cultural operators in the Mediterranean. <http://www.ietm.org/frc/>
- *www.on-the-move.org*, the cultural traveller's toolkit.

- www.theoneminutesjr.org, a network supporting the dissemination and distribution of one-minute videos made by young people throughout the whole of Europe.

Informal European Theatre Meeting (IETM)

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.

<http://www.ietm.org/>

Literature Across Frontiers

Literature Across Frontiers is a programme of literary exchange and policy debate operating through partnership with European organisations engaged in the international promotion of literature and support for literary translation.

<http://www.lit-across-frontiers.org>

On-The-Move: The performing arts traveller's toolkit

An IETM project, On-the-move is a web site giving links to primary sources of information and funding about mobility of art, artists and cultural operators: international activities, projects and their funding, in the areas of theatre, dance, music and other performing arts disciplines. It is intended for artists and performing arts professionals from the European Union and its surrounding countries.

<http://www.on-the-move.org/>

Pépinières européennes pour jeunes artistes

Give priority to the mobility and make collaborations between young European artists easier: www.art4eu.net.

RES ARTIS: The International Association of Residential Arts Centres

Res Artis is a worldwide network of residential arts centres and programmes that provide artists with facilities and conditions conducive to creative work. It provides a forum to support and represents the interests of residential arts centres and programmes internationally.

<http://resartis.org/>

Service Centre for International Cultural Activities (SICA)

SICA aims to promote the exchange of information and documentation, to improve co-ordination, and to encourage a lively interchange of expertise and experience within the field of international culture. Among other services, SICA issues factsheets on specific topics that are relevant for organizations working in the international field (eg 'Visa application procedure for an artist from outside the of the European Union' and 'Checklist for Undertaking International Projects'): see http://www.sicasica.nl/english/fact_eng.htm.

SICA is also hosting a conference on mobility, 'Artists on the move' on 7-8 October 2004 in Rotterdam, the Netherlands. <http://www.sicasica.nl>

UNESCO world observatory on the social status of the artist

International Mobility. This page provides an inventory of international standards concerning the international mobility of artists and art works.

http://portal.unesco.org/culture/en/ev.php-URL_ID=11780&URL_DO=DO_TOPIC&URL_SECTION=-465.html

US/Japan Creative Artists Program

On-line Residency Handbook for Creative Artists (information about Japan)

This handbook includes tips for getting set up in Japan and other pertinent information to help the fellowship recipient make the most of the time spent in Japan.

<http://www.i-house.or.jp/artspage/residencyguide.htm>

Visiting Arts

The Visiting Arts website has a variety of artist' mobility resources with a UK focus.

<http://www.visitingarts.org.uk>

2.2

Judith STAINES: Global Roaming mobility beyond Europe for professional artists and arts managers⁶⁷

Judith Staines is an independent arts consultant, based in England. She undertakes research, writing and project management for a variety of organisations. She is currently General Editor of the On-the-Move website (www.on-the-move.org), has written articles on artists' mobility for On-The-Move and IFACCA.

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1. INTRODUCTION

This short guide to global mobility is written for artists and cultural operators. It is concerned with professional mobility, travel to and work in places beyond Europe. It sees mobility as a process of engaging with different cultures and realities, about respect and communication, an exchange which has the potential to challenge one's assumptions and change one's practice. The process may be complex and time-consuming and there's precious little funding available but the rewards can be astonishing.

True global mobility needs time and commitment. It's a world apart from the speculative cultural globe-trotter in search of lucrative new markets.

< on-the-move > is a web site aimed at artists and performing arts professionals from the European Union and its surrounding countries. This article is primarily for cultural operators in Europe although arts professionals in other parts of the world will find many useful sources of

⁶⁷ A 2004 IETM publication (www.ietm.org) linked to the On-The-Move project (www.on-the-move.org), published with the support of the European Union budget line: support for organizations who promote European Culture (<http://www.on-the-move.org/documents/GlobalRoamingFINAL.pdf>).

information, advice and funding for international activities here. The main aim is to direct readers to appropriate sources of information and grant programmes. < on-the-move > cannot give personalised advice and is not a source of funding.

'Global Roaming' does not set out to be a comprehensive round up of all possible contacts and funding opportunities for global mobility available to cultural operators in Europe. Rather, it offers starting points, suggests different approaches and points readers to many useful sources of information. New web sites and programmes are constantly being created and readers are invited to make their own contributions.

This article on global mobility reflects the ambition of <on-the-move > to become in due course a truly global site for arts professionals in all disciplines. Potential partners around the world - arts organisations, networks and funding bodies concerned with international mobility and information dissemination for arts professionals - are encouraged to contact us.

2. GLOBAL MOBILITY: A REALITY CHECK

Take the time to work out what you want to do and why you want to do it. Your motivation needs to be strong for you to invest the necessary time and energy to develop a project in another continent. Your ideas should be clear in order to convince funding bodies. Your aims must be sound and the benefits clear for all partners – any misconceptions will soon become apparent when you articulate the aims in a different cultural context.

While many of the processes of networking, developing co-productions, planning joint arts projects, artists' residencies, touring and participating in festivals are the same as for any international work, don't underestimate the extra time and effort required to work in a global context. This is especially the case if you are working in a developing country, although conditions do vary enormously from the cosmopolitan major cities to remote rural locations.

There are many aspects of cultural difference which it is important to explore – values and sensitivities such as concepts of time, gender and physical space, religion, politics, social and economic issues. Then there are the practicalities. It is likely that some or all of the following will test your motivation, whether in the preparation phase, during a project/visit abroad or in the follow-up period.

- Official formalities (visas, work permits, official invitations)
- Communication problems (language and cultural difference, poor telephone lines, less widespread internet access and slow connections, different time zones)
- Travel (long flights, expensive tickets, jet lag; length of travel time and travel conditions within the country)
- Health precautions (vaccinations and medication; attention to water and food hygiene required in some places; pollution and poor air quality in many cities)
- Business formalities (contracts, non-exchangeable currencies, money transfer)
- Security precautions (sometimes basic, occasionally extreme)
- Culture shock (on arrival, during a trip and on your return home)

But this article is not intended to torment its readers with all the reasons not to engage with the global arts community. It's more about taking a reality check. Do you have the time and the flexibility to deal with these issues? Are you prepared to spend more time and energy planning and preparing your project than would be needed for an international project in Europe? If you are undertaking any travel in remote or risky places, are you healthy and adaptable enough to deal with it? Can you allow yourself some recovery time in order to absorb the differences and demands of working globally? Do you have a genuine desire to

communicate? Are you open to other ways of doing things?
Culture shock is often felt more strongly on the return home and this, more than anything, demonstrates the value of global mobility. It has the potential to challenge your preconceptions, re-orient your values and alter your perspective, providing vital nourishment for artistic creativity, personal and professional development.

3. WINDOWS, DOORS AND BRIDGES

Arts professionals find many inventive ways into working globally. There's a good case to be made for a systematic approach and, if you are starting from scratch, you might consider this. Your first 'window' would be through desk research, checking out web sites, publications, videos, CDs and any other relevant sources of information on the country and the arts scene you are interested in. The second 'door' would be to meet people in your own country who know the place where you want to go – culture professionals or people from other fields, people with recent experience of living and working there. The third 'bridge' would be to go to the country on a well planned trip – have some contacts lined up but leave plenty of air in your schedule for impromptu meetings and unexpected opportunities.

A progressive approach may not suit everyone but it has the advantage of building gradually your competence and confidence in working with a different culture and reality. It tests your motivation along the way and can help you avoid wasting your own and other people's time and money.

Whether or not you have any experience of international touring, residencies, co-productions or projects, other routes into global mobility may present themselves, such as:

- *cultural diplomacy*

Cultural diplomacy is an important arm of foreign policy and European states allocate varying levels of resources to promote themselves abroad through culture. The British Council, AFAA and Goethe Institute are among the more visible European institutions in the field, with grants, specialist staff, invaluable experience, support and connections into a network of prestigious exhibition and performance venues abroad. An artist or arts group may be invited to present their work or apply through open submission depending on the programme of the particular institution.

- *a specialist interest*

Some arts disciplines can take you into a global community where mobility and connection with the source become vital for your professional development. For example, an artist interested in Japanese taiko drumming or Indonesian shadow puppet theatre can learn a lot in Europe but working with teachers and artists in the country where the artform developed will give them much more.

- *a personal connection*

If you have worked in an international context in Europe, e.g. a festival, you might establish a rapport with an artist or promoter from a country about which you know nothing. An ad hoc connection, if built on trust and mutual artistic respect, can be an excellent route into global mobility. Do your research about the place where you are invited so that you can make the most of the opportunity.

- *an artist's residency*

There are various programmes and residential arts centres around the world (see below for further contacts). Do check out the conditions and resources which will be available to you and find out whether you will be receiving a bursary or must pay for your stay. Look for a programme with artistic integrity which selects on the basis of experience and project proposals. Most residency projects are looking for artists with some knowledge of, interest in and/or desire to interact with the local context.

- *an internship or work placement*

Many arts professionals are keen to work in a cultural organisation abroad. There are

mobility programmes for cultural professionals in France aged under 30 to work in cultural institutions abroad (see 4.2 for AFAA and the Agence Francophonie). There is a long tradition of internships in the USA and Canada and application procedures are often found on the websites of arts organisations in North America. Internships are mostly unpaid and care should be taken to ensure that both sides are clear about their obligations. Links to organisations offering internships are below (5.7).

3.1 Culture and Development

Culture is increasingly viewed as a vital aspect of development work, whether in its broadest sense or in terms of the contribution artists and arts professionals can make to sustainable development. National agencies and non-governmental organisations based in Europe and worldwide are involved in culture and development programmes. Some international volunteer programmes call for arts specialists to work in developing countries.

Artists and arts professionals who wish to find out more about this field may find the following links of interest. They offer opportunities to get involved, to keep up to date with developments and contacts for NGOs in developing countries involved in cultural action.

<http://www.hivos.nl/english/themes/culture/policy/index.html>

Hivos (Humanist Institute for Co-operation with Developing Countries) is a Dutch nongovernmental organisation which operates on the basis of humanist values. Hivos aims to contribute towards a free, just and sustainable world.

Hivos Culture Fund supports independent and innovative initiatives of artists and cultural organisations in developing countries with the view that culture and the arts are outstanding means of communication in development and emancipation processes and that culture and the arts promote the free exchange of ideas. See under 'Counterparts' for over a hundred partners worldwide, both culture and development organisations. Organisations like these can provide direct access to artists and an alternative, independent route into the cultural scene from the official government-sanctioned bodies which are generally more visible in developing countries.

<http://www.powerofculture.nl/uk/index.html>

Monthly e-newsletter in English and Dutch on 'Culture as a driving force behind development', 'The Power of Culture' is an initiative of the Ministry of Foreign Affairs, Netherlands. Focus on the Netherlands but world-wide coverage of issues and policy.

<http://www.culture-developpement.asso.fr/>

Culture et Développement is a French national agency for culture and development providing liaison and technical support, encouraging cultural partnerships between organisations in France and Africa. It promotes training, support, information and exchange and works to advance genuine intercultural dialogue.

www.creativexchange.org

Creative Exchange is a UK-based project connecting people and organisations all over the world who are working with arts and culture to achieve social development. It sends out information about training, jobs and funding opportunities, promotes best practice and lobbies for appropriate and effective use of arts and culture to achieve social change.

<http://www.onlinevolunteering.org/>

United Nations Online Volunteering – work globally without leaving your own country. Choose from a huge range of assignments, allocate the time you have available and offer your professional expertise at a distance to NGOs in developing countries. Areas of expertise include music, visual arts, crafts and film/video and many other professional skills.

<http://www.oneworld.net>

Search for jobs and volunteer placements in the development and NGO sectors around the world.

4. FUNDING GLOBAL MOBILITY

If you are looking for funding for professional mobility beyond Europe, always investigate your national arts council or cultural ministry first. They can usually direct you to the appropriate institution in your country. In some European countries, these are well known (AFAA in France, British Council in the UK, Goethe Institute in Germany) but there may be different approaches depending on the country you intend to visit. Sometimes direct contact with the relevant host institute abroad may be appropriate. In some countries, the embassy has a culture department which funds some events.

The following sections list numerous funding programmes and agencies. There are some trusts and supranational bodies with genuinely global grants programmes. Other funding programmes are based in particular countries and regions. Some have a particular focus on one or more continents or regions of the world.

These lists are far from comprehensive. If you can't find what you are looking for, some basic internet research may uncover other possibilities. It is worth noting that, apart from grants for artists' residencies, there is relatively little funding available for individuals. Most is project-based and is aimed at organisations. If you are involved in a partnership project or co-production with an organisation abroad, research the funding possibilities and see who is best placed to make the grant applications.

4.1 Global and multi-lateral funding programmes

<http://www.unesco.org/culture/>

UNESCO link to culture programmes including the Fund for the Promotion of Culture. There is a global network of offices and grants programmes administered from headquarters in Paris.

<http://www.unesco.org/culture/aschberg>

UNESCO-Aschberg Bursaries for Artists is a multi-disciplinary programme offering a huge range of residencies for artists around the world.

<http://www.fordfound.org>

The Ford Foundation is a resource for innovative people and institutions worldwide. Under the Knowledge, Creative and Freedom programme, grants for 'Arts and Culture' aim to increase opportunities for cultural and artistic expression for people of all backgrounds; to foster documentation, dissemination and transmission of both new and traditional creative art forms; to broaden audience involvement and access, and to improve the livelihoods of artists and their opportunity to contribute to civic life. With its headquarters in New York and twelve offices worldwide, the Ford Foundation funds innovative cultural projects globally.

The Ford Foundation launched a ten-year initiative in 1995 'Internationalizing New Work in the Performing Arts'. Some useful background material is found on Arts International's web site: http://www.artsinternational.org/knowledge_base/resources_and_models/index.htm

<http://www.artsinternational.org/>

Arts International is an independent, not-for-profit contemporary arts organisation dedicated to the development and support of global cultural interchange in the arts and to educating audiences and the public about the richness and diversity of the arts worldwide. It is the only organisation in the United States solely devoted to this work. Programmes include:

- *Islamic World Arts Initiative (IWAI)*

Grants to promote interchange between artists and arts organisations in the USA and the Islamic world (see guidelines for country list). IWAI includes most arts disciplines and cultural research.

- *FACE CROATIA*

The Fund for Croatian Arts and Cultural Exchange increases awareness and appreciation for Croatian arts and culture through exchange opportunities and direct support of cultural projects in Croatia.

- *Artists Exploration Fund*
Travel grants for US performing artists to develop projects and research abroad.
- *Fund for US Artists at International Festivals and Exhibitions*
Grants are available for individuals and groups (US-resident only) in the performing arts to present work at international festivals.
- *Philip Morris International Grantmaking*
Grants in the arts worldwide – see web site for guidelines.

<http://www.gf.org/broch.html>

The Guggenheim Foundation offers Fellowships to assist Research and Artistic Creation to further the development of scholars and artists in any field of knowledge and creation in any of the arts. There are two annual competitions: one open to citizens and permanent residents of the United States and Canada, and the other open to citizens and permanent residents of Latin America and the Caribbean.

<http://www.commonwealthfoundation.com/>

The Commonwealth Foundation, based in London, promotes arts and culture across over 50 countries which are members of the Commonwealth. In arts disciplines from the short story to novels and from traditional crafts to cutting edge art, it offers grants and organises several arts prizes and awards.

<http://fondation-langlois.org/>

Founded in 1997, the Daniel Langlois Foundation is based in Montreal, Canada. Its purpose is to further artistic and scientific knowledge by fostering the meeting of art and science in the field of technologies. It has supported projects, artists and institutions in regions outside Europe and North America which work with new technologies. See web site for details of current grants programme. NB. Research grants for artists and strategic grants for organisations suspended in 2004.

<http://www.princeclausfund.nl>

Based in the Netherlands, the Prince Claus Fund seeks to survey and highlight the dynamics of culture and development. The Fund supports platforms for exchange, through initiating and financing conferences, workshops, exhibitions, festivals and networks. In addition, it supports the production of works of art publication of books, magazines and websites. Support is only given to people and organisations in Africa, Asia, Latin America and the Caribbean.

4.2 Funding programmes based in Europe (bilateral and multilateral)

<http://www.cecip.org/> *Central/Eastern Europe, Russia & Eurasia*

CEC ARTSLINK is an international arts exchange organisation. Its programmes encourage and support creative cooperation among artists and cultural managers. ArtsLink supports exchange between artists and arts organisations in the United States and in Central/Eastern Europe, Russia and Eurasia through a competitive annual selection process.

<http://www.dccd.dk> *Denmark*

Danish Center for Culture and Development (DCCD) promotes cultural co-operation between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East. It offers project funding for the presentation and promotion of art and culture from developing countries in Denmark and exchange and co-operation between the cultural sectors of developing countries and Denmark. In order to contribute to a greater understanding between Denmark and the Middle East, DCCD begins in 2004 a new focus on the cultural dimension of the co-operation with the Middle East. This will culminate in 2006 with a festival 'Images of the Middle East'.

<http://www.afaa.asso.fr/> *France*

The French Association of Artistic Action is the institution delegated by the French government for fostering international exchange and support in the fields of the performing, visual and applied arts, architecture, cultural heritage and cultural engineering. It runs a professional mobility programme for young cultural professionals (under 30 years) with 6 month work placements in French cultural organisations abroad.

Note that ONDA (L'Office National de Diffusion Artistique)

<http://www.onda-international.com/> promotes international performing arts from abroad in France.

<http://www.agence.francophonie.org/> France

The international agency for Francophonie, comprising 50 states and governments around the world, centred on the use of the French language. Culture is one of the agency's programme areas. It offers a number of grants, prizes, training opportunities and a mobility programme for 18-30 year olds.

<http://www.goethe.de> Germany

The Goethe Institute presents German theatre and dance abroad through its network of cultural institutes abroad. Selection, funding and co-ordination is undertaken by the Zentralverwaltung of the Goethe Institute.

<http://www.ifa.de/eindex.htm> Germany

The Institut für Auslandsbeziehungen in Germany works in the international field of cultural and information exchange. Website is mainly in German with some English pages. News on cultural exchange (in German) is interesting and informative, covering foreign policy initiatives and reports. Site has an excellent set of links to art biennials around the world.

<http://www.deutsche-kultur-international.de> Germany

Deutsche Kultur International (site in German and English) provides information on a range of cultural and educational exchanges and opportunities in Germany and abroad.

<http://www.gatefoundation.nl/> Netherlands

The Gate Foundation is a Netherlands-based non-profit institute, which stimulates the intercultural exchange of modern and contemporary visual art from Africa, Asia, Latin America and Oceania, through an Information Centre and the organisation of projects such as exhibitions, lectures, artist presentations, symposiums, and conferences.

http://www.pro-helvetia.ch/orte/en/orte1_en.html Switzerland

Arts Council of Switzerland with offices around the world (including cities in Central and Eastern Europe, Cairo, New York and Cape Town) which aim to encourage exchange between individuals and institutions operating in the cultural field in Switzerland and other countries where Pro-Helvetia has a presence.

<http://www.britcoun.org/> UK

The British Council supports some of the best of UK artists to travel overseas and give performances or collaborate with artists from other countries. Through this it hopes to give a modern, diverse picture of the UK, and promote better understanding between the UK and other countries.

Note that Visiting Arts <http://www.visitingarts.org.uk/> is responsible for bringing arts from other countries into the UK.

4.3 Country-based and regional programmes: Asia

<http://www.asef.org/> Asia/Europe

The Asia-Europe Foundation was launched in February 1997 for the purpose of promoting better understanding between the peoples of Asia and Europe. Its headquarters are in Singapore. The foundation's mission is to build bridges between the civil societies of Asia and Europe through promoting cultural, intellectual and people-to-people exchanges, and creating a network of institutional linkages and personal ties between the two regions. It supports cultural exchange between Asia and Europe through various programmes but there are no

grants for individual artists.

The Cultural Exchange Sector of ASEF has a website <http://www.culture-asef.org>, in partnership with Universes in Universe, where information on arts organisations and funding institutions in Asia and Europe can be found.

<http://www.asialink.unimelb.edu.au/arts/index.html> *Australia/Asia*

Asialink Arts has been working since 1990 to promote cultural understanding, information exchange and artistic endeavour between Australia and Asian countries. To date Asialink Arts has worked with 19 countries including: Bangladesh, Brunei, Burma, Cambodia, China, India, Indonesia, Japan, Korea, Laos, Malaysia, Nepal, Pakistan, Philippines, Singapore, Sri Lanka, Taiwan, Thailand and Vietnam. Asialink provides travel and residency grants for artists and art managers from Australia, training and advocacy programmes and special projects. For artists and arts managers from elsewhere, the web site provides useful contacts for the Arts Residencies host organisations in Asia, often independent arts spaces with an interest in international exchange and collaboration.

<http://www.jpj.go.jp/e/art/index.html> *Japan*

The Japan Foundation carries out all types of arts exchange programs in its endeavours toward deepening mutual understanding between Japan and other countries of the world. Stress is placed upon the introduction of the traditional and contemporary arts of Japan overseas and the introduction of overseas arts in Japan. There is a range of grant programmes for individuals and organisations. The Japan Foundation has offices around the world including France, Germany, Hungary, Italy and the UK (http://www.jpj.go.jp/e/about/map_e.html).

<http://www.ffjs.org/> *Japan/France*

The Fondation Franco-Japonaise Sasakawa was set up to encourage cultural exchange between France and Japan. It has a programme of grants for applicants in France and Japan.

<http://www.dajf.org.uk/> *Japan/UK*

Daiwa Anglo-Japanese Foundation provides awards to institutions based in the UK or Japan in the fields of arts and culture. It also provides small grants to individuals and institutions.

<http://www.gbsf.org.uk/> *Japan/UK*

The Great Britain Sasakawa Foundation's aim is to develop good relations between the UK and Japan by advancing the education of the people of both nations in each other's culture, society and achievements. It has a grants programme in several fields including Arts & Culture.

<http://www.kf.or.kr/english/index.html> *Korea*

The Korea Foundation promotes international understanding through cultural exchange and has a number of grant programmes. It provides support for exchange between Korea and the world (applicants coming to and from Korea) in the visual and performing arts.

http://www.nac.gov.sg/going_inter_inter_01.html *Singapore*

National Arts Council of Singapore's international development unit promotes arts and artists from Singapore abroad. It also provides support to facilitate co-productions and collaborative ventures with overseas artists. It offers International Visitors Grants for key international visitors to attend significant productions, exhibitions or events with potential for touring.

4.4 Country-based and regional programmes: Middle East & Arab world

YOUNG ARAB THEATRE FUND

YATF is a regional production fund designed to benefit young Arab artists and aims at encouraging the continuation of independent theatre in the Arab World and raise its artistic standard. Founded in 1999 to meet the increasing demands of artists throughout the region who are developing a new artistic sensibility and cultural space conducive to creativity, YATF is an international association based in Brussels. The Fund is working through different programs: production, travel, in addition to the presentation of artists in different venues and

festivals within the Arab World and beyond. It has launched a special programme to support Arab African collaborations. Contact: Tarek Abou El Fetouh tfetouh@yatfund.org

In 2004, YATF organised a forum of writers and dancers in Alexandria, Egypt exploring self image and artistic expression in the Arab World and Africa. See www.roaminginnerlandscapes.org for details.

4.5 Country-based and regional programmes: North America

<http://www.cecip.org/> USA/Central & Eastern Europe, Russia, Eurasia

CEC ARTSLINK is an international arts exchange organisation. Its programmes encourage and support creative cooperation among artists and cultural managers. ArtsLink supports exchange between artists and arts organisations in the United States and in Central/Eastern Europe, Russia and Eurasia through a competitive annual selection process.

<http://www.franklinfurnace.org/> USA

Franklin Furnace awards grants to performance artists, allowing them to produce major works anywhere in the State of New York. Artists from all areas of the world are invited to apply.

5. OTHER OPPORTUNITIES & SOURCES OF INFORMATION

This section points readers to websites with specific contacts and information for countries, regions and continents as well as links for projects and networks in different arts disciplines. In some cases, readers are directed to the site for an arts project or organisation which has particularly useful and wide-ranging links.

5.1 Africa

<http://www.africinfo.org/index.asp> Africa - all artforms

Africinfo is the website for the RICAFE network (cultural information network in Africa and Europe). The newsletter and diary relay information from the network to provide "live" information on cultural activities in Africa. It is funded by the Agence Intergouvernementale de la Francophonie and Africultures in France. It provides information in English and French on all artforms, organised by country, plus lists of artists, festivals and current events.

<http://www.africultures.com/index.asp> Africa - all artforms

Africultures web site and journal presents listings, information, reviews, interviews, forums and much more on all art forms and cultural perspectives. Site in English & French.

www.culturelink.org/ocpa Africa - all artforms

The Observatory of Cultural Policies in Africa (OCPA) publishes OCPA News with cultural events, projects, agenda, institutions and resources in Africa.

<http://www.artatoom.com/> Africa - all artforms

Artatoom web site (in French) is mainly concerned with visual arts but there are sections on music, cinema and literature.

<http://www.afrik.com/> Africa - general

Afrik is a French language portal with information on many subjects for 52 African countries.

<http://www.africa21.net> Africa - general

Africa 21 is a web portal (in French) which provides information, current news and contacts for countries across the continent.

<http://www.ietm.org> Africa - dance

Crossroads on interculturalism published by IETM in 2003 has a focus on contemporary dance in Africa. Download in English and French from the Publications section.

Africonnections is a regular newsletter on contemporary dance projects and events in Africa available on the IETM website or by email: africa@ietm.org

<http://www.aaars.org> *Africa – visual arts*

Ars Ante Africa web site (in French) presents and promotes contemporary visual arts of Africa.

<http://www.africancolours.net/> *Africa – visual arts*

Online resource for contemporary African art, African Colours provides masses of information on artists, arts organisations, current issues and debate with an extensive list of links.

<http://www.swikiri.com/> *Africa – digital media*

Digital media web site, SWIKIRI is a gathering of African creativity through design. It is a platform for collaboration, discussion, inspiration and exposure of visual design, art, music, writing and all forms of creative innovation.

<http://www.artthrob.co.za/> *South Africa – visual arts*

Well-designed contemporary visual arts web site for South Africa. Artthrob is South Africa's leading contemporary visual arts publication, reporting on the national arts scene and the involvement of South African artists in the international art world. Comprehensive list of links.

CACAO/CCAWA West Africa – all artforms

(Concertation des Acteurs Culturels de l'Afrique de l'Ouest / the Congress of Cultural Actors of West Africa) was set up in 2003 to encourage the development of cultural initiative and to spur professional meetings within and without the region. An e-information newsletter is available from Cacao-ccawa@numibia.net.

5.2 Asia/Pacific

<http://www.artsnetworkasia.org> *Asia – all artforms*

Arts Network Asia, set up in September 1999, is a group of independent artists and arts activists primarily from Southeast Asia that encourages and supports regional artistic collaboration as well as develops managerial and administrative skills in the creative arts of Asia. Arts Network Asia is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect, initiated in Asia and carried out primarily by Asian artists. Click on 'Directory' for contact details of individuals and groups interested in networking and collaboration with other artists. Countries covered: Cambodia, China, India, Sri Lanka, Indonesia, Japan, Korea, Taiwan, Malaysia, Philippines, Singapore, Thailand and Vietnam.

<http://www.gunung.com/seasiaweb/> *Asia – all artforms*

This site contains links covering the performing arts of: Indonesia, Malaysia/ Singapore, Mainland Southeast Asia and The Philippines. Also includes links to visual arts, literature and music organisations.

<http://www.appan.org/main.html> *Asia/Pacific – performing arts*

The Asia-Pacific Performing Arts Network (APPAN) is a worldwide network for promotion and cooperation in the performing arts. The network increases public awareness of the cultural spiritual identity of performing arts in the region to a worldwide audience. APPAN is connected with UNESCO and has a membership of individual artists and companies across the region.

<http://www.useby.net/> *Asia/Pacific – all artforms*

USEby is a cultural exchange project that links and explores artist-run spaces and initiatives throughout the Asia Pacific region. It offers artists, curators and writers the opportunity to exchange ideas and resources and to develop relationships and collaborations. USEby is specifically designed for use by artists and artist-driven organisations. Useful links to network of independent artist-run spaces in Australia, Hong Kong, Japan, New Zealand, Singapore, Taiwan, Thailand, Philippines & Vietnam.

<http://www.sarai.net/> *India – new media*

A space for research, practice and conversation about the contemporary media and urban constellations, Sarai is based in New Delhi and works within a global network of interaction, communication, research and creativity. A variety of informal and improvised networks and flows of images, music, sounds and texts mark the media landscape of South Asia. Films, literature, television programmes, music & poetry cross borders regardless of territorial conflicts in the region. This dynamic of cultural exchange reflects the deep desire of the people of South Asia, for open communication, and dialogue despite divided histories.

<http://www.videotage.org.hk> *Hong Kong – video/new media*

Videotage is a non-profit interdisciplinary artist collective, which focuses on the development of video and new media art in Hong Kong. Website has a useful collection of links to arts and culture organisations in Hong Kong as well as new media contacts worldwide.

http://www.kelola.org/default_E.asp *Indonesia – all artforms*

The Kelola Foundation is a national, not-for-profit organisation, which supports the growth of the arts in Indonesia through providing learning opportunities, funding and access to information. Established in April 1999, Kelola's programs and services continue to develop in response to the needs of artists and arts workers. Web site has a good searchable directory of arts and cultural organisations in Indonesia.

5.3 Latin America/Caribbean

<http://www.latindex.com/> *Latin America - general*

Latindex is an extensive information system on Latin America, the Caribbean, Spain and Portugal.

<http://www.movimiento.org/> *Latin America - dance*

The Red Sudamericana de Danza (South American Dance Network) website is in Spanish and has an extensive database with information on dance companies and events.

<http://www.escenacultural.com/>

Escena Cultural is a Spanish language web portal with information on the performing arts in Iberia and Latin America. Large website with many pages including festivals, current events, training, companies, networks etc.

<http://www.mexonline.com/culture.htm> *Mexico - general*

Mexico Online Art and Culture directory contains information on dance, literature, cultural institutes, museums, music, festivals and traditions.

<http://www.idanca.net> *Brazil - dance*

Idança website was set up by professionals from the dance community and is in Portuguese and English. It aims to create the possibility of national and international exchange in the contemporary dance field and build the first national network of contemporary dance in Brazil. The website features articles, listings, studies and reviews from Brazil and abroad.

<http://www.cult.cu/> *Cuba - general*

Cubarte is a Spanish language web portal for cultural information and contacts in Cuba

5.4 Middle East & Arab world

<http://www.imarabe.org/index.html> *Arab world – all artforms*

The web site of the Institut du Monde Arabe in Paris (in French & English) contains a wealth of information and links for countries in the Arab world. Good contemporary cultural links for some countries are found under 'L'annuaire du monde arabe sur internet'.

<http://www.qantara.de> *Arab world – all artforms*

The Arabic word "qantara" means "bridge". The Internet portal Qantara.de is a joint initiative of the Bundeszentrale für politische Bildung, Deutsche Welle, the Goethe Institut and the Institut für Auslandsbeziehungen (Institute for Foreign Relations) and promotes dialogue with

the Islamic world. Site in German, English and Arabic provides good links to cultural magazines, news, reports and specialist arts dossiers.

<http://www.qantaramag.org/> *Arab world – all artforms*

Qantara is a trimestrial magazine (in French) produced by the Institut du Monde Arabe in Paris. It reveals the cultures of the Arab and Mediterranean regions and offers a new perspective. Web site presents current news and cultural events from the region.

<http://www.babelmed.net> *Mediterranean – all artforms*

Babelmed is an association promoting cultural exchanges in the countries bordering the Mediterranean. Site includes articles mostly in English, French and Arabic, a newsletter with cultural events and reviews.

<http://www.palestine-net.com/culture/> *Palestine – all artforms*

The culture section of Palestine-net features links to cultural centres, artists pages and other sources of information.

5.5 North America

<http://artistsfromabroad.org/> *USA - general*

'Artists from Abroad' is an online resource for foreign guest artists, their managers and performing arts organisations seeking to visit the USA. The web site was set up by the American Symphony Orchestra League and Association of Performing Arts Presenters in recognition of the increasing challenges faced by promoters and artists navigating the process of obtaining visas and understanding tax regulations.

Some of these problems are outlined in an article in 'The Guardian' (UK):

<http://www.guardian.co.uk/arts/features/story/0,11710,1150285,00.html>

5.6 Worldwide

<http://www.artfactories.net> *all artforms*

Artfactories is an international resource centre for independent multidisciplinary art spaces, with a focus on contemporary creation and new cultural, artistic and social practices. It encourages mutual sharing of all kind of resources and collaboration between these spaces. Project based in France (site in English & French) with global connections and good links.

<http://www.artsinternational.org/> *all artforms*

Arts International is an independent, not-for-profit contemporary arts organisation in the USA dedicated to the development and support of global cultural interchange in the arts and to educating audiences and the public about the richness and diversity of the arts worldwide. Has a large searchable database of contacts, festivals etc. around the world plus useful reference material such as projects in Africa and Latin America. Also click on 'Links by Region' at http://www.artsinternational.org/knowledge_base/resources_and_models/index.htm for some useful web sites and contacts.

<http://www.culturebase.net/> *all artforms*

Culturebase is a unique online information source on contemporary international artists from all fields. A partnership of several leading European cultural institutions, the database features practitioners and experts from Asia, Africa, Latin America, Middle East, Central and Eastern Europe.

<http://www.hkw.de> *all artforms*

English & German site for The House of World Cultures in Berlin. HKW presents cultures from outside Europe through their fine arts, theatre, music, literature, film and the media and engages them in a public discourse with European cultures. The House of World Cultures' programme focuses on the contemporary arts and current developments in the cultures of Africa, Asia and Latin America as well as on the artistic and cultural consequences of

globalisation. It gives priority to projects that explore the possibilities of both intercultural cooperation and its presentation. Good set of links to websites on art, culture and society worldwide.

<http://enwc.kit.nl/> *performing arts*

The European Network for World Cultures is dedicated to traditional music, dance and theatre from all over the world. The members of the network represent the most important venues and festivals in Belgium, France, Italy, The Netherlands and Switzerland, working in the field of non-western cultures. The members of the network join their forces in organising concert tours and performances by traditional artists on a non-commercial basis.

<http://iti-worldwide.org/> *theatre*

Search the International Theatre Institute websites and consult the World Theatre Directory (under ITI Publications) for information on the performing arts in countries across the world.

<http://www.mcm.asso.fr> *all artforms*

The Maison des Cultures du Monde in Paris was founded in 1982 as an answer to France's growing need to develop greater reciprocity in its cultural ties with the world. It aims to be a genuine platform for discovery and exchange and presents a programme of performing arts, exhibitions, runs a training programme and an annual festival. Useful set of links to cultural organisations around the world.

<http://www.poetryinternational.org> *literature*

Poetry International Web with poems, reviews, essays and interviews.

<http://www.resartis.org/> *all artforms*

Res Artis is the International Association of Residential Arts Centres. Its website provides links to members' sites offering residencies in all arts disciplines around the world.

<http://www.r-a-i-n.net/> *visual arts*

RAIN is a network of visual artists' initiatives from countries in Africa, Asia and Latin America, set up by artists who are former participants of the Rijksakademie van beeldende kunsten in Amsterdam, the Netherlands. RAIN aims to give an impulse to a further dialogue on 'Western' and 'non-Western' art; on the issue of 'centre and periphery'.

www.stot.org *visual arts*

stot is a not-for-profit contemporary art platform which, in addition to producing artist projects, facilitates a comprehensive online resource of thousands of links to international galleries, festivals, fairs, biennials, publications, residencies, an extensive section devoted to new media and user forums providing an outlet for news and opportunities in related arts.

<http://www.transartists.nl/> *all artforms*

Trans Artists was set up to provide information on residencies abroad and other short-term opportunities for artists resident in the Netherlands as well as information for artists from abroad looking to work temporarily in the Netherlands. Information on current opportunities and funding programmes is of interest to all artists, especially visual artists.

<http://www.trianglearts.org/> *visual arts*

Triangle Arts Trust initiates and facilitates an International Network of visual artists' workshops, residencies and studio buildings which enable artists to work together in order to exchange ideas and practice. Over 90 workshops have taken place in 28 countries since 1982. Website has excellent list of links & resources to independent visual arts initiatives worldwide.

<http://universes-in-universe.de/english.htm> *visual arts*

Universes in Universe is an extensive web portal in German, English and Spanish which presents visual arts of Africa, Asia, Latin America & Caribbean within the context of international art processes. An excellent resource for visual artists, it provides comprehensive listings of events, biennials, reviews, publications, grants, artist-in-residence and other programmes promoting international exchange. See under 'Magazine' for the informative

online magazine 'Contemporary Art from the Islamic World'.

5.7 Internships

<http://www.council exchanges.org.uk/index.html>

Established in 1947, CIEE (the Council on International Educational Exchange) is a worldleader in language learning and cultural exchange services. Many of the programmes target particular age ranges and nationalities and include internships in Canada and USA, work and study opportunities.

<http://www.idealists.org>

Idealist is a project of Action Without Borders in the USA listing thousands of jobs, volunteering opportunities, internships, consultancies in non-profit and community organisations around the world. The majority are in the USA. Users can search under Arts.

5.8 Other research tools

<http://www.revues-plurielles.org>

French web site with links to numerous magazines and journals on intercultural issues.

<http://transeuropeennes.gaya.fr>

Created in 1993, Transeuropéennes published an international journal of critical thought until 2003. It has also been involved in intercultural training, research and networking activities. Web site and journal are in French & English.

<http://www.incd.net/incden.html>

The International Network for Cultural Diversity (INCD) is a worldwide network of artists and cultural groups dedicated to countering the homogenising effects of globalisation on culture.

<http://www.nativeweb.org/>

NativeWeb is an international organisation dedicated to using telecommunications including computer technology and the Internet to disseminate information from and about indigenous nations, peoples, and organisations around the world; to foster communication between native and non-native peoples.

<http://www.others.com>

Others.com is a forum of concerned thinkers, writers and artists seeking other ways of knowing, being, doing and changing. Site provides links to organisations, magazines and projects globally. It stimulates thinking and challenges assumptions of "otherness".

**Judith Staines
April 2004**

The information and advice provided in this guide have been researched from various sources. The author and publishers cannot be held liable for any inaccuracies.

2.3

Entretien avec Stéphane JUGUET: Mobilité et art urbain⁶⁸

Stéphane Juguet est anthropologue, spécialiste des NTIC.

Consult this document at

http://www.groupechronos.org/doc_joints/chronos_juguet_art_urbain.pdf.

⁶⁸ Les Entretiens Chronos, <http://www.groupechronos.org>.

2.4

Michel WESSELING: The dematerialization of the Library⁶⁹

Michel Wesseling is Head of the Library and IT Services division at the Institute of Social Studies in The Hague (The Netherlands) and free lance consultant in the area of library and IT management.

Introduction

When I was confronted with the question to talk about the "dematerialization of the library", I first wanted to find out what those two terms actually mean: dematerialization and library. Consulting traditional dictionaries does not really bring much. So I looked in Google with one of the many hidden functions of this search engine: "define". Typing "define: dematerialization" resulted in some intriguing descriptions of the word, most related to paranormal appearances or to be more precise "disappearances". I decided to define the word as: "The gradual fading and disappearance of a physical object" and I expect that we all here understand a little bit of what is meant. The word library does not seem to cause this type of problems: we all know what is meant by "a library": a room or building with a vast number of books. That's clear, or isn't it?

In this presentation I will talk about the dematerialization of the library and introduce you to "librarian" thinking. I hope to be able to guide you through this world, showing how librarians faced technological changes in conjunction with limitations in budget and accordingly adapted their practices. I wish to demonstrate to you how libraries took advantage of the new technologies to develop new products and services. The dematerialization of the library could be an example for the cultural sector, especially in today's colloquium about: "Culture and Online Information".

The Library

In my introduction I already alluded to the definition for the word "library". Laymen like to think of it as a room or building with a number of books, and the physical appearance of the library in many cases reinforces this picture.

Consulting Google defines also resulted in similar descriptions:

Definitions of **library** on the Web⁷⁰:

- a room where books are kept; "they had brandy in the library"
- a collection of literary documents or records kept for reference or borrowing
- a depository built to contain books and other materials for reading and study
- (computing) a collection of standard programs and subroutines that are stored and available for immediate use
- a building that houses a collection of books and other materials.

www.cogsci.princeton.edu/cgi-bin/webwn2.1

- In its traditional sense, a library is a collection of books and periodicals. It can refer to an individual's private collection, but more often, it is a large collection that is funded and maintained by a city or institution, and is shared by many people who could not afford to purchase so many books by themselves. However, with the collection or invention of media

⁶⁹ Presentation for the colloquium: "Culture and Online Information", OTM Nantes Conference on Interactive Culture on June 23, 2005.

⁷⁰ <http://www.google.com/search?hl=en&lr=&q=define%3A+library>

other than books for storing information, many libraries are now also repositories and/or access points for maps, prints or other materials. en.wikipedia.org/wiki/Library

However the original assignments for librarians are a lot more philosophical. Again I turn to Google, but not to the search engine but to a presentation that was held on February 15, 2005 by John Lewis Needham, Development Manager at Google: "What is Google doing in my library?". In his presentation Needham refers to the mission statement of Google: "*To organize the world's information and make it universally accessible and useful*". This sounds like a definition of the library profession and if you would ask librarians how they see their tasks, in many cases they will come up with similar definitions.

Actually the first well known example of a library ("Bibliotheca Alexandrina") had almost the same mission, be it somewhat more limited in scope: "*To collect and archive all the knowledge in the world*". As you may be aware the original library was destroyed and in 1990 the building of a new library started with the Aswan Declaration⁷¹ from which I quote two parts:

"At the beginning of the third century before our era, a great enterprise was conceived in ancient Alexandria, meeting-place of peoples and cultures: the edification of a Library in the lineage of Aristotle's Lyceum, transposing Alexander's dreams of empire into a quest for universal knowledge."

"By gathering together all the known sources of knowledge and organizing them for the purposes of scholarly study and investigation, they marked the foundation of the modern notion of the research institute and, therefore, of the university. Within this haven of learning, the arts and sciences flourished for some six centuries alongside scholarship. The classification and exegesis of the classical literary canon nourished the poetic wit of Callimachus and the pastoral muse of Theocritus. Study of the theories of the masters of Greek thought, informed by the new Alexandrian spirit of critical and empirical inquiry, yielded major insights and advances in those branches of science associated with the names of Euclid, Herophilus, Erastosthenes, Aristarchus, Ptolemy, Strabo, Archimedes and Heron."

The striking resemblance between the missions of Google and the "Bibliotheca Alexandrina" lies in the word: "organizing". And for me that is what libraries are all about: organizing access to the world's knowledge.

Disruptive technologies

When librarians started to organize the knowledge and information in the world, they created card catalogues that provided "virtual" access to the real collections: in stead of having to go into the library and wandering through enormous warehouses with millions of books, getting lost in the knowledge space, one could just browse the card catalogue at it's own ease. Even books that were lent out were still accessible. As a matter of fact the librarians started to understand the value of the card catalogue, not only as an access point to the collections, but also as a means for rebuilding the collections in case of fires or other disasters. The first union catalogues originate from the beginning of the 20th century: national libraries created a catalogue of materials that were in possession of –in most cases the university– libraries in the country. People who visited the national library could herewith not only browse the own collection of the National Library, but also those of all participating libraries in the country.

It is not by coincidence that this development took place at that particular time: it can be considered as one of the results of the introduction of technologies. The creation of the union catalogue was not a purpose in itself: the user could request the book from the remote library through the inter library loan systems that were created in many European countries and that were enabled thanks to the existence of railways and PTT's, both for mail transportation and telephony. One might consider these as the first "disruptive" technologies

⁷¹ <http://www.touregypt.net/library/revivald.htm>

that allowed improved use of library resources and librarians happily welcomed the advantages of it, allowing a better service to their users. The dematerialization of the library was a fact!

In more recent times the combination of network technology and computer power created massive change that also affected the library community.

The increasing power of computers and storage capacity allowed libraries to produce new services. I like to illustrate this with two examples, both related to rare book materials. These examples are the result of over 10 years scanning, digitization and indexing: the first results of the Project Gutenberg were no more than mere text transcriptions of the original book and reading them from a screen is not very attractive⁷². But it is an example of the start of the dematerialization of libraries, because no longer one needs to physically enter the library to obtain the book.

It can be argued whether the text of books, really represents the full value of the artistic expression. This created a new challenge and libraries have experimented with creating additional value to the materials.

The first example is a digital copy of Flemish Masters⁷³. It has been scanned by the British Library and is now made available on the internet for use by individuals around the globe: scientists, amateurs and general public.

It is interesting to see how clear the information is displayed. But if you wish you can even take the magnifying glass to look at the manuscript in much more detail.

The application allows presenting a small text with some clarifications about the material and if you wish the text can be spoken to you.

You may understand how enthusiastic librarians are with this application, but maybe even more how this increases the use of materials that have been hidden in the stacks of the library for ages and that can now really be used by everybody, 24 hours per day.

Another application can be found in the Dutch National Library⁷⁴. Like other National libraries they scanned thousands of newspapers, in this case from the period between 1910 and 1945. Rather than just having these papers scanned, they are also indexed on every word, which makes it possible to search for terms that have been used.

All of a sudden these newspapers, whose existence was threatened by physical corrosion and therefore were about to dematerialize, are now saved, preserved for the future and accessible for researchers around the globe.

There are many interesting projects going on in the library world whereby materials that were virtually dematerialized or at least invisible, are now being presented to the global community. In the library profession this is known as "Preservation by Access"⁷⁵: it means that the hidden materials will reach new audiences and therefore their long term preservation is guaranteed.

The new library services also create new challenges and opportunities for scientists: imagine a rare book, such as the Gutenberg Bible or the Bleau Atlas. Of these titles the first prints are kept in a limited number of special research libraries, scattered over the globe, such as Oxford University, Bibliothèque National de France or the Bibliotheca Alexandrina. Until today it was not possible to compare these first versions, but now that they are scanned and available on the internet, researchers are able to do so.

With the limited means and budgets available to libraries, the scanning of books takes place at a relatively slow pace. At the end of last year Google announced a massive scanning project in their library cooperation program: Google Print. Together with a number of major libraries, such as the Bodleian Library of Oxford University, Harvard, Stanford and the University of Michigan as well as the New York Public Library, Google will digitize, OCR and make accessible millions of books that are currently only available in these individual libraries. After the digitization project these books will be available to everybody around the world.

The influence of communication networks (i.e. the internet and the world wide web) on the day to day work of the librarian should not be underestimated. Especially since Google started their latest version of the search engine, which specializes in searching scholarly content, libraries are faced with drastic changes. Scientific information produced all over the

⁷² <http://www.gutenberg.org/dirs/1/4/1/5/14155/14155-8.txt>

⁷³ <http://www.bl.uk/onlinegallery/tp/digitisation4.html>

⁷⁴ <http://kranten.kb.nl/index2.html>

⁷⁵ <http://www.library.cornell.edu/preservation/brittle.html>

world can be found through one single interface: <http://scholar.google.com>. One search in this system would suggest that libraries are already totally dematerialized.

As you will understand: the influence of the new technology (networks, mass storage) and software (scanning, searching) create immense opportunities for libraries, the general public and scholars.

Threat or opportunity?

It has taken the library community quite a while before they got to grips with the new situation. In the beginning of the nineties of the last century librarians spent a lot of time at conferences and in their journals discussing about the future of the profession and the fear that libraries would disappear. It now becomes more and more clear how important libraries are and will remain.

"...transforming millions more books into bits is sure to change the habits of library patrons. What, then, will become of libraries themselves? Once the knowledge trapped on the printed page moves onto the web, where people can retrieve it from their homes, offices and dorm rooms, libraries could turn into lonely caverns inhabited mainly by preservationists. Checking out a library book could become as anachronistic as using a pay phone, visiting a travel agent to book a flight, or sending a handwritten letter by post.

Surprisingly however most backers of library digitization expect exactly the opposite effect. They point out that libraries in the United States are gaining users, despite the advent of the web, and that libraries are being constructed or renovated at an unprecedented rate (architect Rem Koolhaas's Seattle Central Library, for example, is the new jewel of that city's downtown). And they predict that 21st century citizens will head to their local libraries in even greater numbers, whether to use their free internet terminals, consult reference specialists or find physical copies of copyrighted books. (Under the Google model only snippets from these books will be viewable on the web, unless their authors and publishers agree otherwise). And considering that the flood of new digital material will make the job of classifying, cataloguing and guiding readers to the right texts even more demanding, librarians could become busier than ever⁷⁶

It seems that books and journals are being dematerialized but that libraries have a strong future. What could have been the success factors?

First of all I believe that libraries have taken advantage of their national, international and global cooperation. Through their networks they have been able to react in a timely manner on the developments that took place.

Secondly –like the cultural sector—libraries have always suffered from budget limitations and therefore have been forced to make choices.

Libraries have also decided quite early to consider information technology as a strategic goal, rather than just a support tool for administrative purposes.

It is also clear that libraries have been able to adapt to the new situation and profit from the efforts they made in earlier days. Thanks to the card and online catalogues –or metadata— the wealth of information stored in libraries became and remained visible to individuals and organizations.

Relevance for the cultural sector

So why is this library experience relevant for the cultural sector, or how could you profit from it?

First of all I believe you should consider the challenges as opportunities, rather than as threats. Today's theme is "Culture and Online Information" and I believe you should grab this opportunity to include information technology as a strategic goal.

Secondly: the library experience demonstrates that cooperation and organization are crucial when you wish to participate in the digital information era.

And thirdly: when you create online information (such as websites or pdf files) allow for time and manpower to add metadata to it. This will increase the visibility of the resources.

⁷⁶ The infinite library <http://www.techreview.com/articles/05/05issue>.

2.5

Aleksandra UZELAC: Cultural Networks and Cultural Portals – is there a difference?⁷⁷

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Summary

The paper looks at the differences between cultural networks and portals and it evaluates the CultureNet Croatia Portal showing possible different networking structures that define in which direction such project can develop.

Introduction

Eugene Tacher asked a question: are we connected because we are collective, or are we collective because we are connected? (Tacher, Networks, Swarms, Multitudes, www.ctheory.net/text_file.asp?pick=422) Tacher differentiate between 3 different kinds of networked structures: technical infrastructure networks – such as Internet; biological networks – such as swarms; multitudes – such as global political movements. We are also aware of existence of numerous organisational networks – such as many existing sectorial or thematical associations or networks. Some of these structures are simply connecting us to some resource and some are transforming members into a collective. Their characteristics are not the same, but their differences are sometimes blurred with different uses of term network in terminology related to the network society.

ICT networking environment has enabled development of many on-line resources and cultural sector has gone virtual (and networked) a decade ago. Digitalisation of existing cultural goods, e-born cultural goods and documents and their accessibility through the Internet network present a new context that cultural institutions must take into account in the information society. This new context defined by digitalisation and network infrastructure affects the way the cultural sector operates, and opens new possibilities for the distribution and consumption of cultural goods. The new ways of communication and knowledge organisation in the networked environment are result of the trend of digitisation and technological convergence - merging of the computer industry, communications, broadcasting and publishing that enabled fast and easy way of information storage, reproduction and distribution of information. So, has cultural sector started with new networked practices? Are they really interconnected, thus forming a networked collective, or maybe not?

Cultural Networks – Real and Virtual

In the 1990es cultural networks became popular organisational infrastructure in the cultural sector in Europe. In the discussion paper on Evaluation Criteria for Cultural Networks in Europe networks have been referred at as a 'communication infrastructure for European cultural cooperation' (DeVlieg, Evaluation Criteria for Cultural Networks in Europe, www.efah.org/en/resources_for_culture/networking/evaluationnetworksma.pdf). In their evaluation of existing European cultural networks, Minichbauer and Mitterdorfer define term cultural network as 'a structure and work method characterized by non-hierarchical,

⁷⁷ Presentation for the colloquium: "Culture and Online Information", OTM Nantes Conference on Interactive Culture on June 23, 2005.

horizontal cooperation, a transnational orientation, establishment by the grass roots, a non-representational character, diversity and the absence of the powerful central forces' (Raimund Minichbauer and Elke Mitterdorfer. European Cultural Networks and Networking in Central and Eastern Europe, eiPCP, 2000, http://www.eipcp.net/studien/s01/ecn_en1.pdf). They consider that minimum requirements for cultural networks are that they are designed for a long-term cooperation, the existence of a common goal, the existence of members, and their physical meetings. Different authors also add to these minimum requirements: loosely defined network borders, voluntary participation of members and redundant structure that can continue functioning if a particular member decides to leave network.

The reason for popularity of networks as a cultural cooperation infrastructure can be found in fact that they try to enable flexible ways of cooperation, they try to solve concrete problems that members are facing, they bring together people in common pursuit of interest, that through them existing institutions can be bonded together around common projects, and they provide efficient communication channels for their members.

Communication is important aspect of networks success. Reliability of information received through the network channels and possibility to communicate with fellow members are crucial for efficient functioning of networks. In the situation of the information overflow it is not necessary easy to communicate ones information through existing public channels, and networks and networks' focus towards particular themes of types of members enable efficient filtering mechanisms that enable members access to relevant and reliable information. Quick and simple on-line communication can enhance communication and exchange of information among network members. The new information technology paradigm, as an underpinning material base of information/networked society that Castells describes, has enabled spreading of a network models and virtual networks in particular. Its main elements - information as its basic element or raw material, networking logic, flexibility - are also basic characteristics of cultural networks, and many existing cultural networks have gone virtual in order to raise effectiveness of their functioning.

As Internet has become a basic information infrastructure in all developed countries different virtual networks and portals have become a part of virtual landscape in the cultural sector. Looking at some existing virtual networks in the cultural field we can see that they either started from existing members base of real cultural networks and have than extended their activities in the virtual domain, or they started with objectives of providing infrastructure to cultural organisations and end users that first must be motivated to cooperate, such as is in a case with many existing CultureNets and portals. But in most cases they are trying to balance technological base with communication and information elements trying to provide to their members and/or potential users services that they need.

Cultural networks, as well as communication networks enable access to their members/users, and combining them into virtual networks is an attempt to provide structure for professional virtual communities in cultural sector. When existing cultural networks create their virtual versions it could be somewhat easier to achieve building virtual communities, but if attempt is made to build it from scratch the process is a bit more difficult as a motivation and trust that exists among network members has to be built from scratch as well. Numerous discussion forums, mailing lists, and specialised portals are created with such aims. Their effectiveness depends on members' interest and motivation as well as on their goals and its underlying networking structure. Today we witness proliferation of numerous portals⁷⁸ and a question is - can we consider them to be virtual networks, in a sense described above, i.e. as a structure supporting cultural cooperation?

Cultural Portals – a new infrastructure for a cultural sector

An issue that is relevant to both cultural institutions, as providers of content, and to users is how to ensure that users reach the content that is available on-line. Strategies for attention getting and filtering are important elements in developing any e-culture service. On-line search engines, e-newsletters, specialised portals and virtual networks are existing

⁷⁸ Cultural portals or gateways are defined as centrally coordinated web based gateways which offer access to accredited websites, with limited original content or other resources available at the gateway site. (Digicult Report pp 56.)

mechanisms through which users are receiving information that interest them. Thematical portals, networks and newsletters are considered important due to their attempt to introduce a 'quality control' of available information, i.e. to channel relevant information only.

For a cultural Internet site it is important to what Internet servers, portals or gateways it is linked to. Commercial portal, cultural portal, educational portal, tourist oriented portal, regional or city portal, etc. bring special user groups to a cultural site. If the portal answers the needs of the user group it is more popular and more effective. Its management should include the strategy of adequate context for it – which must include well developed communication strategy linking its resources with its users and content providers. In the ever increasing commercialization of Internet, cultural strategies of different European countries have recognised the importance of ensuring a public infrastructure for accessing existing cultural Internet sites. In the last decade the concept of 'culturenet' - on-line, free, public access to information about cultural resources and activities⁷⁹ - was formed in the context of rapidly changing technological, economic and social circumstances. Culturenets have tried to cater for the needs of cultural professionals, as well as for the wider public interested in culture and culture related issues. Their role in the 90ies was not just to provide easy access to the existing cultural sites but also very much to assist in development of on-line cultural resources and common standards. Today, in addition to search engines, different cultural portals are main gateways between creators and consumers of cultural products available on the Internet network.

Example of CultureNet Croatia

I will briefly describe development of the CultureNet Croatia portal and its services in order to evaluate its networking structure – present and possible future one.

In 2001, Croatian Ministry of Culture and Open Society Institute - Croatia have jointly established CultureNet Croatia web portal. The mission of the CultureNet Croatia was to strengthen the cultural sector in Croatia by creating a common virtual cultural platform, and providing tools for sharing information using new technologies, as well as ensuring active participation of artists and general public and their interaction - i.e. building links or connections, as well as community or collective. The project main aims were set to be enabling easy access to all cultural virtual resources in Croatia through a single entry point; promoting diverse issues of culture and technology; and enabling cultural professionals to find information of their interest and to find cooperation partners for their projects. It was intended for Croatian artists and cultural professionals and general public, as well as for the foreign visitors searching for the information regarding Croatian culture.

The context in which Culturenet Croatia started its development was one of rather scarce web resources in the cultural sector. In 2001 most cultural institutions that had web pages, had often only basic information available, on static web pages that were not frequently updated and in most cases cultural institutions did not provide any newly developed virtual services or products. There existed several sectorial referral points on the Internet, such as MDC – Museum Documentation Centre, Croatian Centre of ITI or Music Information Centre, providing information about museums, theatre or music within the scope of their interest, but for many cultural sectors such information infrastructure was not existent. So the first task of the CultureNet Croatia included mapping a Croatian cultural sector (including institutions that were not necessary present on-line), and providing a communication mechanism through which cultural professionals could easily announce and disseminate news and information. As there were no systematic intersectoral referral information already developed, this seemed to be an adequate starting point for the project.

The portal started functioning in July 2001 as an experimental work in progress version, reachable at www.culturenet.hr. As the main goal of this version of the web site was to inform the public about the project and to give a hint of what it should become, the objective was to find an adequate solution that will be cost effective, easy manageable and quickly achievable.

⁷⁹ definition from Evaluation report on CultureNet Sweden, 1999

The portal opened with the following services:

- **Database of Croatian cultural institutions** (providing links to their websites in case they have them)
- **Calendar of cultural events in Croatia** (linking to the existent websites)
- **Information about European and international foundations and networks** also with links to their websites

The described services have been result of the task of mapping a Croatian cultural sector. In the second version of the portal that opened in summer 2002, apart from some other new joint information services, the information and news section has been developed through which users were able to disseminate different news and information. This news segment was named **Info-service** and it greatly contributed to the portal's dynamics, as news was posted there daily.

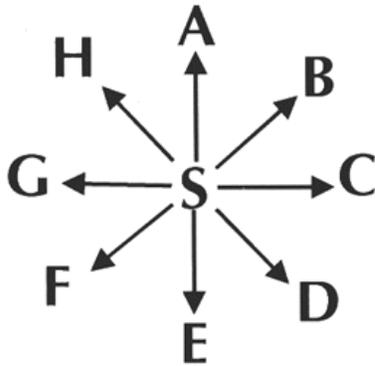
The described services are focused mostly on providing structural information to the users (i.e. it fulfilled a function of a subject oriented gateway), and not so much to provide users with possibility to communicate among themselves directly. The mentioned segments, except Info-service, present mostly static information and do not provide for dynamic information flow on the portal. Still as content of the portal is oriented towards current cultural activities organised by cultural professionals (i.e. target users of the portal), portal must rely on communication with the users as main content providers.

The main challenge that Culturenet Croatia had to face was to build a community of interested users that will regularly use the portal and be interested in placing information about their work through it. Efforts were made to identify the strongest institutions or associations in different cultural sectors that were the serving as information disseminators. The existing professional associations were notified about the project and invited to cooperate. They were offered possibility to start their mailing lists through the portal. The information that was disseminated through different specific mailing lists was also available through Info-service segment of the portal and portal's daily newsletter, thus it could reach wider audience that extended a narrow circle of associations' members, and as portal archives its news it provided archive for news published by them as well.

Although initial plans included wider range of information services, limited human and financial resources hampered portal's faster development. Also, as portal provides for only a limited interactivity in certain segments, updating is a task of a portal staff and this imposes limits on the capacities for updating information and developing new projects. CultureNet Croatia's name suggests that it is a kind of a cultural network, but is it really? We shall try to find that out in the evaluation of the CultureNet Croatia project and its network structure.

Evaluating CultureNet Croatia networking structure

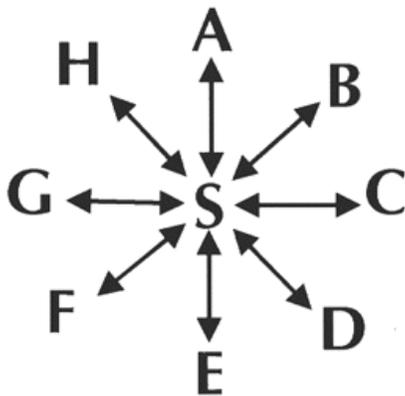
So far the developed services of the portal can be analyzed through several phases. Providing referral information services ensured creating an interdisciplinary cultural subject oriented gateway, accessible in the Internet network environment. Its initial model could be described by the following picture⁸⁰.



According to Paul Starkey this model is not considered to be a real network, but a service for information dissemination as it does not provide for reciprocity of communication (from end users to the 'network' secretariat/centre. At the very beginning, by establishing its initial services, such as Catalogue of cultural institutions, calendar of cultural events, database of foundations etc., Culturenet Croatia has provided its users with such a communication model, i.e. a broadcasting model (which is a model that portals aimed at general audience are using). This network model does not

prompt users for participation in sharing content, but just in using it.

In the second phase CultureNet Croatia has changed its networking model to the one that allows for easier communication of the end users with the network secretariat by enabling them to use the portal to disseminate their information through Info-service and daily mailing list.

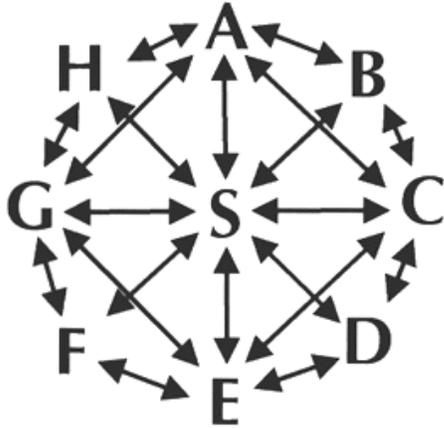


The second described model has increased possibilities for information exchange through the portal and this was proven true as the portal use has grown significantly after starting the Info-service segment⁸¹. Both models have provided users of the portal with possibility for connecting, but, still, this level does not really provide structural possibilities for forming virtual communities, i.e. transforming users into a community or 'a collective', as its main purpose is informing users of relevant news through established information services.

The second model presents the present phase of CultureNet Croatia portal structure. In order to transform existing networking model towards model of previously described cultural networks (as platform for cultural cooperation) portal should be able to generate genuine cooperation among some of its members as a result of its own activities. The model below illustrates the situation where network secretariat just facilitates members' joint activities and cooperation projects (as is the case with previously described cultural networks).

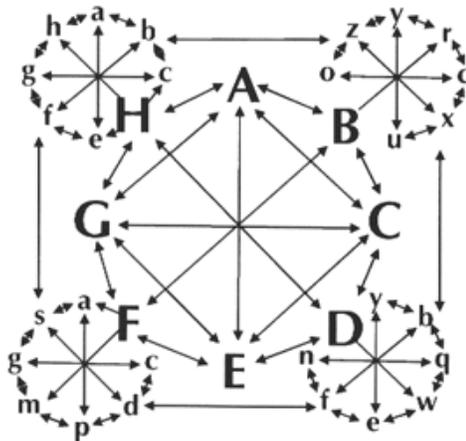
⁸⁰ Paul Starkey has described a several network models in his book *Networking for development*, 1999, IFRTD. The illustrations used are borrowed from his work.

⁸¹ Today portal has generated steady number of users and it generates some 6000 visits per month. Although this is not a big number in comparison with commercial portals aimed at general audiences, for Croatian cultural sector this is not an insignificant number. Some 2000 users are subscribed to the portal daily mailing list, 6000 for a newsletter, and information for inclusion in portal Info-service continuously comes in from users of the portal.



This claim cannot be made for CultureNet Croatia portal. Even as its mission envisioned *strengthening the cultural sector in Croatia by creating a common virtual cultural platform, as well as ensuring active participation of artists and general public and their interaction*, it is not to be expected that the portal with no specific narrow focus, but covering different cultural sectors and topics, will generate vibrant community of dedicated members with a strong commitment towards portal's topics and common projects. The strategy needs to be directed towards building sustainable relations with cultural professionals as providers and users of the portal services and providing those kinds of information services presently lacking in cultural sector.⁸²

So far, all activities on the portal were limited to mapping resources and sharing information. But in the four years of the portal functioning, its surrounding context has changed. While in the beginning Culturenet has tried to map Croatian cultural sector in the situation of few web resources, in 2003 and 2004 situation has changed and today other thematical portals in culture exist and number of cultural institutions with own webpages has grown. Network structure implies decentralisation and if in the beginning it was necessary to build a referral point and gateway through which Croatian cultural resources would be mapped at one referral point, today this is not enough. Networked cooperation in everyday activities of cultural institutions in Croatia is not so much present, so building virtual projects in cooperation with other partners still presents a challenge. If the portal would have resources to develop activities that would not be based on a simple information exchange but would initiate actual projects in cooperation with other cultural institutions in the filed of culture jet another network model could be developed - the model based on decentralisation.



This model of networking could be suitable for both different communities and their cooperation activities in different related sub areas (museums, libraries, theatre, cultural tourism, etc.), for establishing cooperation with existing thematical portals, as well as for developing different cooperative virtual projects. For engaging in cooperative virtual projects different partners should be recognised, resources should be offered to them and planed services should be designed in close cooperation with them. This model could work only if it represents a true partnership between all involved.

Concluding remarks

Blurred use of the term network can put expectations on the project that it in fact cannot fulfill just by building informational infrastructure. The four years of functioning of the

⁸² One possible strategy of portal's future development could be oriented towards building a systematic information infrastructure that would support cultural research (particularly research in the field of cultural policies or ECulture in Croatia). Thus portal would bridge the existing gap in this kind of information and target the more specific category of users – cultural researchers and policy makers, that in Croatia do not have a hub catering for their information needs. Such services would contribute to creating a common virtual cultural platform that portal's mission envisioned, but more in a sense of building knowledge infrastructure for cultural sector than actual virtual community with dedicated members. This line of development would still fit with the second described model.

CultureNet Croatia has contributed to better information flow in cultural sector and has succeeded in enhancing communication between cultural professionals and interested public as well. The project has fulfilled the gap that existed in Croatia in developing the systematic information infrastructure in the cultural field on a national level and in building services that facilitates information exchange among cultural professionals.

Although initial expectations stated also that it should contribute to enhancing the use of the Internet tools by cultural professionals and sharing experiences and knowledge in the field of application of information technologies and Internet in cultural field, any advances in this respect could not be contributed to the CultureNet Croatia activities, nor it contributed to the further development of virtual culture or to promoting network cooperation in the cultural sector. Today this project faces a new challenge. It can either continue providing a communication channel for announcing different news and current happenings and mapping existing cultural resources, or it can opt for change towards decentralised model that would try to embody a real cooperative network in the field of eCulture in Croatia.

It is clear that cultural networks that were described above rely on more than on the networked information infrastructure; they have a common goal, common projects and members that are participating voluntarily. They are not only structure, but a work-method as well. If CultureNet Croatia hopes to transform itself into decentralised network it must recognise specific needs of specific groups of users/members and design different services based on their actual needs. Just to say that it is aimed at cultural professionals is not specific enough and recognising different groups of partners/users, their needs and possible joint projects is a starting base for a successful design of a real network.

It is important to keep in mind that different networking structures that were described in this paper have an important effect on what kind of network will be built – the one that is simply connecting users to a certain resource, or one that is building a kind of 'a collective' or community. By providing a services that would correspond to the information dissemination model one cannot hope to achieve building a model that correspond to cooperative cultural networks i.e. the third or fourth mentioned models. Today the discussion is going on in Europe on how to ensure better coordination and cooperation among the existing cultural networks and portals in the virtual sphere. This question of how to efficiently cooperate among different virtual projects still remains without a definite answer, but being aware of the underlying networking structures of different existing virtual structures that are attempting to cooperate might help in building some sustainable cooperative networking structures.

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2.6

Case studies

2.6.1 MARCEL – Multimedia Arts Research Centres and Electronic Laboratories

<http://www.mmmarcel.org/>

MARCEL is a permanent broadband interactive network and web site dedicated to artistic, educational and cultural experimentation, exchange between art and science and collaboration between art and industry.

a portal site for art-science-industry

During a meeting in Souillac, France in July 1997 a group of international experts from art and industry agreed on the importance of fundamental artistic research, over applied arts, in the development of telecommunication networks. The need for collaboration between artists, artistic establishments and the public and private sectors in building a permanent high bandwidth network for artistic experimentation was stressed.

During the second meeting in Souillac, one year later, it was decided to build a portal site for organising and co-ordinating the permanent art and cultural network. That decision marked the beginning of the project MARCEL and the creation of this site.

The model has been developed since Souillac to expand its possibilities, adding categories and enlarging others to better serve the needs described by all the working groups during all the meetings in Souillac including a third meeting in the summer of 2000. Development of MARCEL began in 2001 at Le Fresnoy, an art research institute based in the region of Lille and is continuing in collaboration with the Wimbledon School of Art, The Public in West Bromwich and other art institutions in Europe and North America.

The portal site MARCEL will give participants access to and allow them to post information on relevant art projects, educational programmes, research, events, pertinent information in many categories, on-line collaboration, and partnerships. It will be an open platform for expansion to interested future participants.

That goal is translated into the following programme:

- to promote artistic experimentation and collaboration in all forms of interactive art
- to promote philosophical exchange between art and science
- to develop the potential of the network as an educational tool
- to study the network as a pedagogical subject
- to develop co-operation between art and industry
- to participate in the development of cultural expression on the network.

2.6.2 NOKIA – culture of mobility

Consult the website at:

<http://www.culture.nokia.com/hasflash.jsp>

2.6.3 Büro Kopernikus: Mobile Academy in Warsaw

<http://www.buero-kopernikus.org/en/project/2/23/>

The Mobile Academy is a temporary learning unit that frequently changes its location and offers its participants an interdisciplinary intensive programme on a particular theme. Together with international artists the participants develop projects, studies, research proposals, and presentations in various courses that are complemented by theory classes and field trips relating to the theme.

Prof. Dr. Maria Janion, Institute of Literary Research of the Polish Academy of Science Warsaw (Instytut Badań Literackich PAN Warszawa), is the honored President of the Mobile Academy Warsaw.

Five courses are on offer, one each in Film/Photography, Dance/Drama, Conceptual Art, Musical Composition, and Lighting Design.

Part 3: Cultural cooperation in the age of networking

READER for the training session

Mobility, intercultural competence, cultural cooperation in the age of digital space Networking and virtual networking as a learning experience

conceived and held by Corina Suteu on behalf of On-The-Move/IETM/ENCATC

Helsinki, ENCATC Academy, September 2005
Bucharest, OTM/ECUMEST, November 2005

This initiative forms part of the G2CC (Gateway to Cultural Collaboration) project, supported by the European Union - Directorate General for Education and Culture (Dec2004-Dec2006) and is run in an active partnership with the four G2CC co-organisers: ERICarts Institute www.ericarts.org, European Cultural Foundation/Laboratory of European Cultural Cooperation www.eurocult.org, Fitzcarraldo Foundation www.fitzcarraldo.it/en, and On-the-move Association www.on-the-move.org

encatc

réseau européen de centres de
formation d'administrateurs culturels
european network of cultural
administration training centres



Summary

- 3.1 Excerpts from the Council of Europe book *40 years of cultural co-operation 1954-94* (1998)
- 3.2 Corina SUTEU: *Brief history of post WW2 cultural policies evolution in Europe*
- 3.3 Corina SUTEU: *The challenges of cultural cooperation in a wider European space and across the Mediterranean*
- 3.4 Judith STAINES: *Network solutions for cultural cooperation in Europe*
- 3.5 Defining networks
- 3.6 Manifesto of the European Cultural Networks
- 3.7 Gudrun PEHN: *Networking culture*

3.1

Excerpts from the Council of Europe book 40 years of cultural co-operation 1954-94 (1998)

Excerpts from the book prepared by Etienne Grosjean.

II. The Common principles derived from European cultural co-operation

Introduction

The European Cultural Convention begins by stating the grounds for its adoption:

"Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage;"

All the cultural co-operation pursued within this framework over the last 40 years has been geared to this fundamental objective. At each stage of its development studies, comparisons, analyses and evaluations have been used to help identify and foster guiding principles with which to update the ideals of democracy and human rights across a broad range of sectors.

A closer look at the texts which, at various times, have expressed the specifically political dimension of the guidelines developed within the framework of cultural co-operation reveals three particularly significant aspects:

1. The subjects dealt with are extraordinarily rich in their scope and diversity, covering virtually all the situations in which those responsible for and instrumental in the various aspects of cultural development find themselves.
2. Despite the complexity of working structures and the diversity of fields covered, there is a strong coherence between the positions adopted in various places, at various stages and on subjects which are sometimes far removed from one another.

In particular, it is significant that cultural co-operation as a whole has always co-ordinated its proposals with those other components of social, economic and environmental development which must guarantee humanism in our time.

3. Although time has gone by and our society has evolved fast during the second half of the 20th century, virtually all these texts are still entirely relevant.

None of them appear to have been repudiated by later occurrences or experience. And while the older ones seem relatively reserved as compared to the concepts and principles put forward later, they do contain a grain of ambition which prompted more detailed follow-up. What better proof of this than the success of those who marked out and approved those ideas in rising to a level which transcended short-term issues in order to define guidelines and priorities truly tailored to the human goals of any given political action. The achievement of the Council of Europe is doubtless to have created and maintained the space, the conditions and the demand for this transcendental approach.

Because of this threefold nature of the results achieved by Council of Europe cultural co-operation it is perhaps more important now than ever before, in view of the sometimes worrying challenges thrown up by events and problems in Europe, to agree on a corpus of common principles resulting from that co-operation, a common heritage with which to reinforce "a cohesive yet diverse Europe" once "governments undertake to bear in mind the

Council of Europe's priorities and guidelines in their bilateral and multilateral co-operation".

This is the aim of the following sections.

Part I. Unifying concepts

When identifying the Council of Europe's priorities and orientations in education and culture, it should be remembered that there are certain standpoints that go above and beyond a sectorial approach to specific areas, for which a European approach to the required policies has been drawn up.

These fundamental orientations are drawn together under the heading of "unifying concepts", which covers the different sectors of activity and concerns expressed. Of course, some of these unifying concepts will have emerged from work in this or that specific sector, but their distinguishing feature is that they go beyond the more specific concept produced by one body and appear as a kind of leitmotif in the stances adopted in parallel or virtually simultaneously by various bodies, between which there has been no prior arrangement to harmonise their approaches.

It can never be stressed enough to what extent European cultural co-operation has played a decisive role as a "cultural laboratory" or even a melting-pot of awareness, which has enabled ideas and concepts perceived as minority views owing to their dispersal to emerge gradually as "mainstream ideas", as comparison between analyses and aspirations but also between practices, experiences and evaluations, made in a spirit of mutual sharing and respect, has shown that they have a significant impact for everyone.

Unifying concepts may therefore be seen as the most "real" expression of the ripening of a collective awareness among the member states, and all the more evident as this process is not the result of the planned introduction of a logical pattern of guidelines to follow; on the contrary, it emerges from the creative disorder of multifarious activity on the part of men and women of all conditions and of organisations, whether public or private, throughout Europe.

The unifying concepts generated by cultural co-operation are obvious facts today, so firmly anchored in the deep-seated beliefs of decision-makers in the fields of education and culture that it seems incredible to think that such lengthy work was often necessary, requiring painstaking effort, patience and courageous self-doubt, to give birth to them. Is it not the very nature of great works to abolish even the memory of the difficulties, uncertainties and suffering entailed by their creation, only leaving room, once they are complete, for features that will in turn raise new questions?

1. Cultural democracy

Reference to the fundamental values around which the entire role and work of the Council of Europe are structured is the prime unifying concept.

It is therefore in the European Convention on Human Rights that we must look for the fundamental priorities and guidelines adopted in the Council of Europe as the benchmark of cultural co-operation.

The European Cultural Convention submitted for ratification to Council of Europe member states on 19 December 1954, and also open to non-member states, was directly geared to this, expressing stating in its preamble:

"Considering that the aim of the Council of Europe is to achieve greater unity between its members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage".⁷⁰

Throughout their work, in both the educational and cultural spheres, the Council for Cultural Co-operation and its subordinate bodies have constantly based their strategies on the principles of individual freedom, democracy and respect for human rights.

Applied to the fields of education and culture, these principles have gradually engendered the concept of cultural democracy, reaching beyond the democratisation of culture - which covers

efforts to provide as many people as possible, as equally as possible, with access to heritage and cultural events - and asserting the need for everyone to participate, as both actors and critics, in the elaboration of culture perceived as:

*"values which give purpose to the existence and actions of mankind"*⁷¹

It was certainly in the Final Declaration of the Arc-et-Senans colloquy in 1972 that the first express reference was made to the fact that:

"The underlying purpose of any cultural policy is to bring all possible means to bear in order to develop ways and means of expression and to ensure complete freedom in their use. Man's right to follow a meaningful way of life and to embrace meaningful social practices must be recognised. It follows that conditions favourable to creativity must be fostered wherever they may be, cultural diversity must be acknowledged, the sectors where it is weakest being guaranteed every chance of survival and development.

(...)

Immediate action is already required in order to:

(...)

*- create the conditions for a decentralised and pluralistic "cultural democracy" in which the individual can play an active part"*⁷²

Much of this thinking was to serve as a basis for the conclusions jointly adopted by the ministers of all the East and West European countries meeting within the framework of EURO CULT in June 1972, which asserted that:

*"...in this sense, culture is not merely an accumulation of works and knowledge which an elite produces, collects and conserves in order to place it within reach of all, or that a people rich in its past and its heritage offers to others as a model which their own history has failed to provide for them; that culture is not limited to access of works of art and the humanities, but is at one and the same time the acquisition of knowledge, the demand for a way of life and the need to communicate; that it is not a territory to conquer or possess but a way to behave towards oneself, one's fellows and nature; that it is not only a sphere still needing to be democratised but has become a democracy to set in action;"*⁷³

While references to human rights and democracy recur in most Committee of Ministers resolutions and recommendations in the areas of education and culture, the theme of cultural democracy has been more specifically stated in the texts adopted by Conferences of European Ministers responsible for Education or Cultural Affairs.

For instance, the European Ministers of Education

*"consider that the role of the educational system is not only to transmit the cultural heritage of European countries and to preserve the constant, basic values of society, but also to enrich this heritage and to facilitate the democratic evolution of society;"*⁷⁴

Similarly, at their first conference, in June 1976 in Oslo, the European Ministers responsible for Cultural affairs adopted a number of cultural policy principles under Resolution no. 1, which stated that:

"I. Policy for society as a whole should have a cultural dimension stressing the development of human values, equality, democracy and the improvement of the human condition, in particular by guaranteeing freedom of expression and creating real possibilities for making use of this freedom.

(...)

*III. Cultural policy can no longer limit itself exclusively to taking measures for the development, promotion and popularisation of the arts; an additional dimension is now needed which, by recognising the plurality of our societies, reinforces respect for individual dignity, spiritual values and the rights of minority groups and their cultural expressions. In such a cultural democracy, special efforts must be made on behalf of disadvantaged and hitherto underprivileged groups in society."*⁷⁵

The orientations thus outlined were confirmed more specifically by two separate conferences

jointly organised by the Council for Cultural Co-operation and the Standing Conference of Local and Regional Authorities of Europe.

The first, held in Bremen on the theme "Town and Culture", produced a final declaration stating in particular that:

*"Participation in cultural events, processes and decisions represents an essential step in the conscious involvement of the public in social and political life. It takes place most effectively in the local setting - the town, village or neighbourhood, that is the true "locus" of participation where individuals can be more fully presented to each other, in both aspirations and actions."*⁷⁶

The second conference, held in Florence on the theme "Culture and Regions", arrived at a number of conclusions very clearly showing that the concept of cultural democracy had come of age.

The conference's final declaration stated that:

*"Participation is both one of the instruments of a policy designed to achieve cultural democracy and one of the purposes of such a policy. In fact, the object is to enable everyone to develop his/her ability to create, express and communicate with a view to enhancing the cultural quality of all aspects of life in society;"*⁷⁷

2. Cultural development, the role of cultural aims in development

The definition of culture and cultural policy according to the principles of cultural democracy goes hand in hand with a global approach.

The concept of cultural development was used very early on to express a desire to abandon a sectorial approach which, even when it took a broader view of cultural action than merely promoting fine arts, nevertheless isolated these efforts as a complementary or even optional activity to embellish mainstream activity geared to economic development.

*"II. Cultural policy should be regarded as an indispensable part of governmental responsibility and should be worked out in conjunction with policies for education, leisure and recreation and sport, the environment, social affairs, town planning etc."*⁷⁸

This - still tentative - assertion was to be continually reinforced by the increasingly determined attitudes of the Ministers of Cultural Affairs at successive conferences, culminating in the wish to see a European cultural charter drawn up to reflect this idea:

"Having regard to the fact that the strengthening of the cultural element - including social and educational aspects - in European society should be a conditioning factor of overall development,

*Recommend that the Committee of Ministers of the Council of Europe invite the CDCC to study the preparation of a European Cultural Charter..."*⁷⁹

At their 3rd Conference, in Luxembourg in 1981, the European Ministers of Cultural Affairs devoted much discussion to defining "the role of cultural aims in development", and it was stressed that:

"The above analysis suggests that the Ministers responsible for Cultural Affairs will have to take on new tasks which are of fundamental importance, in the 80s.

Above and beyond the management of cultural affairs as they are universally understood today, the Ministers' mission will have to include safeguarding and most of all promoting the cultural dimension of overall policies. Within this view, attainable only by continuing efforts with the backing of cultural co-operation, one of the primary objectives will be to develop closer relations and co-ordination between Ministers responsible for Cultural Affairs and other Government members on subjects affecting the living conditions and quality of life of individuals and groups.

Here an essential distinction needs to be made between "culture", with regard to which all

*interference on the part of public authorities must be rejected, and "cultural development" which means the provision of conditions that offer equal opportunities to all, without discrimination, to give their lives a cultural dimension. It is to this cultural development precisely that the political action of the Ministers responsible for Cultural Affairs is directed."*⁸⁰

The Ministers confirmed this view in two resolutions.

In one, which followed up the work carried out at their request on the drawing up of a European cultural charter, the Ministers:

"Taking into consideration the preparatory work and debate on the role of cultural aims in social and economic development held at their conference in Luxembourg;

Emphasising that it is essential to create conditions for cultural development such that all citizens will have equal opportunities, without discrimination and according to their aspirations and potential, to achieve cultural fulfilment; further, there must be no intervention in respect of the content of culture, with regard to which all interference by the authorities must be scrupulously avoided;

Considering that in order to promote culture-orientated development, it is necessary to define objectives, strategies and measures within the framework of domestic government policies carried out in co-operation with the various ministries concerned and in international co-operation between them at European and world levels;

Noting the important role of local authorities, intergovernmental bodies, national and international non-governmental organisations and voluntary groups and the complementary nature of these different bodies;

(...)

*Resolve to draw up a European Declaration of Cultural Objectives, the main aim of which will be to submit to Contracting Parties to the European Cultural Convention cultural objectives which can be taken into account in their policies in all fields and so contribute to greater awareness among Europeans of the importance of cultural values."*⁸¹

In the other resolution, on European cultural co-operation, the Ministers:

"Having taken note of the report on "European cultural co-operation - achievements and prospects";

Recalling the major options which emerged from their debate on the role of cultural aims in social and economic development (...);

Noting that the need to introduce a cultural dimension into the work of European unification is becoming more and more strongly felt;

(...)

Considering that cultural co-operation in Europe requires constant reflection on its objectives and methods and must be supported by resolute action to disseminate the results of its work;

(...)

Invites the Committee of Ministers of the Council of Europe

(...)

*3. to ask the Council for Cultural Co-operation (CDCC) to give prominence in its programme to local and regional cultural development and to the problems of culture in relation to children and immigrant minorities;"*⁸²

What is noteworthy here is the special significance of the relationship between cultural development and the role of cultural aims in overall development on the one hand and, on the other hand the key role granted to local and regional levels as a backdrop to the implementation of this development.

The European Declaration on Cultural Objectives which was officially adopted at the 4th Conference of Ministers of Culture is the formal expression of this global approach.

"We,

European Ministers responsible for Cultural Affairs

Considering the significant role of culture, and those values which give purpose to the existence and actions of mankind;

Considering that the various European cultures are strongly rooted in a humanitarian and religious tradition, which is the source of their dedication to freedom and human rights;

Considering that our European heritage consists of natural resources and human achievements, material assets as well as religious and spiritual values, knowledge and beliefs, hopes and fears, and ways of life whose very diversity provides the cultural richness which is the basis of progress towards European unity;

Having undertaken wide-ranging consultations on cultural objectives in Europe,

AFFIRM AS FOLLOWS

The main aim of our societies is to enable everyone to achieve personal fulfilment, in an atmosphere of freedom and respect for human rights;

Such fulfilment is linked to culture which, together with other social, technological and economic influences, is an essential factor in the harmonious development of society;

Human resources - spiritual, intellectual and physical - provide both the object and the mainspring of development; these resources take the form of aspirations and values, of ways of thinking, being and acting, and they represent the fruits of historical experience and the seeds of the future."⁸³

Having defined the reference framework for cultural development in this way, the declaration invites "MEMBER STATES, THE CITIZENS OF EUROPE AND OTHER INTERESTED BODIES TO MAKE A COMMON CAUSE" of 18 objectives, structured in six complementary areas which are all geared to an intersectorial approach covering the full range of development policies and not just the specific powers of ministers "responsible for cultural affairs": developing creativity and the heritage; developing human aptitudes; safeguarding freedom; promoting participation; encouraging a sense of unity and community; building the future.

As a result of this global approach to cultural development, the Ministers' resolution adopting the declaration included the following:

"Recognise the need:

- to ensure that the objectives set out in the Declaration are respected and pursued when their countries' cultural policies are being carried out;*
- to promote those objectives in their respective governments so that they shall be taken into account in all sectors of national or regional policy;*

(...)

Call upon the Committee of Ministers of the Council of Europe

a. to examine the possibility of adding the Declaration as an appendix to the European Cultural Convention;"⁸⁴

3. Permanent education

Permanent education is not mentioned as such in any resolutions or recommendations either of the Ministers of Education or of the Committee of Ministers of the Council of Europe. But it is a key concept which has come to be increasingly influential in dealing with each specific problem of education and cultural development.

It was at their 3rd Conference, in Rome in 1962, that the European Ministers of Education first expressly referred to the concept of permanent education, stressing:

*"the ever increasing importance of using modern aids in teaching and in the permanent education of adults."*⁸⁵

The theme was taken up again when they recommended that governments:

*"accepting permanent education as an objective to be attained, should conceive the training and further training of nursery and primary school teachers in that light;"*⁸⁶

and again, when they asserted that:

*"continuing and recurrent education must be given its appropriate place"*⁸⁷
and that:

"Within the list of fields in which priority projects of intensified European co-operation might be developed, (...) the Conference attaches particular weight to the following:

*- recurrent education: the distribution of educational opportunities throughout life in accordance with the concept of permanent education (...)"*⁸⁸

A unifying concept if ever there was one, permanent education involves all those responsible for education and for culture and can be seen as a response to a series of challenges posed to everyone by the changes in modern society, particularly with regard to:

- providing equal opportunity in access to education and culture, which entails positive discrimination measures aimed at specific publics;

- continuous training, retraining and adapting skills to keep up with a society which is undergoing increasingly rapid change, particularly in the area of employment, and as individuals live long and employ their time in different ways;

- the development of participation in democratic life, making necessary closer co-ordination between individual interests and collective needs, efforts to inform people and develop their critical faculties, more active participation in drawing up, implementing and evaluating political strategies at local, regional, national and international levels;

- the cultural aims of development and ever closer co-ordination between the educational, cultural, social, environmental, economic and political aspects of this development.

In general terms, the concept of permanent education is the fundamental reference point in the resolution drawn up by the 9th Conference of Ministers of Education on recurrent education:

"The basic purpose of recurrent education is to give the individual the opportunity to decide on his or her own personal future development. It aims to counteract the inequalities of the present educational systems and to distribute educational opportunities over the lifespan of the individual

(...)

It forms an indispensable part of broader socio-economic and cultural policies for translating the concept of permanent education into practice.

Recurrent education has implications for the organisation of work and leisure, and requires a

*close co-ordination between education, social, cultural and economic policies. It also means co-ordinating the various sectors of educational provision - formal and informal, vocational and non-vocational - which are often today insufficiently interrelated."*⁸⁹

In the wake of this resolution, the long-term work carried out by the CDCC in the field of adult education and permanent education resulted, among other things, in the Siena Symposium on "A permanent education policy for today", whose Recommendation I took the opportunity of emphasising, as for the concept of cultural development, the grassroots level that opens the way to the integrated action required by permanent education:

"CONSIDERING that the work carried out by the Steering Group on Permanent Education, enriched by the convergent contributions of the other Project Groups, endorsed and updated by the discussions of the Siena Symposium, has highlighted in particular the importance and topical nature of a permanent education policy as a factor in today's social, economic and cultural development;

CONSIDERING that it is by taking a global view of development, notably local and community development, that such a policy should be constructed;

THE SIENA SYMPOSIUM

EMPHASISES the importance of concrete and experimental action in specific geographical areas, permitting the organisation of an integrated permanent education approach geared to social, economic and cultural development;

(...)"

But the implications of the permanent education concept were also seen as imposing a broader interpretation of the right to education:

"CONSIDERING lastly that the right of education, already recognised by the European Convention on Human Rights, calls at the present time for an extended interpretation corresponding to the principles of permanent education;

THE SIENA SYMPOSIUM

*URGES that, in order to formulate this right appropriately, an examination be made of the conditions necessary for the concrete exercise of the right by persons expressing a need for education, irrespective of their age, sex, or social, professional or economic status."*⁹⁰

Generally speaking, all the recommendations or resolutions adopted on cultural and educational questions by all the bodies working under the auspices of the Council of Europe and the European Cultural Convention since the 1970s can be said to refer, implicitly or explicitly, to this orientation.

4. A common heritage

The reference to a common heritage is no doubt one of the most fundamental components of the motivation which led to the creation of the Council of Europe itself and hence of the European Cultural Convention, whose first paragraph reads as follows:

"Considering that the aim of the Council of Europe is to achieve a greater unity between its Members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage;"

Article 1 of the Convention covers the undertakings directly stemming from this introductory paragraph:

*"Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution to the common cultural heritage of Europe."*⁹¹

This initial dual reference is worth emphasising as it highlights, at a crucial and extremely

early stage of European construction as a whole, the idea of fundamental solidarity between states with regard to a system of values which each of them acknowledges is not its own but which, on the contrary, makes each State individually responsible for its share of an "indivisible" heritage.

A founding idea par excellence, the reference to the common heritage is of the kind most consistently underlying the most diverse viewpoints. Moreover, it underpins all the activity pursued within the specific framework of programmes linked to the cultural heritage of monuments and sites.

The European Charter of the Architectural Heritage, adopted by the Committee of Ministers on 26 September 1975, begins with two paragraphs referring to the two afore-mentioned texts and goes on to recognise:

"(...) that the architectural heritage, an irreplaceable expression of the wealth and diversity of European culture, is shared by all peoples and that all the European States must show real solidarity in preserving that heritage;⁹²

It should be remembered, however, that Europe's common cultural heritage is fundamentally more important than the material objects which bear its stamp and are its most eloquent symbols.

This broad, all-embracing idea of cultural heritage lies at the heart of the educational programme of the Standing Conference of European Ministers of Education, who:

*"consider that the role of the educational system is not only to transmit the cultural heritage of European countries and to preserve the constant, basic values of society, but also to enrich this heritage and to facilitate the democratic evolution of society"*⁹³

Whenever Europe's cultural heritage is referred to in this way, it is always the same inseparable pair of responsibilities that the guardians of that heritage are called upon to discharge: to preserve it on the one hand and to promote and augment it on the other hand.

There are countless passages in the recommendations, resolutions and conventions adopted by all the mandated Council of Europe bodies which could be quoted here - they have all shown their concern - but it is no doubt through the successive statements of the European Ministers of Cultural Affairs, since their joint endeavours began, that the actual content of this cultural heritage has been expressed in global, dynamic and living terms.

"Considering that the various European cultures are strongly rooted in a humanitarian and religious tradition, which is the source of their dedication to freedom and human rights;

Considering that our European heritage consists of natural resources and human achievements, material assets as well as religious and spiritual values, knowledge and beliefs, hopes and fears, and ways of life whose very diversity provides the cultural richness which is the basis of progress towards European unity;"

That was the view of the European Ministers responsible for Cultural Affairs when, after work and consultation carried out at their request for over 4 years, they adopted the European Declaration on Cultural Objectives, the first objective mentioned being:

"Developing creativity and the heritage

- 1. To ensure the protection and enhancement of our European heritage, and its continuous enrichment through the creative process;*
- 2. To improve universal access to this heritage, and so to help to increase awareness of European cultural identity and to strengthen it in the light of new developments in communications;*

3. *To promote developments that will enhance human happiness and improve our environment and way of life.*"⁹⁴

One cannot help noticing the increasingly broader concept of a cultural heritage to be promoted, as is clear from this last paragraph.

Little by little, and along the lines favoured by the European Ministers responsible for Cultural Affairs:

"Aware of the need to explore in depth the relationship between the cultural heritage and European cultural identity (...)"⁹⁵

the question of European cultural identity arose as a natural extension of the idea that heritage is an essential component in the very notion of Europe, reaching beyond a purely geographical - and *a fortiori* geopolitical - approach to European reality.

So, at its 76th session:

"The Committee of Ministers,

Conscious of a European cultural identity;

Considering the 1954 European Cultural Convention;

Referring to the European Declaration on cultural objectives, the Resolution thereon and the Resolution on cultural co-operation in Europe, adopted by the 4th Conference of European Ministers responsible for Cultural Affairs in Berlin in 1984;

(...)

3. Notes that common traditions and European identity as the product of a common cultural history are not delimited by the frontiers separating different political systems in Europe;

(...)

5. Firmly believes that this gives rise to a common interest of all European states in maintaining and developing this heritage and in expanding cultural relations;"⁹⁶

The fundamental and all-embracing nature of the unifying concept of European heritage was further consolidated when, in the months immediately following the fall of the Berlin Wall, a conference was held to which for the first time not only the ministers of the member states of the European Cultural Convention but also the ministers of non-member central and east European states were invited. The Ministers responsible for Cultural Affairs adopted a Declaration on "Multicultural society and European cultural identity" in which they:

"Recognising that European culture is characterised by a series of ideals and values in ethical and religious, political and legal, artistic and scientific terms which are rooted in Europe's history and which constitute an essential contribution to the heritage of humanity;

Expressing their conviction that fundamental freedoms and human rights, evolved throughout the course of European history, at times necessitating

painful efforts, form our civilisation's unalienable heritage, foundation and dynamic force;

(...)

CONSIDER

That the people of Europe have a duty to preserve and promote what makes them different one from the other, in view of the wealth represented by that pluralism of cultural expression, and at the same time to be aware of the concept of European culture when it comes to both its heritage and its future, and of its irreplaceable value for Europe's survival and future development;

(...)

DECLARE (...)

firstly, better access for the whole population to European culture which is their common heritage and encouragement of their participation in its development;

(...)
INTEND TO DIRECT THEIR EFFORTS

so that each European shall consider himself to be concerned with this heritage, the fruit of an accumulation of personal experiences bearing with them a richness in both heart and mind, from which the features of the concept of Europe emerge clearly, characterised as it is by the plurality of the cultural situation;"97

More specifically, two Council of Europe conventions drawn up by the Intergovernmental Committee responsible for heritage matters underpin this tendency and specify the means of multilateral action to protect the "European heritage".

The Convention for the Protection of the Architectural Heritage of Europe emphasises from the outset that:

"the architectural heritage constitutes an irreplaceable expression of the richness and diversity of Europe's cultural heritage, bears inestimable witness to our past and is a common heritage of all Europeans".

It goes on to state:

"the importance of reaching agreement on the main thrust of a common policy for the conservation and enhancement of the architectural heritage".98

For its part, the (revised) European Convention on the Protection of the Archaeological Heritage stresses that:

"responsibility for the protection of the archaeological heritage should rest not only with the State directly concerned but with all European countries..."99

5. Cultural identity and diversity

Numerous factors have played a role, over the last 40 years, in the ripening of the concept of cultural identity, a concept which has become the central thrust of orientations and priorities for cultural policy and co-operation.

As we have just shown in the case of cultural heritage, it is no doubt the dynamic contradiction between the idea of a common heritage to be conserved and promoted and the acknowledgement that diversity is one of the major characteristics of that heritage which has been, from the very outset, the catalyst in a constantly expanding discussion on the subject.

Firstly, in education, at a time when all cultural issues were dealt with by the Standing Conference of Education Ministers, the need to cater for the specific needs of migrant workers, their children and families was recognised at a very early stage.

The specific nature of their needs derived from the dual imperative of:

"giving migrants and their children, through the necessary incentives, an opportunity to acquire an adequate knowledge of the language and culture of both the host country and the country of origin with a view to developing their personalities."100

But the same concern was shown in activities focusing on cultural development, with the assertion of the principles of cultural democracy, implying universal participation in permanent education and a socio-cultural development rooted in everyday life. This led quite naturally to an approach whereby action was both integrated and decentralised, taking the unique character of territorial units into account.

Consequently, the European Declaration on Cultural Objectives mentioned in particular the need:

*"To promote recognition of the cultures of regions, migrants and minorities and their participation in the community, so that our society - mindful of such diversity - will allow the emergence of new forms of social cohesion."*¹⁰¹

It should not be forgotten that all the activities pursued in the field of communication - particularly audiovisual - and those aimed at supporting creativity in the face of the culture industries are rooted in the principle asserted at the first conference of European Ministers responsible for Cultural Affairs, namely:

*"Cultural policy also has a special responsibility to counteract the negative effect of commercialised production of mass culture, eg by offering alternatives based on quality, by ensuring a wide range of products and by using more fully the native resources of each cultural community."*¹⁰²

Similarly, the work of the CDCC carried out in conjunction with the Standing Conference of Local and Regional Authorities of Europe, with regard both to cultural policy in towns and to thinking on "culture and regions", culminated in the assertion that:

*"cultural development must be rooted in a positive identity in relation to which the region constitutes the ideal setting. Although it is desirable to avoid a backward-looking approach which may act as a brake on change and innovation, it is also necessary to take into account the strength and vitality that collective initiative derives from an awareness of a real cultural identity when it is sustained by a regional development policy. Accordingly, the region must devote particular attention to the preservation of popular traditions that often represent the living memory from which the collective consciousness derives its nourishment."*¹⁰³

In the same final declaration the participants added, regarding the cultural role of regional and minority languages, that they:

*"are of the opinion that the attention paid by the European authorities to the recognition of the identity of linguistic minorities, far from being an obstacle to the unity of states or to communication in integrated Europe, constitutes a fundamental testimony to the attachment to human rights and respect for cultural diversity which characterises European society."*¹⁰⁴

Already, the question of language learning and the range of issues surrounding European languages, including minority languages had led to the conclusion that:

*"the rich heritage of diverse languages and cultures in Europe is a valuable common resource to be protected and developed, and that a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding."*¹⁰⁵

This concern was to give rise to the European Charter for Regional or Minority Languages, in which:

"Considering that the protection of the historical regional or minority languages of Europe, some of which are in danger of eventual extinction, contributes to the maintenance and development of Europe's cultural wealth and traditions;

Considering that the right to use a regional or minority language in private and public life is an inalienable right conforming to the principles embodied in the United Nations International Covenant on Civil and Political Rights, and according to the spirit of the Council of Europe Convention for the Protection of Human Rights and Fundamental Freedoms;

(...)

2. The Parties undertake to eliminate, if they have not yet done so, any unjustified distinction, exclusion, restriction or preference relating to the use of a regional or minority

language and intended to discourage or endanger the maintenance or development of it. The adoption of special measures in favour of regional or minority languages aimed at promoting equality between the users of these languages and the rest of the population or which take due account of their specific conditions is not considered to be an act of discrimination against the users of the more widely-used languages.

*3. The Parties undertake to promote, by appropriate measures, mutual understanding between all the linguistic groups of the country and in particular the inclusion of respect, understanding and tolerance in relation to regional or minority languages among the objectives of education and training provided within their countries and encouragement of the mass media to pursue the same objective."*¹⁰⁶

Finally, it should be stressed that more recent changes in European society, since 1989 in particular, have led the Council of Europe to make the concept of cultural identity a priority, in view of the undeniable move towards a multicultural society and the immediate political problems linked to the protection of "national minorities".

This was to be the subject matter of the 6th Conference of European Ministers responsible for Cultural Affairs, which produced a Declaration on "Multicultural society and European cultural identity":

"Reaffirming that the richness of European culture stems from the diversity and vitality of its national, regional and local cultures and from its openness to spiritual, intellectual and artistic trends from other parts of the world;

(...)

[the Ministers] CONSIDER

That the people of Europe have a duty to preserve and promote what makes them different one from the other, in view of the wealth represented by that pluralism of cultural expression and at the same time to be aware of the concept of European culture when it comes to both its own heritage and its future, and of its irreplaceable value for Europe's survival and future development;

That the preservation and promotion of those local, regional, national and European identities is inconceivable in a climate of withdrawal and isolation and that dialogue between cultures is a vital element for the continuance of those ideas in a world open to new and various influences and to migrations of persons who bring with them their own cultural heritage;

That this new situation presents European societies with a challenge and an opportunity - a challenge to their cohesion, an opportunity for the fulfilment of their ideals;

That with this prospect Europeans must be aware of and feel involved in their own culture, so that they can have an open regard on other cultures and engage in a positive dialogue and fruitful exchange of ideas, which will be to the advantage of all;

That a fertile multicultural society necessitates a determined effort, which in turn entails a commitment in this direction on the part of educational and cultural structures;

DECLARE

That in a multicultural world which is constantly more interdependent, their political action must embrace three requirements:

- firstly, better access for the whole population to European culture which is their common heritage and encouragement of their participation in its development;

- secondly, scope for all individuals, all communities to have a way of life, of self-expression that gives free rein to their own identities, in the context of respect for others;

- *thirdly, encouragement for action where the aim is co-operation and reciprocal enrichment between cultures;*

INTEND TO DIRECT THEIR EFFORTS

so that each European shall consider himself to be concerned with this heritage, the fruit of an accumulation of personal experiences bearing with them a richness in both heart and mind, from which the features of the concept of Europe emerge clearly, characterised as it is by the plurality of the cultural situation;

so as to promote this concept amongst the various sections of the population, together with the ideals and values on which it is based, thereby ensuring the continuing existence of this Europe with its common destiny and convictions;

so as to encourage the development of a culture that is constantly more open, permitting the construction of a society which is more generous and fraternal;

*so as to foster the exchange of information between the countries of Europe drawing upon the many experiments, courses of action and policies carried out in those countries, so that the general conclusions may be drawn for the benefit of each of the Parties to the European Cultural Convention."*¹⁰⁷

Following this up in a resolution concerned with courses of action, means and methods to promote dialogue between cultures, the Ministers:

"AFFIRM

That, faithful to the spirit of the conclusions of their forum on the role of cultural aims in social and economic development (3rd Conference, Luxembourg 1981) and of the European Declaration on Cultural Objectives (4th Conference, Berlin 1984), they intend to act, in agreement with all national authorities concerned, to promote measures designed to achieve a harmonious balance between the expression of minority identities and cultures and access to the common cultural heritage of all Europeans;

ARE AGREED

To take as the basis for their action, with full respect for the traditions, customs and practices relating to their countries' cultural life, the following guidelines:

- Encouragement for the organisation of events, amenities and institutions intended to promote specific cultural identities, local or regional - attached to popular forms of culture or those of ethnic or linguistic minorities with special emphasis on intercultural dialogue;

(...)"¹⁰⁸It is surely this last paragraph and, more specifically, the last phrase that herald the major challenge, a unifying concept to be forged, which the changes of recent months require us to explore: the intercultural aspect of European construction.

3.2

Corina SUTEU: Brief history of post WW2 cultural policies evolution in Europe⁸³

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In the process of facilitating this transition and providing space for reconciliation, cultural policies could act as mediators. The project 'Europe' can only succeed if this is understood correctly.'

The direct and indirect effects that cultural policies had on the development of Western European societies after the Second World War is one of the issues that the cultural community has to deal with today.

Fifty years of Western cultural policy

Fifty years of Western European evolution has created cultural policies on the never-ending issue of culture in a democratic environment and its two interlinked aspects: the democratisation of culture and cultural democracy.⁸⁴ The first is strongly related to the idea of *access* to cultural goods, as a guarantee of well being and social emancipation. The second is related to the idea of *cultural diversity*, with all its complex implications, which range from breaking the borders between high and low culture to the more difficult issues related to peaceful interethnic existence within multicultural societies.⁸⁵ However, as of the early 1980s, cultural democracy itself evolved according to rather contradictory dynamics, as culture became at one and the same time a commodity,⁸⁶ a 'normal' thing and also a 'product' of everyday life. This meant that cultural activity – the public good that is supported by state contributions – was supposed to prove what and how it really contributed to social welfare and emancipation, in economic and civic terms. In short, culture had to become accountable. Thus, cultural policies started to open up towards other public sectors in order to confirm and support their newly required sustainability. The economic and social impact of the arts is discussed in important studies such as that of Myerscough in the late 1980s or Matarasso in the late 1990s.⁸⁷ The issue of interaction between culture and development has become critical to intergovernmental organisations and has instigated a call for a re-modelling of cultural policies. This was well synthesised in the UNESCO Stockholm summit in 1998, when the 'power of culture' was advocated, but also an 'action plan' for the coming decades was designed and adopted by the 149 participant countries.⁸⁸

⁸³ Excerpt from article 'Cultural policies in transition-The issue of participation and the challenge of democracy' (Amsterdam, the 'Policies for culture' book, in print at Boekmanstichting/ECF/ECUMEST).

⁸⁴ The separation between Eastern and Western Europe, which is becoming increasingly artificial, is valuable when we regard the history of European cultural policy of the past fifty years. It is important to initially stress some of the specificities of the evolution of Western cultural policy in order to better emphasize present transformations and the critical issues emerging from recent contextual changes. From this perspective, the end of the Second World War was as critical a moment as the fall of the Iron Curtain in the 1990s.

⁸⁵ Cf. Santerre 1999.

⁸⁶ Presentation of Oliver Bennett, Director of the Centre for Cultural Policies Studies at the University of Warwick, England, at the Amsterdam expert meeting: *Academic and professional education in cultural policy and management: a European perspective*, March 2003, Boekman Foundation (the Netherlands).

⁸⁷ Myerscough 1988; Matarasso 1997.

⁸⁸ <http://portal.unesco.org/culture/en/>

However, the issue of sustainability also had to take into account the outcomes of the above mentioned 'shapers' of cultural policies after the Second World War in Europe, namely *access* and *accountability*. These had determined the development of a certain attitude toward cultural action. Democratisation implied a banalisation of cultural consumption. Furthermore, state intervention, when extensive, could lead to the 'politicising' of cultural content and sometimes to an unhealthy interdependency between more general political measures and culture. On the contrary culture in the free market could lead to consumerist behaviour and the onslaught of leisure, the emergence of 'cultural goods' and 'cultural products'. Large-scale consumption would lead to the standardisation of tastes and a stereotyped offer. Arts and culture became either handy, low-cost and an integrated part of the life of the average Western European citizen or expensive, but subordinate to free market dynamics. The cultural operator had grown accustomed to the generous investments in culture and was puzzled when this providential financial support diminished. The cultural consumer had become 'lazy', spoiled and overwhelmed by the ever broad offer as by the always seductive leisure industry.

It was within this context that restrictive budget measures began to spread throughout the whole Western territory after the 1980s. For the most part, these began to affect the less established organisations, those which used to offer a higher degree of creativity and innovation in their practices and greater interaction with the public space, while the more established organisations and the money-making cultural industries still continued to be supported. We notice that in the context of this rapid shift in orientation of public cultural policies (from a patron state to an enabling state), the traditional cultural organisations could simply no longer be competitive, and that the domain was usurped by the cultural industries, tourism and the private sector, all of which had strongly developed in the meantime. The latter tended to occupy the space of cultural consumption more and more aggressively and to shape audience tastes accordingly. Culture became the intersection of paradoxes, but also of complementarities: as a field engendering huge social expectations, but also as a commodity and leisure; as intrinsically dependent on exterior financial resources, as well as a booster of the extra-cultural sectors. Furthermore, the strong emerging influence in the 1990s of the new technologies, the media and the communication revolution, globalisation and the unexpected geopolitical reordering, added a couple of crucial components to this.

This is the general background of Western cultural policies that Eastern Europe encountered between the 1990s and the year 2000. This was a context exhausted by years of investing in access to culture and producing cultural equipment and furthermore unbalanced by the counter effects of the technological and communication explosion, and yet in search of ways to re-launch and reinforce traditional cultural consumption despite the proliferation of the over successful audiovisual and show business. Moreover, this was a context unprepared for the fact that the Iron Curtain practically disappeared overnight.

The arrival of Eastern Europe

The cultural challenges in Eastern Europe after the fall of communism are very different from those mentioned above. The state, as the sole investor in culture, was compelled to play a dubious and rather negative role in the initial phase of post communist transition. Therefore, the immediate measures in cultural policy throughout the whole of the former Eastern 'bloc' included first and foremost the desétatisation of the cultural infrastructure, without any serious analysis being made of the long-term implications of such measures. The first impulse was to 'do away with' the state and do this in two ways: by delegating the cultural agenda to the regions and towns and by dismantling the traditional state systems for subsidising culture as quickly as possible. Hence, in South East Europe, larger countries such as Romania tried with difficulty to implement new decentralisation policies.⁸⁹ The idea met

⁸⁹ The first decentralisation measures were taken in the 1990s, followed by re-centralisation in the period 1994-1996. A serious decentralisation policy began only in 2001, when follow up and better sustainability could be ensured. See: Nitulescu 2002, available at: www.policiesforculture.org

with greater success in smaller countries such as Slovenia, Croatia and Bulgaria (at least on the local level).⁹⁰

As far as privatisation is concerned, different legislative initiatives⁹¹ attempted to diversify and strengthen the private sources of cultural support and to encourage privatisation. However, the cultural industries in fact reaped the real benefits, while traditional cultural institutions continued to survive only due to state financial support. The infrastructure and labour legislation in most of the South East European countries was not considered a priority on most government agendas. Even the social status of the artists and intellectuals, marginalised by the booming post communist 'wild' capitalism, had to find refuge in the minimal, though secure while still existing, financial aid provided by the state.⁹²

Trying to free itself from state dependency, state control came above all as the 'compulsive' post communist response of the cultural communities to former administrative centralism. But the real challenge for the new societies was how to transform the broken social communist bonds into democratic interaction: what role could new cultural policies play in this process, to what extent and with which instruments? This presented more of a dilemma for the people than it did to the institutions, despite the fact that the institutions were an ideal nest of concealment, harbouring inertia and stagnation.

The first lesson to be learned was that in order to achieve a liberated frame of mind, one should reinvent cultural civil society, rebuild trust and learn to accept the coexistence of different opinions within a given professional community. A second matter was related to the re-appropriation of a sense of responsibility within the cultural community: where should complaint stop and constructive criticism start and what values do cultural civil actors defend and promote? Third, the question arose regarding the authority of the non-governmental sector vis-à-vis the public authorities and legislature. In order to acknowledge this authority, one had first to understand the role, function and constraints of the public authorities and of legislators, to abandon the childish idea that democracy and anarchy are one and to realise that democratic existence implies order and respect of democratic institutions. It could be said that for post communist civil society in transformation, the re-linking of broken ties and the reinventing of a social dynamics of freedom as the pre-condition of democracy, was *the* main issue. And this could and should only take place at the grass roots level of cultural action, before it could reach the rest of the decision-making levels.

In the specific South East European context these re-conversion tasks were even harder to achieve because the region had to deal with war, the dismantling of a state (former Yugoslavia) and with the emergence of post totalitarian societies (as in Romania and Albania).

The task of the legislators and the public authorities in readapting their bureaucratic role was facilitated by Western mentors, (e.g. the Council of Europe, UNESCO, diverse Western cultural bureaucracies, cultural diplomacy agencies et cetera). The problem, in their case, was how to integrate the values that their stance was supposed to promote, how to act differently at the administrative level (the administrative challenge), and how to shape and implement new policies in the framework of the old institutional infrastructures. At the cultural institution level this translated into questions related to the provision of functional changes (the managerial challenge), long term planning and pure organisational measures.

On the civil level it was perhaps the cultural networks and collaborative projects that became the primary source of instruction. This level, however, was of even greater importance, as it

⁹⁰ See essays by Katunarić and Čopič in this publication.

⁹¹ See Varbanova in this publication.

⁹² National cultural funds were launched in Central European countries, but also in Bulgaria, Romania, Croatia and Albania in the late 1990s.

was expected to act as the builder of social capital – the 'glue' that brings institutions together.⁹³ The challenge concerned not only new values, but also the interaction in the broader cultural context between memory and modernity, old and new, ideological culture and culture free of ideology and how all this should be transmitted by individual and collective cultural action. The problem of multileveled competence (know-how) was acute. However, before competence could be tackled, strategic vision had to be developed and values had to be re-appropriated.

The equal participation of the above mentioned levels in the design and implementation processes of cultural policy seemed to provide a possible answer. (...)

The questions we have to ask ourselves in this respect at the grass root level, but also at the higher levels of decision-making (on a European scale) should be the following:

- why do we meet together in the cultural sector: because we want to or because we are told to? Are we networkers of culture and promoters of values or just bureaucrats of culture and implementers of outlived stereotypes;
- who clarifies the cultural policies of today? Most decision-makers find their roots in the cold war 'vision' and thus represent a 'broken link' that has not yet been restored despite the effort that has been made to re-establish it politically;
- why do we not reinvest in the cultural policy debate, giving it an historical dimension, so that we can see more clearly, on a European scale, what has changed since this notion emerged and what must be adapted accordingly? We have to relinquish the existing 'additive'/quantitative mode of describing cultural policies in favour of a more creatively oriented and qualitative perception of the impact of cultural policy implementation, its scope on the long-term, its coherence with sustainable development and, above all, its consistency with democratic values. We have also to respect the diversity of cultural policy models, in order to guarantee the preservation of cultural diversity itself. Moreover we must stop mixing up ends and means.

(...)

⁹³ Gould 2001, 33.

3.3

Corina SUTEU: The challenges of cultural cooperation in a wider European space⁹⁴ and across the Mediterranean⁹⁵

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The accord reached on the Constitutional Treaty, signed by twenty-five countries on 18 June 2004, represents an important step forward for the future of the European Union. Although in the next few years the process of ratification in the Member States must be completed before the Treaty can come into effect, certain social dynamics already need to be launched, so that the Treaty does not become just another agreement on paper.

It is urgent for the peoples of Europe to commit themselves to the building of a wider and more inclusive consciousness of the intercultural and multicultural space that they share and one of the keys to bringing Europe closer to its citizens is cultural cooperation. The countries of East and South East Europe as well as those across the Mediterranean have a different history, a different profile, and have engaged in the democratisation of their societies at a different time and pace from the rest of Europe. Still, it appears that a number of common streamlining developments are critical for both these regions in the dynamics of restoring the complexity of the European spiritual model.

The present paper attempts to offer food for thought and develop what is most challenging for the reshaping of cross-border dialogue, in order to assist the cultural community at various decision-making levels in taking efficient and sufficient action.

GUIDING PRINCIPLES

Restoring trust and breaking down barriers

One of the most provocative issues related to cultural cooperation is the fact that, while at a political level Europe seems to have re-mapped its borders and is in the process of re-designing and preparing the implementation of the administrative instruments of its future, European societies are becoming over-protective within former EU borders (prior to enlargement) and increasingly distrustful of the ten new member states. As for societies that border the EU frontiers, their fear of a new exclusion translates into a sense of complaining inferiority.

Thus, a larger and larger gap results from the distance between political EU negotiations and the societies that will bring the outcome of these negotiations to life. As one political analyst puts it, Europe remains for the time being 'a dream of ministerial cabinets'⁹⁶. In order to amend this 'out-of-jointness', a convincing cultural dialogue must be

⁹⁴ For this material, the documents provided by the *Enlargement of Minds* series of seminars (European Cultural Foundation, 2003, see www.eurocult.org) were used in conjunction with the EU commission text: 'Making citizenship work: fostering European culture and diversity through programs for youth, culture, audiovisual and civic participation', Brussels, 9.2004; 'Cultural cooperation within the wider Europe and across the Mediterranean: issues at stake and proposals for action', Jochen Fried, ECF, Amsterdam, March, 2004; *French Memorandum on cultural cooperation in Europe, sixteen proposals for new aspirations*, EU Commission paper, January, 2004; 'Harmony or confusion for culture in Europe: the impact of the single market on the Maastricht treaty', proceedings of seminar, Venice, 26-28 February, 1993.

⁹⁵ Position paper written for the Sharing Cultures conference of the European Cultural Foundation, 2004.

⁹⁶ Voinescu Sever, in 'Evenimentul Zilei' daily, 19th of June, 2004, article 'A time of skepticism'

restored and a visionary intercultural exchange developed. Cultural cooperation alone can answer the complexity of this call.

Giving democracy a 'human face'

A second challenge for cultural cooperation lies in the way that its dynamics accompany the process of transformation undergone by societies that have experienced communist (in eastern Europe) or authoritarian regimes (in some Mediterranean countries) in order to become democratic systems. Cultural cooperation should be a key to the development of mutual understanding of diversity. Also, it is of great importance that the process of social reconstruction in countries with an authoritarian past be mentored by the setting up of new institutional paradigms, based on dialogue and respectful of democratic values. This means a capacity to reshape the public/private relationship and to invest in culture according to the belief that the preservation of cultural capital is a unique protection against the dissolution of inherited European values under the pressure of standardized or ultra-liberal versions of globalisation.

It is through cultural cooperation that citizens of young democracies will understand that the notion democracy has many models, but respects the same transversal values, which balance both individual rights and individual obligations. In order to build a diversified, but consensual, cultural European space, this understanding is crucial.

Moving forward (faith and mutual knowledge)

The third challenge for cultural cooperation can be represented by the following attitudes: On the one hand, there is a sense of a realistic non-positive approach towards the way things always go in transition countries. Changes seem impossible. The amount of problems determined by the economic and political transition is so important that evolutions are hard to seize and observe objectively. And the cultural space often finds itself isolated and neglected in important national public policies. Therefore, its capacity to reflect contemporary issues is limited and insufficient.

On the other hand, dominant cultures in Europe know too little about smaller ones, smaller ones have a stereotyped view of 'the West'. When it comes to cultural capital, EU Western countries tend to design and launch procedures in order to protect and promote their cultural past, not to encourage the future⁹⁷

There is a strong need to break this circle and give a follow up to the agenda of cultural cooperation, as established after the Second World War, an agenda that calls to be better adapted to current global changes. By giving faith in the immense potential and sustainability of processes that are modifying our present paradigms, cultural cooperation helps those participating to the setting up of the wider European project to cease doubting the potential of the future.

HOW TO DO IT

Gaining knowledge of one another, changing established patterns, and fighting ignorance about the history and scope of cooperation, of the role of 'integration forums' like the EU and 'cooperation platforms' like UNESCO and the Council of Europe, will require concerted action by operators and policymakers at national and European level in the coming years.

This raises the question of how precisely cultural cooperation can play a major role in bridging existing gaps and bringing the political and the social Europe closer together. By what means can a dynamics of multilateralism and of reinforced cultural dialogue restore trust in a project of a genuinely united Europe of diverse societies? Is cultural cooperation capable of 'ignoring' the recently created frontiers and operate in a transversal logic that

⁹⁷ In proceedings 'Harmony of Confusion for culture in Europe' (see first note), article by A. Girard and IETM 'Every step has an Echo' in Enlargement of Minds 'Crossing Perspectives' reader (see www.eurocult.org)

encourages fluidity of exchanges and engages a sense of *cultural belonging*, there where *political belonging* is not yet possible?

The engine of European integration still misses the necessary civil society combustion and runs for the time being exclusively on 'bureaucratic oil'. However, while recognition of the urgency of these matters is growing, the actions to be taken and of instruments to be created – the whole notion of *how to do it* – remains open.

AREAS OF ACTION

Several **strategic action lines** deserve attention, responding to the strong necessity for the emergence of **new cooperation logics**:

Giving specific legitimacy to European cultural communities

- The cultural sector (in a broad sense: artists, researchers, educators etc.) should be recognized as the legitimate and central actor for the protection of cultural diversity and as a domain of crucial importance for national and European public policies;
- Regions like South East Europe and the Mediterranean should represent a special focus for all cooperation programmes designed at national, regional and European level, and should concentrate the efforts of cultural diplomats and cooperation agents;
- Cultural networks should gain 'official' acceptance as the critical instruments of interaction with third countries and with traditionally 'marginalized' regions. Their role would be that of active and inclusive learning platforms and of concrete, individualized, interactive cultural dialogue opportunities;
- The principle of participative policymaking in culture, as demonstrated by the *Policies for Culture* programme and some of its by-products (*Technological Parc Culture (TPC)*, *Cultural Policy Education Group (CPEG)*, *ARCult*)⁹⁸, should be used as a model for the creation of large interactive platforms of cooperation at national levels, but also cross-border and regional level, advocating the idea that *new cultural policies* are critical for the rebuilding of social capital in transition countries.

Ensuring a balanced support for cultural exchange

- Bring bureaucratic and artistic/cultural Europe closer. This would require understanding at the political level that the cultural space is NOT a space of quotas and cold criteria. And, furthermore, that what we broadly call 'cultural' space is similar to the social European space;
- Encourage a sense of mutation from the exclusively Western system of reference to a broader one, relating South and East, East and North, East and East etc;
- Build in a positive way on the present tensions between the notion of national cultures in Europe and that of European culture. It is only through a re-balanced cultural cooperation dynamics that a shared sense of belonging can build the present and direct the future.

Long-term engagement in developmental programmes at a smaller-sized level

- Regional cultural cooperation (in all its diversity of formats) should grow as a major action line for national and European policies. Town-twinning between Eastern and Western, Eastern and Southern, and Northern and Southern cities, and flagship co-production programmes between EU cities and regions in transition could induce a more flexible pattern of cultural cooperation. Being closer to communities and having a stronger impact at peripheral levels, they would be far more influential in the medium and longer term than national exchange programmes;
- Democratic processes, even where they are already established, should willingly accept re-questioning and revision in the process of exchange with regions where these processes are only emerging. Breaking the myths and preconceptions on both sides is of

⁹⁸ to be found at www.policiesforculture.org

fundamental importance. Thus, cultural cooperation would be an important catalyst in the constitution of renewed values of European citizenship.

Enhancing and encouraging individual creative exchange on a European scale

- Large-scale and regular collaborations and exchange between individual artists and cultural operators in various European regions provide a uniquely efficient tool for learning about mutuality and the values of democracy. These allow the necessary time and space for the narrative to take place, explanations to be given, and productive confrontation to happen;
- It is essential to invest in human capital, using cooperation to bring opportunities and stop the brain drain of intellectual and creative personalities in transition countries and economically disadvantaged regions;
- Give back to the artist a central role in cultural cooperation. Let the artist take active part in decision-making processes. Cultural cooperation should be put more at the service of people who create, especially in countries whose former regimes have crushed and alienated the creative processes, submitting them to ideologies.

Bringing traditional and 'industrial' culture together

- While the development of technologies and communication has more and more impact at social level and greatly influences Europe's younger generation, especially in emerging countries, it is of crucial importance to provide content for 'technological art' that reflects the heritage of European cultural diversity and specifically addresses younger generations. Technologies should serve cultural understanding;
- Technological and scientific culture and traditional (artistic) cultures should be part of a broad cultural cooperation approach, providing better understanding of the context and evolution of European civilization and a better, broader knowledge of the circulation of common cultural 'models' in Europe through the centuries;
- Innovative alliances should take place, giving space to experiment and explore – e.g. partnerships based on a revised pattern of 'mutuality', in a spirit of equitable participation between East and West, North and South.

POSSIBLE INSTRUMENTS

Given the complexity and rapidity of recent developments at global and European level, it is obvious that the new challenges, needs and strategies require a renewed tool-kit of instruments dedicated to cultural cooperation in a wider European space. Whether these should be at macro- or at micro-level, whether they should still have a bi- or multi-lateral character or be strongly 'European' and 'integrative': such questions remain subject to debate. However, we can assert that a revised tool kit for cultural cooperation should include the following categories:

Special facilities granted to the cultural sector

- Special visa regime for artists, cultural operators, educators, and researchers. Member states should define specific criteria according to which of these categories can benefit from enhanced mobility and the status of 'free traveller';
- Mobility should be an obligatory component of the programmes of public and private national cultural agencies and of cooperation agencies in all member states. They should be conceived according to criteria which are not only political but cultural – e.g. cooperation between SEE and Mediterranean countries; inclusion of Serbia and Montenegro as a full cultural partner in the EU programmes, strong focus on Bosnia, Kosovo and Moldova etc.;
- UNESCO and the Council of Europe should introduce important and sustainable mobility grants for the cultural sector, and lobby (each at their respective level) for national cultural governments to do the same;

- A scheme for financial support at EU, CoE and UNESCO level in favour of cultural networks as key instruments of European and pan-European cultural cooperation should be set up; this support should focus specifically on Mediterranean and SEE participation;
- Specific legislation should be designed for trans-national artistic exchange of artistic at a wider European level; regulations regarding cultural industries should also include traditional arts. Thus, contractual and administrative issues would be simplified to the benefit of artistic cooperation in performing arts, fine arts, music etc.

Specific frameworks of cultural cooperation dedicated to redressing current imbalances

- An 'Erasmus culture' should be designed allowing long-term cultural residencies from Western Europe to Eastern Europe, from South to East, and from South to North, and giving necessary resources for artists and cultural operators to engage in long-term exchange with lesser known regions of Europe;
- An observatory of best practice in cultural cooperation (as part of the LAB) should regularly disseminate information at national levels and to cooperation agencies, intergovernmental organisations, inspiring and boosting their initiatives according to innovative practices;
- Western European cultural agencies should come together on a regular basis and in a complementary way for the design of strong cultural cooperation programmes dedicated to transition countries, non-EU members and new member states;
- In the framework of structural EU funding, a cultural cooperation dimension should be explicitly included, complementing the higher education exchange schemes with activities related to cultural cooperation, even for students, researchers and educators who do not have a 'cultural' profile.

Sustainable programmes of cultural cooperation with emerging countries and difficult regions

- Create, in the framework of Western diplomatic cultural agencies (British Council, French Cultural Institutes, Goethe Institutes etc.), a common agenda for the next twenty years regarding cultural cooperation with and between SEE countries and Southern Europe; use existing means, but radically reform the outdated spirit of cultural diplomacy, in accordance with the development of a politically united European space;
- Encourage the creation of inter-ministerial platforms between education, culture, research, science and technology, thus promoting interdisciplinarity, with a broader approach to the cultural domain;
- Create a system of matching funds between cultural agencies, foundations, NGOs located in SEE and Mediterranean countries, offering long-term funding support for cultural cooperation programmes developed by organisations in those countries; this will help to decentralize the regional ability to cooperate and reinforce local initiatives;
- Create (for policymakers and mediators of the European integration process) and with the help of national ministries, specific education and communication programmes regarding the role and importance of cultural cooperation policies in the social development of their societies.

INSTEAD OF A CONCLUSION

These proposals rely on the intersection of three dynamics:

- a) **mobility** of people and cultural goods;
- b) **clarity** of roles (at political and grassroots level);
- c) **continuity** of processes engaged.

The institutional responses of networks, other NGO's and decision-makers should look attentively at these issues and take them into account. On their side, artists and cultural operators should pursue their quest for new ways of engaging multilaterally. It is only if shared responsibility at all these levels is acquired in the European space that we are going

to find answers to questions about our place on the global map. Strong and renewed cultural cooperation policies will help reduce what Jürgen Habermas calls 'the caricatured disproportion between the influence of European policies on our present life and the small amount of attention that the national public opinions in Europe give to these policies'⁹⁹. They will also turn the political functioning of European governments into a social functioning of cultural European governance.

⁹⁹ Habermas, Jürgen, 'La conscience européenne évolue moins vite que la réalité', in French in original: 'Il existe une disproportion caricaturale entre l'influence profonde de la politique européenne sur nos vies et le peu d'attention que lui accordant les opinions publiques nationales', dans *Courrier international* no. 711, pg 17, Paris, 2004.

3.4

Judith STAINES: Network solutions for cultural cooperation in Europe¹⁰⁰

Judith Staines is an independent arts consultant, based in England. She undertakes research, writing and project management for a variety of organisations. She is currently General Editor of the On-the-Move website (www.on-the-move.org), has written articles on artists' mobility for On-The-Move and IFACCA.

Consult this report at:

http://www.efah.org/en/resources_for_culture/networking/networksjstaines.pdf

¹⁰⁰ This document was drafted for the European Forum for the Arts and Heritage (1996).

3.5

Defining networks

Excerpt from CADMOS – Nouvelle Revue Européenne, Cahiers trimestriels du Centre Europeen de la Culture, Hiver 1991.

ABSTRACTS

A few Basic Cultural Constituents of Networks

Jean-Fred Bourquin

A network can be analyzed in terms of interpersonal communication. The values summoned during relationships, the identity of the members, the content of the exchanges already constitute elements of a cultural character. Any network can be seen in the light of communication and its cultural dimensions.

The Relational Actor

Alexis Ferrand

The term "network" is widely used to describe technical infrastructures of circulation and distribution (of roads, of water, of optical fibers...), as well as the properties of certain molecules, or the structure of software equipment. "Network" is also used to cover social, economic and political realities. In this particular field a great variety of usages prevail; it is a fashionable concept and its frequent use engenders a certain amount of confusion about its meaning. The essay presents some of the main lines along which the analysis of networks of relationships can most certainly break new ground as a methodological tool, and sometimes as a theoretical paradigm.

The Dynamics of Networks and Society

Michel Bassand and Blaise Galland

The world today functions more and more along the lines of technical and territorial networks, which in turn govern the dynamics of social networks, in other words most of the relationships between individuals and groups. It is the development of computer science and telecommunication which allows this reticulation. But the more it grows the more society is beset by uncertainties.

Is there a Federalist Dimension in Networks?

Francois Saint-Ouen

Spurred on by the technological evolution in the field of information and communication, networks are experiencing an extraordinary development, already ranking hence among the new means of expression of civil society.

This spectacular evolution is not without implications on the theoretical level and in the practice of federalism. The studies on this point are still too few. The aim of this essay is precisely to raise a few issues.

Networks can stimulate federal thinking by turning its attention to phenomena by which classical institutions are not concerned. They introduce the idea of self-organisation amidst civil society, of a unity with "variable-geometry" able to function without the need of a center to animate and coordinate it. Finally they enable the mobilization of a certain number of "non-conventional" actors (creators for example) around given issues of collective interest. On the other hand networks differ from federalist theories because they are, in principle, "value free", which federalism, intrinsically centered on the Individual, isn't.

The European Cultural Foundation: a "European Network"

Raymond Georis

Over the last years the ECF has supported the setting up of numerous cultural networks, which contribute to the development of informal and international contacts between professionals in the field of culture in different European countries.

However the Foundation has also created its own network; it grew in relation to the Foundation's new priorities, including centers and institutions specialized in the research and management of European programmes.

The coordination of a network is one of the ways that the Foundation has chosen to participate in the development of a "European awareness".

Networks and Cultural Action

Pierre Mayol

The French cultural scene is irrigated by numerous associations (governed by the 1901 act, of which immigrants benefit since 1981) even in the poorest neighbourhoods. «Spontaneous» associations arise alongside them, vulnerable yet enduring, just as propitious to the propagation of culture. These are the networks.

Cultural Action and a Network of Towns in the Rhone-Alpes Region

Rene Rizzardo

When they took the decision to study the concept of a network of towns initiated by the «Carriere» commission and its survey "Rhone-Alpes prospects", the Region and the State took a stake in the region, i.e.: the identity and the development of the Rhone-Alpes region are to be set up with the towns, through their development, their complementarity, their ability to cooperate with and open up to Europe. With regards to cultural action, the study directed by the Observatory of cultural policies (50 or so correspondents were interviewed) was based on three hypotheses: linking the Rhone-Alpes towns in a network can contribute to strengthen regional identity by stimulating intellectual and human communication in the region — the network should reinforce the part played by each town by encouraging complementarity and should offer better services to the public and users alike — the development of cultural cooperation of all kinds should enable the Rhone-Alpes region to become a center of cultural excellence with a European vocation.

The Church, a Cultural Network?

Paul Grossrieder

If the catholic Church can be considered as a cultural network, with 2,000 years of practice, it is possible by off-handedly scanning its history to gather some characteristics and some lessons about how this kind of network functions.

Firstly, the basis of any cultural network is the shared attachment for one or more common values. Secondly, the confusion of political and cultural networks is without a doubt fundamentally detrimental to the latter. Lastly, there can be no cultural network if there isn't a doctrinal cement on the one hand, and an emotional one on the other.

In short it is not good that politics be the sole occupant of society's domains. It is on the contrary necessary that it derives its sap from the sources of the soul and not only from the interests of individuals.

IETM (Informal European Theatre Meeting): a Network

Hilde Teuchies

Networks. A fashionable word for a wide variety of organisations and groups of people.

What are the specific characteristics of networking? How does IETM, a network for the performing arts in Europe, function?

An attempts to sketch an important tool for future communication.

Tools for Survival, Instruments for Development

Dragan Klaić

Through the joint action of cultural and independent artistic circles, networks constitute a tremendous working tool for the arts and culture. With the new and broadening dimension of

Europe, and its concerns with issues pertaining to the public and private funds of culture, to the status of creators, to the access to new public circles, to the sharing of structures and equipment, solutions will only arise through the action of the networks.

Only Connect...

Neil Wallace

The ways of desire... the basis of any true network. A succession of chance working contacts, spontaneous, fluid and under no control whatsoever, based on mutual needs.

3.6

Manifesto of the European Cultural Networks

Adopted by the Forum of European Cultural Networks, Brussels, 21 September 1997.

The European cultural networks, their contributions and benefits, were acknowledged in a Resolution of the Council of Ministers of Culture in November 1991. European cultural networks:

- ▶ *contribute to European cohesion;*
- ▶ *facilitate the mobility of cultural workers and cultural products;*
- ▶ *facilitate cross-cultural communication - combatting xenophobia, racism, and providing practice in cross-cultural understanding;*
- ▶ *reinforce the civil society in giving a democratic voice to the individual;*
- ▶ *reinforce those cultural dimensions of development which are not produced by purely economic factors;*
- ▶ *and help build partnerships with so-called 'third countries'.*

We believe that the European institutions and the Member States' national, regional and local levels of government must recognise the contributions of European cultural networks through real and meaningful support actions which take into consideration the context and needs of the networks and their functioning.

'A network is a group of individuals who all take responsibility for shared goals'.

'A network is a dynamic system for communication, co-operation and partnership.'

(Definitions by Anne van Otterloo and Michel Bassand, quoted in 'Working Groups: Network Solutions for Cultural Co-operation in Europe', ed. Judith Staines. EFAH/FEAP 1996).

A network is NOT:

- ▶ a bureaucracy;
- ▶ a hierarchy;
- ▶ a lobby;
- ▶ a private initiative;
- ▶ a temporary project;
- ▶ an association, a federation nor a union;
- ▶ a closed club.

A network is a facilitating structure, an organism. It is a way of organising rather than an organisation. It is the flexibility, the approach, the process, the mentality of a network which creates its special added value. A network is a synergy, it is the multiplying effect itself. A network is a part of the civil society which takes place in the public space.

Networking is an organic development which evolves from the need of individuals to make contact, to exchange and to work together. The energy, information and power of a network flows horizontally and from the bottom up.

European cultural networks provide real benefits to the European social, cultural, political and economic space. Networks are:

- ▶ An important system of facilitating and stimulating employment - they identify and provide work places for trainees, graduates and professionals;
- ▶ A tool for national governments to meet specific strategic cultural needs;
- ▶ A form of on-going professional training for the development of professional skills and expertise within the cultural sector;

- ▶ A cost-effective way of disseminating European trend information about current developments in art forms and practices, to professionals in all parts of the cultural sector, including government;
- ▶ A cost-effective catalyst for stimulating international cultural co-operation.

Within the networks, the professional cultural profile of specific countries and regions is raised and enhanced and a more profound and practical image is disseminated. Members of European cultural networks are responsible, productive, reflective, pragmatic, engaged and committed. They come from a diversity of cultures, geographical locations and generations. They work with people, ideas and products.

We demand:

Recognition of networks, through real and meaningful support actions and partnerships on all governmental levels in the European Union institutions and in the Member States;

An environment of sustainability which acknowledges that networks grow in value only when they are allowed to continue and flourish;

The provision of structural subsidies which recognise that networks are cost-efficient, labour-saving structures which nevertheless need to pay costs of international co-ordination, communication and mobility;

That the European level institutions take responsibility for the structural co-ordination, communication and mobility costs of trans-border European cultural networks;

That national, regional and local government levels of Member States take responsibility for ensuring that cultural professionals in their own territories can participate in European cultural networking, for supporting the costs of network events and activities in their territories and the costs of network secretariats' located in their territories.

3.7

Gudrun PEHN: Networking culture

Excerpt from *Networking Culture. The Role of European Cultural Networks*, Council of Europe Publishing, 1999.

CONCLUSIONS

"It is time to release the forces of cultural intervention. They might be the ones that at last bring us back to that rational Utopia to which every man in search of meaning, that is to say, peace, has the right. Cultural action *knows* that supreme power is joy. Supreme power is what we share when we work together and seek together, when words like communication and competition regain their original meaning. No other approach will allow us better to think of diversity, while safeguarding our fundamental common humanity, and enables us to conceive of communication being possible even when it is very difficult"¹⁰¹

This communication and competition must be found through new ways of thinking, new forms of action and new ways of organising our society. They are certainly not at all new but simply forgotten, and it is now up to us to rediscover their original meaning.

All the systems which govern our society are worn out. The world is out of kilter. We are caught between nationalism and free thinkers. Artistic expression has become very regulated. "Our infrastructure has been arranged to give us new rules, free of risk and colourless."¹⁰²

What is harmful to the development of human relations is the fragmentation and disorientation of contemporary society. To address this situation, we need to try and transcend social barriers and reinforce common values.

Art as art has always been one of the best instruments against intolerance, racism and exclusion. To allow art to continue in this role, we must ensure that artists have freedom so that it can be developed without any constraint or political pressure.

The formation of cultural networks is perhaps the least surprising phenomenon, since artists and people involved in the arts have throughout the ages been the first to overturn the old order and the old regime. What is new, however, is their readiness and desire to have official partners from the world of economics and politics, not purely out of the need for financial support, as one might think, but out of a desire to influence cultural action at another level.

A degree of movement and violent development are necessary for all forms of art to spread. It is clear that it is always during the most radical changes that new eras are inaugurated.

The increasing pace of proliferation of networks shows the urgent need for change. Not only in culture, but in all forms of enterprise, the transformation into a network organisation is increasingly common. Even networks which have no relationship with any official body, but are born of private initiative, are being formed. Their emergence, for some years now, can be seen as a kind of rejection of the strict, imposed order that has reigned for decades.

The influence of cultural networks on cultural policy and measures varies from country to country. In general, their influence is very slight in western Europe. In the countries of

¹⁰¹ Jean Pierre Lanfrey, „Les forces d'intervention culturelle pour un nouvel art d'habiter la terre“, in *Culturelink – Dynamics of communication and cultural change, the role of networks*, p.267

¹⁰² Brigitte Remer for ENCATC, reply to questionnaire, September 1997

central and eastern Europe, on the other hand, networks have much more influence on cultural action, but not so much on cultural policy. That is because their members are not only independent: they know how to slowly form and reform the cultural landscape.

In the countries of central and eastern Europe, cultural policy is still in the process of formation. It is still fragmented and the end of the transition period is a long way off. They are trying to bring about cultural policies like those of west European countries, but naturally with extremely different dimensions, challenges and constraints.

One of the most important functions of cultural networks is certainly their indirect influence on intergovernmental organisations and nation governments, exerting gentle pressure on policy-makers. The latter use the networks to listen to the voice of the people, identify real needs and avoid straying too far from reality.

By functioning horizontally, networks can change the vantage point of cultural co-operation, providing rapidity and flexibility to measures that would be held up by official institutions. Networks can actually be said to be the product of cultural co-operation, and they then bring additional benefits such as cultural pluralism, information exchange, more personal contacts, more specialist partners in every country, and above all a lack of institutionalisation and structuring in all their actions.

For the moment, the state still keeps control and still assigns power at various levels. The situation is not very different in the countries of central and eastern Europe, where networks were more important, as cultural institutions have never had time to develop outside a given framework. It was therefore up to the networks to pick up the baton and work with the state to join in European cultural co-operation.

For the state, in any case, sharing cultural schemes does not mean reducing its power, but in a sense taking back its real power. If one day other organisations regain power in cultural matters, it will be NGOs, foundations or associations.

It is clear that institutions need networks and vice versa. It is through joint reflection that cultural action can be integrated in the European cultural process. Institutions offer financial support, a certain official framework to facilitate implementation of projects and guidance on priorities. The networks, for their part, can offer their expertise, their grass-roots contacts, precise information and links between project leaders and the institutions.

It is also clear that effective institutions and networks are essential to Europe's cultural vitality. It is up to cultural policies to support all forms of exchange and facilitate new initiatives.

"An institution, like a network, is a state of mind"¹⁰³. Institutions cannot benefit from each other until they understand and begin to appreciate each other's way of thinking. If they are then to work together, they must share information and a spirit of partnership. It is the work of the networks especially, to extend areas of knowledge and information to institutions, so as to renew and "aerate" their attitudes.

As regards how to obtain greater recognition, opinions are very divided. On the one hand, it seems essential to present projects and forms of cooperation with the networks to the public so as to attract more attention from the media as well as politicians. To do that, networks must first recognise that the period of their life as informal networks is coming to an end and that they must take another route, as true "associative" bodies, able to express the political conscience of the cultural sector.

On the other hand, it is not certain if networks want to cross this threshold to legitimacy and embark on a more sedentary existence. This step involves the risk of losing all spontaneity, creativity and dynamism characteristic of networks.

¹⁰³ Mary Ann de Vlieg for IETM, reply to questionnaire, September 1997.

One of the problems that is now emerging is that there is less movement internally in networks than there used to be. There is a constant circle which, although not closed, strictly regulates and controls admissions and withdrawals in its own way.

Each network must itself clearly define what it presents to the outside. This essential process cannot be left to people responsible for the general administration. The members must be aware that each of them subscribes to the network's philosophy and that it is their duty to convey the network's spirit to others.

Further development depends entirely on each network and each member being aware of this. It is almost impossible to predict whether cultural networks will continue on their way to reach another peak or whether they will slowly die, giving way to other, perhaps less flexible organisations, but which can more easily be encompassed and integrated in European cultural co-operation.

Cultural networks do not offer advantages or disadvantages compare with other organisational structures. Rather, they have a specific purpose which can be understood only by those working within the network. This does not prevent them from attracting the attention of the outside world in order to communicate their importance and their "missions". They must become known, accepted and regarded as necessary by a large majority of the population.

Today, these networks act as an essential driving force but what is important is the spirit of the existing networks and, even more the emergence of new networks.

The main stages to be followed by cultural networks will be greater involvement of all European countries in the process, by establishing a real North-South-East-West dialogue, and contacts with cultural networks outside Europe, in order to break the closed circle. Lastly, cultural networks must realise that their founding spirit can be retained even after they are officially legitimised.

I would like to end my conclusion here, because concluding always means finishing something and in our case we are seeking the opposite: opening up many doors and exploring this road which we have just begun to travel and which in stretches far into the future.

Part 4: Intercultural competence (connecting cultures)

READER for the training session

Mobility, intercultural competence, cultural cooperation in the age of digital space Networking and virtual networking as a learning experience

conceived and held by Corina Suteu on behalf of On-The-Move/IETM/ENCATC

Helsinki, ENCATC Academy, September 2005
Bucharest, OTM/ECUMEST, November 2005

This initiative forms part of the G2CC (Gateway to Cultural Collaboration) project, supported by the European Union - Directorate General for Education and Culture (Dec2004-Dec2006) and is run in an active partnership with the four G2CC co-organisers: ERICarts Institute www.ericarts.org, European Cultural Foundation/Laboratory of European Cultural Cooperation www.eurocult.org, Fitzcarraldo Foundation www.fitzcarraldo.it/en, and On-the-move Association www.on-the-move.org



Summary

4.1 A definition by Mary Ann DeVLIEG

4.2 Kevin ROBINS: *Transcultural Diversities. Cultural Policy and Cultural Diversity*

4.3 Corina SUTEU: *Recommendations for a shared methodological approach to cultural diversity and related issues*

4.4 Danielle CLICHE: *Intercultural Dialogue, Cultural Policies and the Compendium. Proposing Indicators*

4.1

A definition by Mary Ann DeVLIEG¹⁰⁴

Mary Ann DeVlieg has been holding various posts in the USA and Europe, in the field of performing arts in an international context, with special emphasis also on policy, multicultural practices and professional training. Network coordinator, Informal European Theatre Meeting (www.ietm.org), On-The-Move overall direction.

Defining the role and specificity of an EU cultural programme:

Thus, the EU's culture programme is but one player in an extremely complex, highly politicised and multi-layered field. Does it have a unique place and role? How to make the most of its extremely limited funds and human resources?

A. ...by ensuring all other potential sources of funding for cultural projects are exploited to the maximum.

- *Using Article 151 and the subsidiarity principle as a basis for obliging/encouraging **Member States** to engage more in the work of "building Europe", by setting guidelines for MS to fund, from their own national budgets, projects and initiatives which are clearly rooted in their countries but also have partnerships and links in others.*
- *Using Article 151 and the subsidiarity principle as a basis for obliging/encouraging **EU regional partnerships** to open up their funds to regional cultural initiatives*
- *Using Article 151 and the subsidiarity principle as a basis for obliging/encouraging **other DG's and programmes** to open their programmes to cultural projects and initiatives, according to their specificities*

B. ...by analysing the other sources of funding and defining a unique role which does not duplicate existing provision. e.g.:

- *truly pan-European and multi-lateral initiatives*
- *focusing on cultural objectives primarily whilst not ignoring the benefit culture can bring to economic, social, health.issues etc.*
- *focusing on collaborations amongst and/or between EU countries, candidate countries and so-called Third Countries*

C. ...by setting clear *cultural goals* which can, nevertheless, be measured over time

investing in creating a cultural Europe in which EU citizens, residents and neighbours have the:

- *knowledge and understanding,*
- *as well as information*
- *and the structures for communication*
- *which are required to work collaboratively across borders*
- *within a culturally diverse environment*

THIS CAN BE CALLED "INTERCULTURAL COMPETENCE"

D. ...by setting and continuously re-evaluating these in collaboration with:

¹⁰⁴ Excerpt from 'A strategic cultural programme for Europe', EFAH, 2000, www.efah.org.

- *users who have proven experience in pan-European, multilateral, international work;*
 - *other funding sources so as not to overly duplicate or complicate the funding field;*
- European Cultural Observatory, should this be created;*

E. ...avoiding “institutionalisation”

- *by giving scope to the sector to innovate, identify important tendencies and quickly adapt to a constantly changing environment.*
- *By delegating the management of this innovative fund to a carefully created, flexible and specialist (in culture and art) unit, agency or coordination office within or outside of the European Commission structure.*

4.2

Kevin ROBINS: Transcultural Diversities. Cultural Policy and Cultural Diversity¹⁰⁵

Kevin Robins is presently Professor of Cultural Geography at the University of Newcastle, based in the Centre for Urban and Regional Development Studies (CURDS) (<http://virtualsociety.sbs.ox.ac.uk/projects/robins.htm>).

Introduction

The Council of Europe project Cultural Policy and Cultural Diversity has been concerned with issues of cultural diversity across the wider European space. First, it has been concerned to survey and address the nature of the cultural diversity that exists in different contexts across the European space - in both Western and Eastern Europe, that is to say. It has consequently been attentive to the different kinds of diversity that have developed across the continent, as a consequence of successive, and also differential, historical experiences. And, second, the project has been centrally concerned with the policy implications of European cultural diversity, and with how European governments and other agencies have been seeking to respond to cultural diversity issues. The core aim has been to stimulate policy thinking in this critical policy domain, and to contribute, thereby, to the realisation of a European cultural space in which diversity is regarded as both integral and valuable.

In the recent period, European governments and societies - both West and East - have had to deal with a wide range of issues that have generally tended to be classified under the heading of 'minority' issues. In different ways, and at different speeds, they have had to respond to the needs and demands of their minorities, and to negotiate the relation between majority and minority populations. Over time, a range of legal and/or constitutional measures have gradually been instituted to protect the interests of minority groups in different European societies. Recognition has been progressively afforded to the economic, the social, and to an increasing extent, the cultural rights of minorities. Whilst progress has been uneven, and there is still much work to be done in this area, we may say that, right across the European space, there has been a general recognition of the need to engage with the interests and concerns of minorities. And in some contexts, we may even say that there has been a positive and constructive shift of attitude towards the presence - and significance - of minorities in the European cultural order. A central aim of the *Cultural Policy and Cultural Diversity* project has been to contribute to this positive validation of minority and migrant cultures in and for Europe.

We might identify two key developments in this process of coming to terms with the reality and import of minority cultures. Ironically, we shall argue, they are both developments in which the pursuit of the 'minority' agenda has actually turned out to be productive for the wider European project.

The *first* development concerns a change of approach towards minorities - what could, potentially at least, be a productive shift in perspective towards the meaning and significance of minority cultures in Europe. In the post-World War II period, governments and other institutions in Europe began to develop policy agendas around what was conceived as the 'minority' question. In the context of these agendas, minorities were regarded as an unfortunate problem that European societies had to confront. The minority question in Europe

¹⁰⁵ Report prepared for the Council of Europe, 2004.

has essentially been about the problem of minority cultures in, and for, the European cultural order. And the debate consequently focused on the nature of the difficulties that minority populations throw up for majority cultures, and the policy measures that majorities and their governments could take to manage or contain those problems. Recently, however, in some quarters, there has been something of a discursive shift, in which the language of 'minorities' has begun to be displaced by a new conceptual frame concerned with 'diversity'. This new discursive frame has been significant for the way in which it has taken the issue of difference and complexity in European culture beyond the simplistic 'minority/majority' opposition. There are a number of positive developments in this shift. First, in the new discursive context 'cultural diversity' has come to be regarded, not any longer in the limited - and problematical - terms of the otherness presented by minorities, but as a constitutive aspect of all cultural orders and spaces. The category of 'diversity' has helped to normalise difference. Second, the concept of 'diversity' has made it possible to expand mental and imaginative horizons beyond ethnic categorisation, to include other kinds of difference (such as gender, age or sexual orientation). It has worked towards the de-ethnicisation of difference. And, third, it has made it possible to see difference and complexity, no longer as problematical phenomena, but actually as a positive asset and resource for any cultural order. It has validated difference.

The *second* key development in this process of confronting the challenge for Europe of minorities and the 'minority cultures' agenda again concerns a potentially significant change of perspective. In this case, what is at issue is a shift of geographical frame. For the most part, the agenda for minority policies and politics has tended to be addressed in a strictly national context. The issue has been framed almost exclusively in terms of the relation between national minorities and the national majority population: in terms of the assertion of minority rights to recognition, that is to say, along with the consequent responsibilities of national majorities to implement inclusive social and cultural policies. The minority question has generally been addressed, then, from the point of view of the social and cultural integration of minorities into the dominant national order. What have become increasingly clear, however, are the difficulties and limitations of this integrationist approach. Recent developments in patterns of migration, as well as in life strategies of migrant populations, have made it clear that minority issues - which are increasingly coming to be cast as diversity issues - can no longer be easily contained within the national frame of reference. What are increasingly apparent are the ways in which diversity policies are being pulled into both an international and a transnational frame of reference. First, we have seen a move - largely as a consequence of the interventionist role of transnational European institutions, notably the European Commission and the Council of Europe - towards a European-wide harmonisation of national approaches and strategies for cultural diversity. Second, and undoubtedly more radical in its implications, there has been a growing recognition that diversity issues increasingly exceed and surpass the policy capacities of national governments and institutions. The Council of Europe's *Declaration on Cultural Diversity* makes clear the growing recognition by member states that 'cultural diversity [can] no longer be effectively dealt with only at the national level' (2001: 7). In many policy domains, transnational perspectives and measures are called for. What is required, beyond the harmonisation of national policies, is the elaboration of a transnational approach to issues of cultural diversity.

Both of these agendas - the shift from a 'minority' frame to a 'diversity' frame', and the movement from a national to an international or transnational perspective - have been central to the work undertaken within the Council of Europe's *Cultural Policy and Cultural Diversity* project. In both cases, we are seeing important social and cultural developments, with which this project has aligned itself, and from which it has sought to bring out the potential for a new European diversity policy. In taking the debate on diversity beyond both the minority and the national frames, what may become apparent is the potential for elaborating a genuinely European policy frame for cultural diversity. What began as the 'minority' problem might actually turn out to be a positive catalyst in challenging and stimulating the European imagination, promoting reflection on the cultural meaning of Europe as a whole, in all its scope and complexity.

The Cultural Policy and Cultural Diversity Project

This Council of Europe project on *Cultural Policy and Cultural Diversity*, which comes to an end with this final synthesis report, has been in existence for three years. In the first phase, research focused primarily on Western Europe, with studies of diversity undertaken in seven countries (Austria, Belgium, Bulgaria, Luxembourg, Switzerland, the United Kingdom, and also, for comparative purposes, Canada). In the second and third phases of the project's life, eight further studies were undertaken, with an emphasis on diversity in different parts of Eastern Europe (Bosnia and Herzegovina, Croatia, the Former Yugoslav Republic of Macedonia, Hungary, Romania, Russia, Serbia and Ukraine). In each of these countries, reports were commissioned on the situation of cultural diversity and on the situation with respect to national diversity policy. In addition to reading these national reports, members of the core project team also had the opportunity to make study visits to the countries in question. These visits involved an extensive programme of and discussions meetings with those involved in both cultural practices and cultural policy in each study site. A number of research policy papers were also commissioned from academic and policy specialists, in order to further explore issues and themes of particular interest and concern for the diversity agenda.

A crucial matter for the project team has been to do with the overall frame of the project. How to deal with the evident differences and disparities characterising our various case studies? And how to develop some more general conclusions and arguments above and beyond fifteen particular and very specific case studies? What were apparent from the early days of the project were the problems inherent in undertaking a conventional cross-national comparative approach to cultural diversity policies. How, to put it in a nutshell, to compare Luxembourg and Russia? And what sense in comparing Bosnia and Herzegovina with the United Kingdom? In the light of these difficulties, the methodological decision was taken, to adopt a **'transversal' perspective in the research (this approach was adapted from Yuval-Davis (1999))**. The point was to keep the various case studies within the same overall (European) frame whilst, at the same time, acknowledging the considerable differences between particular national contexts. Rather than trying to isolate some kind of indicators that would reduce the different national contexts to a common substance, the project team preferred to acknowledge 'the irreducible specificity of the terms in which questions of cultural diversity are posed in different national contexts, in view of the ways in which they emerge out of specific national histories and trajectories' (Bennett, 2001: 23). In policy terms, what this means is that it is not possible to simply transfer lessons or experiences from one national context across to another. Policy interventions that seek to make use of 'transversal learning' need to be sensitive to the specific histories and circumstances of different national and local contexts. From this perspective, policy might better be conceived in dialogical terms: in terms of an 'unfinished dialogue between different standpoints or perspectives which does not aim at some final resolution of the points of difference between them' (Bennett, 2001: 24). The transversal perspective that was initiated in the first phase of the project has remained an important element throughout. **We have continued to insist on the particularity - and therefore irreducibility - of different national histories and circumstances, and also on the importance of a dialogical approach to policy lessons.** These are crucial principles in the formulation of genuinely European policies in the cultural diversity field.

The *Cultural Policy and Cultural Diversity* project has moved through a series of conceptual and policy developments, and it would be useful at this stage to review the trajectory of thinking, in order to situate the agenda and arguments of the present synthesis report. How, then, did the research and policy agenda evolve during the first two phases of the project? And how does the third phase - and this third report - further develop the core agenda of the project?

Phase I: The Bennett Report

Tony Bennett's report, *Differing Diversities* (2001) summarised the work and thinking that were undertaken in the first phase of the project. Bennett notes the existence of a range of what are quite different kinds of diversity across the European space, and focuses particularly

on two of these: the diversity associated with indigenous cultural groups, that is to say local minorities that have resisted assimilation within dominant national cultures over an extended period; and that associated with post-colonial migration in the decades following World War II. Both of these kinds of diversity have, at different times and in different contexts, presented significant challenges to national governments and to the desired integrity of national societies. Bennett (2001: 50) notes the struggle of nation states to reconcile apparently competing objectives: 'a commitment to diversity, a commitment to principles of social justice, and a commitment to - in some form - the continuing unity and integrity of national culture.' The diversities with which Bennett is concerned are ones that have been primarily addressed within these imperatives of nation state maintenance.

The Bennett Report holds on the national frame, accepting the national cultural space and the national public sphere as the primary point of reference. But what it puts forward, within these national parameters, is an agenda that provokes a significant change of perspective. Bennett notes the homogenising logic of national cultures, the aspiration to assert the identity of one people, one culture, one nation and one history. And, against this assertion of the primacy of homogeneity, Bennett argues that all cultures are in fact inherently and inescapably characterised by diversity (and the desire to imagine them as unitary and homogeneous represents a disavowal of this reality). **He is asserting, then, the normative status of diversity in all societies**, and emphasising the implications of this for both politics and policy: 'The shift from homogeneity to diversity as the new social norm requires a rethinking of the processes, mechanisms, and relationships needed for democratic policy development in diverse societies' (Bennett, 2001: 12). In this new context, Bennett maintains, diversity is no longer to be regarded as a social problem, to be contained and managed (through strategies of minoritisation, for example), but as a potentially productive social resource, which should be positively nurtured by governments and cultural agencies. We might note, too, that Bennett's advocacy of the diversity agenda also moves towards its de-ethnicisation, by opening up the category to other kinds of diversities than just ethnic ones (gender, age, disability, sexual orientation, etc.). All members of a society may then be regarded as contributors to the landscape of diversity and necessary social complexity - and all are therefore stakeholders.

Bennett develops the policy dimensions of his argument in two key directions. *First*, there is a line of argument concerning citizenship, and the importance of taking cognisance of cultural demands - 'the demand of "living inside" national cultures, but "with a difference"' (Bennett, 2001: 55) - in the context of citizenship claims. What Bennett calls for is **'a revised vocabulary of citizenship appropriate to the shift - mostly still a demand rather than an accomplished reality - from politics based on the normative principle of homogeneity to ones based on the principle of heterogeneity'** (2001: 20). Citizenship rights, in this new context, would include the entitlement to equal opportunity to participate fully in the full range of cultural practices in a society, and also the entitlement to be provided with the cultural means of functioning effectively in that national culture without being obliged to change one's cultural affiliation or allegiance. The responsibilities of governments include the obligation 'to nurture the sources of diversity', and in such a way as establish 'ongoing interactions between differentiated cultures... as the best means of transforming the ground on which cultural identities are formed in ways that will favour a continuing dynamic of diversity' (2001: 65). In addition to the question of cultural citizenship and democracy, the Bennett Report also pursues **a further line of policy concern, and it is one that has been of particular interest to the Cultural Policy and Cultural Diversity project. Bennett's second policy concern focuses upon the significance of cultural industries and cultural markets for diversity politics. Whilst the recognition of cultural rights within citizenship is crucial, Bennett goes on to argue that, when it comes to nurturing the sources of diversity, the cultural industries can play a vital role:**

However they are conceived, the social dynamics of diversity have to connect with - or be propelled by - market mechanisms if they are to prove sustainable. It is, moreover, through the role they play in providing the conditions in which markets operate that governments can enhance the social dynamics for diversity that emerge out of the

community and associational life of different cultural traditions and the relations between them (Bennett, 2001: 59).

The vitality of cultural diversity is tightly linked to development of critical mass and sustainability in creative industries and cultural enterprise.

Phase II: The Ellmeier/Rásky Report

In its second phase, the *Cultural Policy and Cultural Diversity* project moved on to address new issues and agendas, relating particularly to the cultural diversity situation in Eastern Europe. In their Report, *Differing Diversities: Eastern European Perspectives* (2004), Andrea Ellmeier and Béla Rásky address the issue of cultural diversity in the particular context - actually, contexts - of Eastern European societies. First, they draw our attention to the very different circumstances in which national societies emerged and developed in that part of the European space, as a consequence of the imperial (Austro-Hungarian, Ottoman, Russian) legacy, and then the post-World War II socialist experience. In contrast to the Western part of the continent, Eastern European societies emerged out of a very different order, characterised by heterogeneous political and cultural ideologies and by a rich cultural diversity, and subsequently experienced radically different conditions of modernisation during the period of the Cold War division of Europe. Eastern Europe developed, then, as a distinct region within Europe, with its own cultural legacies, circumstances and logics (see also, Ellmeier and Rásky, 1998). In the particular context of the *Cultural Policy and Cultural Diversity* project, then, what continues to be crucial in this second Report is the transversal principle - though now on a pan-European scale. What is significant for the research and policy agenda is the irreducible specificity of the terms in which questions of cultural diversity have been posed in Western and European contexts, in view of the ways in which the different parts of the continent emerged out of their different histories and trajectories.

Ellmeier and Rásky put particular emphasis on the historical trajectory of nation building in Eastern Europe. In comparison to what happened in the Western part of the continent, the formation of the nation state in the East was relatively 'delayed', and consequently, as they say, a 'more contradictory and complicated process... producing deformations, fissures, ruptures and ambivalences that repeatedly led to eruption' (Ellmeier and Rásky, 2004:??). National communities were more precarious, as a result of both economic and political circumstances, and investments necessarily had to be put into securing their integrity and coherence. In this context, culture and cultural identity were made to play a central role, and invariably, 'the more extreme the deficit of political ability or economic potential, the more culture had to play a compensating function' (Ellmeier and Rásky, 2004:??). In the period after 1990, we have seen a renewed expression of the logics of 'catch-up nationalisation', pushing toward cultural integration and homogenisation, sometimes with tragic consequences. However, if ethnicity has frequently been at the heart of these programmes of cultural nationalism, Ellmeier and Rásky make the very important point that this has by no means always and only been the case. With the aim of countering Western European stereotypes of Eastern Europe, they emphasise the fact that there are strong civic traditions and attachments in the region: the democratic changes that we have witnessed taking place there have largely been generated out of the values of civil society.

The particular logic of nation building in Eastern Europe has created a rather different context for the cultural diversity agenda than is the case in Western Europe (where the debate was, for the most part, prompted by the growing presence of post-colonial migrants in the post-World War II period). In Eastern Europe, we have a different diversity (to echo Bennett's terminology), deriving from different historical circumstances. First, there are the remnants of cultural heterogeneity arising from the old empires (Austro-Hungarian, Ottoman, Russian), in which the ruling powers - unlike those of Western imperialism - did not seek to homogenise their subject populations in linguistic, religious or cultural ways. And, second, there are the consequences of nation state construction in the region, involving, at the same time, the strategic elimination of the old cultural complexity of empire and the creation of

new (stranded) minorities through the drawing and redrawing of state borders. As a consequence of this different history, there have inevitably been different experiences of, and attitudes towards, diversity. Ellmeier and Rásky **make the point that the collective memories and experiences of the region have produced a mentality in which diversity has actually come to be associated with threat and danger (and homogeneity with security)**. Its reality is met with ambivalent and guarded feelings. The difficult realities of contemporary change in Eastern Europe seem to put the diversity project and the national project at loggerheads. There is a tension: 'the citizens of the Eastern part of the continent live cultural diversity and re-build national, institutional and administrative homogeneity at one and the same time' (Ellmeier and Rásky, 2004:??).

Ellmeier and Rásky (2004:??) make the further observation that, 'at the same time, all these various identity projects already take place in a rather binding EU-European institutional context and setting, which does not provide too much space to experiment on their own, the main guidelines already being given and defined' (see also, Drulák, 2001). This is the process referred to as 'Europeanisation', and Ellmeier and Rásky want to signal some of the difficulties inherent in it as it now works. The fundamental problem, they maintain, derives from the unequal relationship between East and West. As they see it, this amounts to 'the unequal ability to speak from the different positions in Europe' (Ellmeier and Rásky, 2004:??). In this relation, the West has been (historically) instituted as superior: the model for the East, the teacher to the East. At the present time, for example, this is exemplified in the debate about whether Western European liberal-democratic models can be 'exported' to Eastern Europe (Kymlicka and Oplaski, 2001). And, similarly, we see the same kind of teacherly ambitions in projects for directly transferring models of cultural diversity developed in Western Europe to the very different contexts of the East. For Ellmeier and Rásky, this imbalance of power is no longer acceptable. The imperative now, they argue, particularly in the context of EU enlargement, has to be to bring both equilibrium and equality into the East-West relation. In the specific context of cultural diversity, the aim must be to create a cultural dialogue that can take account - equal account - of the differing diversities and experiences of diversity across the whole European space, West and East.

Finally, Ellmeier and Rásky reiterate and reinforce Bennett's arguments about the need to move towards the de-ethnicisation of diversity and diversity categories, and to put other forms of diversity (gender, age, sexual orientation, disability, etc.) equally into the frame. In the particular context of Eastern Europe, they see potential for this in various civic and civil society projects. Ellmeier and Rásky put a particular value on urban and metropolitan initiatives, maintaining that cities provide spaces for sustainable and visible civic participation for minorities and other marginalised populations. Urban cultural policy - particularly in a region where rural cultures have commonly been a source of nationalistic ideologies - is consequently a key domain for cultural diversity policy. Again taking up Bennett's argument, Ellmeier and Rásky also emphasise the importance of creative industries for promoting cultural diversity, in all its forms.

Phase III: The Present Report

This present Report, written at the end of the third and final phase of the *Cultural Policy and Cultural Diversity* project, is in part aimed at drawing out key themes and concerns from the project as a whole. But it also seeks to move the core agenda further on: to address some new developments and issues in cultural diversity policy in Europe, and to consider the new policy challenges that these developments are now posing.

The central concern in both the Bennett and the Ellmeier and Rásky Reports was with different national approaches to cultural diversity in Europe. As is the case with most studies of European culture and cultural policy, both Reports take the national framework as given. Not surprisingly, of course. For, as was already suggested above, the nation and nation state have served as the primary frame of reference for cultural policy in the modern period. Indeed, we may say that the nation state created an entirely new and unprecedented

institution of culture and cultural policy. In the nation-state era, cultural policy has essentially been about shaping and managing national cultural orders. The central objective has been to create a sense of belonging and allegiance to the national community, to what Benedict Anderson (1983) has famously called the 'imagined community' of the nation. The national culture has been seen as giving expression to the spirit, the character, and the historical continuity of 'the people', the *Volk*. It has served to create a manifest sense of 'us' - who we are and what we stand for - and to differentiate 'us' from 'them'. The institution of a shared national culture, a culture in common, has, consequently, been valued as an integrating and binding mechanism. It is what holds the nation together, and what binds its citizens together as fellow nationals, both in the present and through time.

As such, an imagined community has been regarded as - ideally - a unitary community, characterised by a common culture and by mutual understanding - its existence depending, as David Miller (1995: 23) puts it, 'on a shared belief that its members belong together, and a shared wish to continue their life in common.' But, of course, the realities of the modern world work - increasingly, it seems - against the (imagined) unity of the national community. The national project has had to work hard to accommodate the real world of cultural pluralism. As Miller (1995: 182) acknowledges, 'the project of nation-building, pursued so energetically in the eighteenth and nineteenth centuries, must be carried forward in a way that takes account of revitalised ethnic, regional, and other such identities' (1995: 182). The twenty-first century nation must negotiate a way between an ideal unitarianism and a pragmatic pluralism. This has been the context in which cultural diversity politics and policies have been elaborated in the recent period. And it is the frame within which both the Bennett and the Ellmeier and Rásky Reports operate. The central issue concerns how the relation between unity and diversity should be managed in national societies. And then how different national governments across the European space do in fact manage it, ranging from those who that pursue assimilationist policies to those that have instituted more tolerant and liberal regimes (see also, Castles, 1995). The point has been to explore best practice within this national policy framework, and to argue for the social productiveness of more liberal, pluralist and inclusive practices.

The present Report seeks to move beyond this prevailing national framework. **What it suggests is the need, in many policy areas, to shift from a national to a transnational, or transcultural, perspective.** It is argued that contemporary developments, associated with the economic dynamics of globalisation, have been giving rise to increasing transnational migrations of people, as well as transnational flows of goods, media, information, and so on. These new and various global mobilities and movements have brought with them new kinds of diversity and complexity into the European cultural space, involving new kinds of cultural juxtaposition, encounter, exchange and mixing. And, crucially, these new forms of diversity and complexity are transnational and transcultural in their nature - functioning, that is to say, across national frontiers and operating across different cultural spaces. And these transcultural developments are presenting important new challenges to the established national mechanisms through which European states have hitherto managed policy for cultural diversity and citizenship. The challenge, at the beginning of the twenty-first century, is to respond to the changing transcultural landscape in Europe.

A key objective, then, of the present Report, then, is to argue for the significance of a transnational and transcultural approach to cultural diversity policy in Europe. And, as a necessary corollary, it also has to be argued that there is **the need to exercise greater reflexivity with respect to the national frame.** For, in order for a transcultural perspective to be able to emerge, it is first necessary to acknowledge the limitations of the national *imaginaire* - and, in societies that have always organised their worldview on the basis of this *imaginaire*, this will, indeed, be a difficult acknowledgement to make. We will have to confront the difficult-to-confront possibility that the national logic might now actually be inhibiting more innovative cultural possibilities - possibilities that may have the potential to contribute to the creation of what might be a more genuinely European cultural order - a cosmopolitan European cultural order.

Limitations of the National Frame

In order to begin thinking about the significance of transnational and transcultural possibilities, then, we first have to come to terms with the national *imaginaire*, with the national frame within which cultural policy has for the most part been elaborated until now. The organisation of cultures and identities on the basis of national imagined communities was a very particular way of organising them; a social construction that came, in the modern period, to seem a natural and self-evident way. The order of sovereign national societies and cultures appeared to be simply the way that the world was ordered - and also the way it should be ordered. But now, in the context of globalisation and transnational developments, the limitations of the national frame may be starting to become more apparent. In times that are constantly throwing up more complex forms of cultural experience - and are consequently requiring more open and inventive kinds of response - the national agenda may increasingly be seen to have certain significant inadequacies. This is not at all to make the facile claim that the days of the nation state are numbered. It is just to make the rather more modest point that the nation state's ways of thinking and managing culture - or cultures - are now proving to be restrictive. It is to say that we now need to be more reflexive with respect to the national *imaginaire*: to defamiliarise the tropes of national cultural reasoning, in order to critically reflect on their limitations.

There are two points that might be made concerning the national paradigm. The first relates to the way in which culture is envisioned within this paradigm, and to the problematical implications that this has with respect to thinking about cultural diversity. And the second is to do with the hegemonic nature of this paradigm - the absolutely central, and seemingly self-evident, sovereignty that it has assumed in social theory and policy, including the capacity to obscure alternative cultural imaginations.

- First, then, we have to recognise the very particular way in which culture and society are represented in this paradigm. As Craig Calhoun (1999: 217) observes, national societies are always imagined as 'bounded, integral wholes with distinctive identities, cultures and institutions.' An imagined community is organised around a shared collective identity, an identity that each person shares with all the other 'members' of the community. A culture in common, a unitary culture, comes to be valued and cultivated as a mechanism for collective cultural bonding. As Katherine Verdery (1993: 38) notes, the national paradigm is informed by an essentially homogenising discourse. National culture 'aims its appeal at people presumed to have certain things in common as against people thought not to have any mutual connections.' There is consequently an inherent resistance to those who do not have things in common, who do not belong - 'them', meaning both outsiders and diverse populations within. Those within are marginalised, or minoritised, in order not to compromise the 'clarity' of the imagined community. And with respect to the others outside, the national community seeks to differentiate itself, to maintain its fundamental discreteness, protecting its borders and asserting its sovereignty; to belong to the community is to be contained within a bounded culture. Imagined in this sense, the community is always fated to anxiety. The coherence and integrity of what is held in common must always be conserved and sustained against diversity and complexity, which come to be represented as forces of disintegration and potential dissolution. Ultimately, at the deepest level, difference is resented and feared, because it has come to be associated with the fragmentation of what should be whole.

The national paradigm privileges cultural homogeneity, then, and is inherently and constantly anxious about the (Imagined) implications of cultural diversity. Now, let us be quite clear, this is not to say that national governments will necessarily legislate and act according to this homogenising logic (which, in its most radical form, is the logic of ethnic cleansing). European governments have, of course, responded in recent decades - in different ways and with different senses of urgency - to the needs and demands of their plural populations. European nation states have certainly come to acknowledge the reality of cultural diversity (as both the Bennett and the Ellmeier and Rásky Reports make clear). The point is that cultural diversity has been recognised - recognised as a problem to be managed - but the fundamental logic of the imagined community paradigm still remains

intact. The ideal of bounded and homogeneous community still prevails, and the anxieties about its potential dissolution still persist. Thus, in his book, *On Nationality* (1995), David Miller puts forward the argument that the processes of globalisation, involving accelerating global flows of people, represent a fundamental challenge to the ideal of national cultural integrity - 'a challenge to the idea that people need to have the kind of map that a national identity provides' (1995: 165). As a consequence of 'the impact of multiculturalism internally and the world economy externally,' he maintains, 'societies are becoming more culturally fragmented...' (1995: 185). And what then ensues, as Miller sees it, is the escalation of discourses concerned with 'the quest for cultural diversity, to celebrate diversity, bolster ethnic pride and encourage people to pick and choose among the array of cultural identities that global culture makes accessible' (1995: 186). The national frame remains a potent way of representing and organising social reality. And that is surely a problem in a period shaped by global flows, proliferating cultural diversities, and increasing difficulties in protecting cultural borders and sovereignties.

- The second point to be made concerning the national cultural paradigm is to do with its unquestioned status in social theory, research and policy. What must be recognised is that the social sciences were created at the high point of the nation-state era. The 'societies' that they have studied and described have, not surprisingly then, been nation-state societies. When they have sought to promote social integration, this has actually meant national cohesion. And this correlation of society with nation state came to seem absolutely 'natural' and self-evident. We may say that the nation-state paradigm was a hegemonic paradigm in the true sense of the term: it was for long unquestioned and unchallenged, because its presence was not apparent, not recognised. The social sciences were looking through national spectacles without realising that they were wearing any.

What we now have to deconstruct, then, is what has been termed 'embedded statism' (Taylor, 1996) or 'methodological nationalism' (Wimmer and Glick Schiller, 2002), whereby the nation state has become the ontological basis upon which social research and policy have been grounded. The root issue, as Andreas Wimmer and Nina Glick Schiller (2002: 304) observe, is that **the social sciences have been 'captured by the apparent naturalness and givenness of a world divided into societies along the lines of nation-states.'** They are deeply informed by a principle of methodological nationalism that **'tak[es] national discourses, agendas, loyalties and histories for granted, without problematising them or making them an object of an analysis in its own right'** (Wimmer and Glick Schiller, 2002: 304). The consequence is a sociological imagination grounded in what Wimmer and Glick Schiller (2002: 307) call the 'container model', in which societies are imagined in terms of an **isomorphism of culture, polity, economy, territory and a bounded social group. And so powerful is this as a way of imagining the social world that alternative configurations cannot easily be envisaged, particularly with respect to the kinds of transnational developments with which this Report is concerned.** New cultural developments - developments that might actually go against the national grain - are looked at and analysed from a national perspective - through the national lens. Wimmer and Glick Schiller give the example of transnational migration, making the argument that transnational migrants are generally viewed as anomalous presences. They are regarded as the outsiders who come and destroy the isomorphism between people, polity and nation: 'Immigrants are perceived as foreigners to the community of shared loyalty towards the state and shared rights guaranteed by the state. Transnational migrants presumably remain loyal to another state whose citizens they are and to whose sovereign they belong' (Wimmer and Glick Schiller (2002: 309). Transnational migrant cultures tend, then, to be perceived, not in terms of what might turn out to be new and innovative about them, but in terms of their capacity to confound and disturb the established and coherent order of national cultures and societies.

Methodological nationalism has been the hegemonic paradigm in social research and social policy, and we may say that it still remains hegemonic in most domains of social analysis. And, in a context where we are now trying to understand the implications of global and transnational developments for Europe, this is surely a problematical situation.

The imposition of national categories makes it difficult for us to see what might be new and different in the dynamics of contemporary change. New social practices and processes are subordinated to old cultural models.

What must be acknowledged, then, is the deeply embedded nature of the national *imaginaire*, the degree to which it permeates both social experience and social analysis and thought. Thinking about transnational and transcultural developments requires us, not just to empirically observe what is happening in Europe now, but also to be reflexive and innovative in the conceptual and theoretical discourses we mobilise to make and to analyse these observations. We have to move beyond a framework that has been predicated on the existence of individual (national) societies, each of them conceived as bounded and discrete entities, to consider a new kind of European space in which borders are less containing and networks and flows also figure increasingly in the landscape (Urry, 2000). Göran Therborn (2000) regards it in terms of a fundamental change of perspective - a paradigm shift - from the national frame to one whose reference point is globality.

Transnational Mobilities and Migrations

For what are centrally at issue are the nature and the significance of the processes that are commonly referred to as 'globalisation'. A great deal has been written about the consequences of globalisation and new global flows. The world has increasingly come to be conceived as a global space of flows - flows of people, commodities, media, information, crime, pollution, finance, and so on. We cannot undertake a wider discussion of all these various dimensions of globalisation here (for such discussions, see, *inter alia*, Albrow, 1996; Bauman, 1998; Beck, 2000; Held *et al*, 1999). In line with our concern with cultural diversity, we will focus specifically and primarily on flows of people, on the flows of new global migrants, and on the implications of these flows for European society and culture. On 19 January 2004, the front page of *Newsweek* magazine proclaimed the significance migration issue under the heading 'Moving On Up', with the sub-heading 'Migrant Workers And Their Money Are Transforming Economies in Europe And Around The World'. They are also transforming cultures and societies. How, then, we shall ask here, are these new mobilities, and the changing demographics that they are bringing about, now requiring us to change our thinking about the European social and cultural space and, particularly, about the significance and value of diversity within it?

Before turning to consider this question, there is one brief preliminary point that should be made about globalisation, a point concerning its relation to the nation state. For the most part, the relation between global processes and the nation state has been conceived in terms of a fundamental opposition: in terms of the threat that global flows and porous borders are presenting for the sovereignty and integrity of the nation state. This conception is also commonly associated with a teleology that suggests that the logic of globalisation is now more powerful than that of imagined community. Globalisation is the thing of the future, and nation states may well be anachronistic. The metaphor (for that is what it is) underpinning this conception of change is that of the transition from one historical era - the era of the nation state - to another - the era of globalisation. What should be emphasised from the outset are the limitations of this way of imagining social change in terms of successive historical phases. Alternatively, we might adopt a geological metaphor, to suggest the idea of historical accretion and layering. Globalisation would then be seen in terms of process whereby transnational geographies settle over national geographies. In this case, the national order is not displaced or left behind, but rather covered over by the new global configuration, the two different kinds of social and cultural space coexisting as distinct strata. We are never living, then, in discrete and successive ages or eras. I should therefore again emphasise here that my critique of the national cultural paradigm, and of methodological nationalism, does *not* imply the prospect of the end of the nation state. **As a critique of the defensiveness and limited vision of the national paradigm, it is intended, rather, to invoke the possibility of accommodation - rather than opposition - between national and transnational dynamics. Intended to invoke the possibility, more specifically, of a**

Europe whose twenty-first century social and cultural geography amounts to much more than just a series of discrete national geographies.

At the outset of the twenty-first century, something significantly new is happening in the European continent, and to what has been regarded as the Europe of nation states. This something has to do with the proliferation of new kinds of transnational movements, flows and connections of people into and across the European space (see, Massey *et al*, 1998). They are developments associated with the economic and social dynamics of globalisation; the flows of migrant populations are inextricably linked to all the other kinds of flows associated with the complex processes of globalisation. And they raise issues of an unprecedented kind. As Stephen Castles (2002: 1144) observes, 'migration is one of the key forces of social transformation in the contemporary world.' We may say that the migrations of the recent period have dramatically changed the social and cultural composition of European societies, and that that it is these movements, crucially, that are now compelling us to rethink the meaning and value of cultural identity and cultural diversity in the European space. Global migrations present a fundamental challenge to European social and cultural policy. There are clearly possibilities that these proliferating transnational migrations will bring with them new dangers of social tension, antagonism and conflict. But perhaps there might also be new possibilities for confronting these threats, and at the same time working to 'modernise' the European social model? Indeed, we might suggest that that there is now no alternative - that the new complexities of the European social space now make it imperative that we take up this latter challenge.

In order to avert the dangerous possibilities and to be able to recognise the more productive ones, we need to understand the nature and significance of these contemporary migrations. There have been two major phases of migration into the European continent. The first took off in the 1950s, and was generally characterised by migrations of colonial and post-colonial populations to the imperial 'mother countries' - for example, migrations from West Africa and the Maghreb into France, from Indonesia into the Netherlands, or from the Caribbean and South Asia into Britain. Migration was to particular and limited destinations, determined for the most part by shared (albeit unequally) historical, cultural and linguistic links. In recent years, this pattern of post-colonial migration has been of diminishing significance, and we may now say that it has progressively given way to new migrations of a different kind. These new migrations still partly use the established networks and patterns of the previous post-colonial connections, so that people from former colonies continue to enter Europe through their former imperial routes, but they are now subsumed into a much larger and more complex migratory phenomenon. For a whole swathe of economic, political and cultural reasons, Europe has become an increasingly attractive destination for both economic and forced migrants from diverse parts of the world (Nigerians, Somalis, Iraqis, Tamils Turks, Kurds, Afghans, Bosnians, Kosovans, the Philippines, China, Russia, etc.). And what we are consequently experiencing is a profound change in the dynamics of mobility and settlement, associated with what we might term the new migrations of globalisation.

What precisely is it, then, that is new and distinctive about these migrations of globalisation? I will try to address this question in terms of four, very closely interrelated, aspects of new, transnational migrant practices and sociality.

- First, we should note that, unlike the earlier generation of settlers, these migrants have not travelled to an imperial centre, but to whichever European country would accept them. They have no historical, and therefore privileged, relation to any particular European country - it is not 'destiny', but something far more arbitrary, which has generally brought them to wherever they happen to land up in the European continent. As a result of this more random logic of migration, the new waves of migrants that have been coming to Europe through the 1990s have generally tended to be dispersed to more than one country. What is characteristic, then, is the relatively wide distribution of particular groups across the European space, and beyond. And, as a consequence of this new kind of dispersed and cross-border migration pattern, what we may observe is the coming into existence of new and complex migrant flows, connections and networks.

What is distinctive, then, is the nature and degree of transnational connectivity and connectedness between what are variously referred to as 'transnational communities' (Portes *et al*, 1999), 'transmigrants' (Glick Schiller *et al*, 1995), or 'new global diasporas' (Cohen, 1997). Migrant populations are connected to each other, and commonly also in close connection to their country of origin. This is precisely the transnational dimension of their lives. Absolutely crucial here, of course, is the technological and communications infrastructure that now makes this kind of inter-connection possible, and even routine, whether it be cheap and easy air travel or new communications media (e.g. satellite television, the Internet). Being able to travel, sometimes even 'commute', between places in which one has vital interests changes the nature of migrant experience significantly (though, as Zygmunt Bauman (1998: ch.4) reminds us, many migrants do not have such mobility at their disposal). Being able to mundanely watch television channels broadcast from 'home' makes a quite important difference (Aksoy and Robins, 2003). What communications technologies are now making possible is the enlargement of the lifespace of migrants, involving the capacity to be synchronised with lifeworlds situated elsewhere.

- The second aspect of transnational migrant practices that is new and distinctive concerns **the way in which new economic and social livelihoods are being established on the basis of this networking culture**. Alejandro Portes and his co-researchers suggest that **the development of transnational businesses and enterprise may now be regarded as a new - and growing - form of immigrant economic adaptation** (Portes *et al*, 2002). What we are seeing is the emergence of new kinds of enterprises, and of diverse kinds, operating on the basis of transnational economic and social networks. These may be fairly precarious, as is the case with what has been called 'circular migration', a good example of which is the mobile small entrepreneurship undertaken by the thousands of people from Eastern Europe and the ex-Soviet Union now involved in 'suitcase trading' in Turkey. This population in continuous trading movement across national frontiers amounts to what has been called the 'globalisation of informality' (Erder, 2003). In other cases, however, what are coming into existence are more robust and established enterprises, businesses attuned to the needs of transnational communities (and then also extending beyond them), and drawing upon the particular skills accumulated and developed by transnational migrants (bi- or multi-lingualism; cultural flexibility). Portes *et al* (1999: 229) make very clear the logic underpinning this distinctive entrepreneurial turn:

Whereas, previously economic success and social status depended exclusively on rapid acculturation and entrance into mainstream circles of the host society, at present they depend (at least for some) on cultivating strong social networks across national borders... For immigrants involved in transnational activities and their home country counterparts, success does not so much depend on abandoning their culture and language to embrace those of another society as on preserving their original cultural endowments, while adapting instrumentally to a second.

It is precisely through their strategic non-assimilation that such migrants make a living and a new lifespace for themselves; it may actually be in their interest to remain at odds with the host society (and also, actually, with the society of origin). And, given the practical and productive sense that this strategy makes, it seems that transnational practices 'from below' are likely to become even more prevalent in the future.

- The consequences of such strategies, pursued now by a growing number of transnational migrants, are, in their aggregation, significant - significant for European nation states. These mundane, everyday strategies for a better life and lifespace actually turn out to have quite considerable implications for national cultures and the national frame. The crucially significant issue is that these migrants are no longer choosing to assimilate, or integrate, into national societies in the way that they once had to. '[I]n a global economy,' Glick Schiller *et al* (1995: 52) observe, 'contemporary migrants have found full incorporation in the countries within which they settle either not possible or not desirable.' Transnational migrants are actively involved in multiple linkages, and depend

for their livelihoods on such linkages, and therefore they tend to have complex sets of affiliations. Their interests cannot be served by any single nation state, and so there is no longer a positive incentive to invest their interests and attachments in any one national community. As Stephen Castles (2003: 20-21) makes clear, the logic of multiple affiliations works to 'question the dominance of the nation-state as the focus of social belonging.' The challenge to the national order is fundamental. For what is now made more and more apparent is that 'the notion of primary loyalty to one place is... misleading: it was an icon of old-style nationalism that has little relevance for migrants in a mobile world' (Castles, 2002: 1159). In the transnational context, national culture and identity - in the singular form in which it has prevailed until now - comes to seem restrictive and inadequate. And, as a result, the aura and authority of national identity tend to be weakened. Ten or fifteen years ago, when the issue was focused on national minorities and their national incorporation, these developments were understood in terms of the emergence of new kinds of multiple or 'hybrid' identities. We may say that, now, in the new transnational context, things look somewhat different. **Now there is what we may regard as a greater reflexivity with respect to collective identities. This involves a significant change in the very nature of the relation that many migrants have to identity, and in the way that they think about their relation to collective communities, obligations, destinies, etc. It may no longer be a question of 'which identity?', but of a calling into question of the identity agenda itself.** And this development will surely turn out to have far more profound and unsettling implications for the national paradigm.

- Transnational migrants are increasingly in a position, then, to distance themselves from the social and cultural life of imagined community. And **what they are doing, at the same time and through the same processes, is constructing alternative forms of sociality.** This is the final aspect of transnational migrant practices that I want to draw attention to here. It is now commonplace to speak of (im)migrant 'communities', and of diasporic or transnational 'communities') to describe new social and cultural developments. What I want to suggest in the context of contemporary transnational developments, is **the need to move beyond the 'community' paradigm.** What I want to suggest is what is actually being instituted, as a consequence of transnationalisation, is **a different kind of sociality, one that is based on social networks and nexuses.** In a rather different context than that under consideration here, Andreas Wittel draws attention to a general logic of change in contemporary societies. He refers to a dynamic in which the 'community' is being undermined - in which there is 'disintegration of a formerly strong link between community/organisation and social life' (Wittel, 2001: 64). Community is giving way to 'individualisation', and what may be called 'network sociality'. This is about 'a shift away from regimes of sociality in closed social systems and towards regimes in open social systems' (Wittel, 2001: 64). People are 'so to speak, "lifted out" of their [community] contexts and reinserted in largely disembedded social systems, which they must at the same time continuously construct' (Wittel, 2001: 65). **Individuals depend, not on their community any longer, but on the social capital that they can accumulate.** For such 'individualised' individuals, **new kinds of resourcefulness become vital: they must have the capacity to build social networks, or translocal connections, and then the capacity to continuously deconstruct and reconstruct them in the light of changing circumstances and experiences.** This would appear to be precisely the principle that is operating in many transnational migrant enterprises. And, rather than imposing the old categories of 'community' discourse on them, and thereby obscuring what is new in their functioning, it seems to me crucial that we actually try to understand the nature and the appeal of this alternative kind of sociality. For, as Alejandro Portes (1999: 469) crucially notes, transnational networks and connections 'must be in the interest of those that engage in them since, otherwise, they would not invest the considerable time and effort required.' What we need to understand, then, is just what it is that is of 'interest' in this network sociality - essentially, what it is that is empowering, that cannot, seemingly, be found any longer in the old social frame of community, identity and belonging.

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The new transnational migrations that have been occurring through the 1990s are changing the European social and cultural order in quite dramatic and significant ways, then. First, they have brought a new diversity and complexity to the continent, particularly in urban and metropolitan contexts. As Stephen Castles (2000: 203) observes:

You only have to take a local bus or train to encounter people of every conceivable ethnic appearance. Distinct ethnic neighbourhoods circle the city centres, and their shops offer a wide range of imported foods, religious symbols and cultural artefacts. Dozens of languages can be heard in the streets, while schools and hospitals have to cater for a wide range of cultural and linguistic needs. Mainstream cultural and culinary habits have become more cosmopolitan, and lifestyles have become more varied.

The cultural landscape of Europe has been irrevocably transformed, and with it the daily cultural lives and experiences of all Europeans. And, second, the new migrations have given rise to innovative kinds of lifeworlds operating across transnational spaces. The Chinese populations that Pál Nyíri describes do business in Budapest and may educate their children in the United States. A Turkish man living in London may be doing business in Hamburg and educating his children in Istanbul. Transnational migrants are commonly organising their everyday lives in more complex ways, across extended spaces, and in ways that increasingly defy the containing powers of nation states and national societies.

These developments represent a fundamental challenge to the way in which European researchers and policymakers have addressed issues of migration. Research and policy have until now been mainly concerned with processes of immigrant settlement and community formation, and with the impacts of immigration on the majority populations in host societies. Migration has been pre-eminently considered within the national frame; we may say that the national frame has simply been taken as self-evident. The core agenda has been to do with the management and containment of ethnic minority populations. And this objective is now proving more and more difficult to achieve. Consequently, there have been anxious and defensive reactions to the challenges of the new transnational migrations, and from the political Left as well as the Right (e.g. Rowthorn, 2003: Goodhart, 2004). Thus, Bob Rowthorn (2003: 26), to take one example, admits that 'the pace of the present transformation worries me. I believe it is a recipe for conflict.' For Rowthorn - as for David Miller - the fundamental problem resides in the challenge to the coherence and integrity of the nation state. And his response is to defend the value of the national paradigm:

Nations are historical communities that have the right to shape their own collective future as they see fit, and to resist developments that undermine their identity and sense of community. I do not believe that national identity can, or should, be refashioned at will by a cosmopolitan elite to accord with its own vision of how the world should be... A nation is a community and as such is to some extent exclusive. Its members share a sense of common identity and have special moral obligations to each other (Rowthorn, 2003: 26).

Rowthorn (2003: 31) is quite explicit about what he regards as the problem of 'a massive and unacceptable inflow of migrants into rich countries', and quite clear in his own mind about the appropriate form of response, seeing 'no alternative but to support what is known pejoratively as "Fortress Europe".' He is, of course, far from being alone in his cultural values and his action plan for defending them.

What the present Report argues is that such an approach is no longer a viable response to migration in Europe. Fortress protectionism cannot be a reasonable way forward. Transnational migrants are an absolutely integral aspect of the space of flows created through the creation of transnational economic structures; in a global economy, we can hardly expect the workforce to remain rooted and contained in their national societies of origin. The question of migration needs therefore to be radically rethought in the context of globalisation and the transnational nature of the new migrant cultures. 'If,' as Stephen Castles (2003: 23) observes, 'the dynamics of social relations transcend borders, then so must the theories and methods used to study them.' Global change and the increasing

importance of transnational processes require new approaches from the sociology of migration. 'These,' as Castles (2003: 24) notes, 'will not develop automatically out of existing paradigms, because the latter are often based on institutional and conceptual frameworks that may be resistant to change and whose protagonists may have strong interests in the preservation of the intellectual *status quo*.' What is required is a paradigm shift, an approach that departs theoretically from the national paradigm and adopts what Göran Therborn (2000) calls the perspective of globality. Global flows, networks and positionings are then regarded as the key frame within which to consider the significance of contemporary migrations. Migrants are seen, not as moving between container societies, but rather as operating across transnational social spaces - spaces with 'a multipolar geographic orientation, rather than one limited exclusively to a single coherent geographic space' (Pries, 2001b: 6). Indeed, we may say that the new migrant practices - economic, political, religious, ideological, cultural - are one of the most significant factors now constituting transnational social spaces as a new geographical space layered across the old imagined geography of nation states.

The point is not to construct a false polarisation between this transnational, or global, perspective on migration, on the one hand, and the national perspective, on the other. It is, rather, to suggest that there are now competing frameworks within which we may reflect on the significance of the new migrations. And the crucial issue now concerns how to bring these two different perspectives into constructive dialogue. What this would essentially mean *in practice*, at the present time at least, is that nation states should become more open to the transnational perspective; that, in the elaboration of social and cultural policies, they should seek to negotiate between both national and transnational perspectives. It would mean pursuing national interests, but refusing the logic of national homogenisation and closure (as advocated by Bob Rowthorn). Pursuing national interests, but recognising how much the congruity between cultural, political and territorial spaces has been complicated over the last decades. Pursuing national interests, but being open to the positive and productive potential of cultural diversity and complexity (as advocated by Stephen Castles). *In practice*, in the European context, it would involve a more flexible and less solipsistic approach by national governments to cultural diversity issues. It would amount to a more truly European approach. How it would be a more European approach - what would be more European about accommodating the transnational perspective - is what I now want to consider.

Transnational Social Spaces and Transcultural Diversity

What I have been moving towards saying is that transnational migration and transnational migrants have opened up a new cultural and diversity agenda for Europe - for Europe as a whole. Through the practices of transmigration, and the associated creation of new transnational social spaces (Pries, 2001a; Faist, 2000a; Vertovec and Cohen, 1999), they are now compelling Europeans to change the frame within which they think about culture and politics. What they have made apparent, through the emergent reality of transnational spaces, is that the old and assumed isomorphism between culture, polity and territory is no longer to be taken as given. The fundamental principle upon which national cultures and communities have been predicated has been called into question. And, as a consequence, a new imagination of culture and cultural diversity - of culture as diversity - has become possible. As Rainer Bauböck (2003a: 14) says, we might see transnational migration as 'a catalyst that sets into motion a process of self-transformation of collective identities towards a more pluralistic and maybe even cosmopolitan outlook.' For the matters opened up for public debate as a result of transnational migrations have much more general implications, going beyond the matter of ethnocultural policies alone. They are also changing the ground of debate concerning wider issues of cultural diversity (gender, age, disability, etc.). And, ultimately, I would suggest, they are now provoking us into thinking more deeply about the meaning of Europe - the cultural values that Europe stands for, and the meaning of both the 'unity' and 'diversity' that are said to characterise and distinguish European culture.

The national frame of culture and identity tries to survive, of course. Within the European Union, we see frequent assertions of what amounts to a new kind of defensive and tactical cultural nationalism. As Ulf Hedetoft (1999: 73) has noted, 'The EU as a super-modern project of rational enlightenment and civilised harnessing of nationalist energies not only confronts, but actually strengthens, it would seem, the very passions of national myth it was - at least in part - intended to quell.' And we may say that the national paradigm also tries to survive through its own reinvention. Thus, as Iver Neumann (1998, 409, 413) observes, 'a lot of thinking about the European Union and the forging of a European identity is...coloured by the categories of "state" and "nation"'; there is a dynamic at work whereby the European Union 'would borrow from nationalism in order to strengthen one particular European identity.' The geographical scale has increased, but the logic of imagined community and the national paradigm continues to prevail, and continues to promote the logic of social and cultural cohesion. European culture is imagined in terms of an idealised wholeness and unity, and European identity in terms of boundedness and containment. What is being invoked is the possibility of a new European order defined by a clear sense of its own coherence and integrity. We should not underestimate the resilience, then, of the imagined community paradigm. From the point of view of governance, national communities represent a very manageable kind of social entity. And from the citizen perspective, there is clearly a powerful appeal in what Ulf Hedetoft (1999: 75) refers to as the **'existentiality of nationalism', the experiential sense of familiarity, straightforwardness and security associated with national culture, grounded in the 'imagined essences of "home" and "belonging" and "what feels natural".'**

Even as we recognise this to be the case, we also need to recognise the extent to which these ideals of the national paradigm have ceased to correspond to the actual social and cultural realities of contemporary Europe. This is what the contemporary realities of transnational migration have made apparent to us. What the national community imagines and wills to exist does not in fact exist. European borders have become more and more porous (that was the point, after all, of economic union), and the 'container' function of the nation state is increasingly inoperable. European culture and society has consequently become more and more complex and diverse. Diversity and complexity are a *de facto* presence in European social and cultural life now, not the aspiration or fancy of idealistic cosmopolitan intellectuals. They are by now an overwhelming reality in the life of all those living in the continent, and their significance needs to be urgently addressed, rather than disavowed. Following Ulrich Beck, we might say that diversity and complexity are integral to 'the real Europe'; they are a crucial resource for the continuing Europeanisation process. And, by the same token, we must recognise the extent to which 'methodological nationalism denies the empirical reality of Europe'; how, that is to say, the 'national categories of thought make the thought of Europe impossible' (Beck, 2003: 46). To be quite pragmatic, what is now called for is some accommodation between national and cosmopolitan principles. Pragmatically, this must mean a greater awareness on the part of national governments of both the realities and the potential of the new diversities - a greater openness to new transcultural possibilities, that is to say.

There is certainly ground to build on. Whilst European integration has provoked new expressions of cultural nationalism, it is also the case that national governments have, in another mode, been responding to the proliferating complexity within their populations. In recent years, there has been a growing acknowledgement of the cultural dimension of citizenship and, particularly, the diversity aspect. Policy initiatives have generally grown out of the claims for cultural rights and autonomy put forward by national and ethnic minorities. In this context, where culture has become synonymous with collective identity, minority groups have made claims for both recognition and resources. During the 1990s, the topic of multiculturalism and cultural diversity was widely debated between liberal and communitarian positions, giving rise to a well developed discourse on the 'politics of recognition' and the 'right to culture' on behalf of minorities (Taylor, 1992; Kymlicka, 1995; Parekh, 2000). The debate also extended beyond minority issues, to also take account of the role of culture more generally in the life of the polity (Ilczuk, 2001; Stevenson, 2001; Pakulski, 1997). There was a growing awareness that the dimensions of citizenship identified classically by T. H. Marshall

(1950) - civic, political and social - might be extended to include cultural entitlements. What began to be recognised was the value of cultural empowerment in the citizen body as a whole, involving the capacity on the part of all citizens to participate fully and creatively in national cultural life - accepted as a diverse and complex cultural life (Turner, 20001). This was, of course, the agenda that was strongly argued for in the Bennett Report.

What the present Report advocates is the extension of this approach to include not just cultural diversity, but also transcultural diversity. The problem with the agenda as it is presently framed is that it remains very much caught up in the national paradigm. Much of the debate quite explicitly seeks to contain the diversity debate within the national frame. Thus, in one of the most prominent contributions to the debate, Will Kymlicka (1995: 118, 94) says that he is 'using "a culture" as synonymous with "a nation" or "a people",' claiming that 'political life has an inescapably national dimension.' What is ultimately problematical is the conception of culture that is being mobilised within this agenda, in which the apparently neutral term 'culture' actually turns out to be culture in the national image. Thus, a culture is conceived as a unitary and a bounded entity; as the property of a particular ethnic or national group; as distinct from the cultures of other groups; and as fixed and constant through time. We should be attentive to the peculiarities of this cultural worldview and the consequences it has for those who live 'in' such cultures. As Craig Calhoun (1999: 227) observes, it is a conception of culture in which the prevailing assumption is that individuals should achieve 'maximally integrated identities, and that to do so they need to inhabit self-consistent, unitary cultures or lifeworlds. It is thought normal for people to live in one culture at a time, for example; to speak one language; to adhere to one polity.' It is regarded as 'natural' that people should inhabit one coherent national identity, but, even more than that, that this principle should apply in all aspects of their lives, such that 'they are members of one and only one race, one gender and one sexual orientation, and that each of these memberships describes neatly and concretely some aspect of their being' (Calhoun, 1999: 226). It is a principle that defies the actual complexity of real people's cultures and identities. As Calhoun (1999: 227-228) says, these 'nationalist visions of internally uniform and sharply bounded cultural and political identities have had to be produced by struggle against a richer, more diverse and more promiscuously cross-cutting play of differences and similarities.'

The proliferation of transnational mobilities and transnational social spaces has mounted a significant challenge to this essentialising conception of culture. What it has reintroduced is the idea of complexity and non-congruity into our imagination of what cultures are. Through the cultural shifts associated with transnationalism, we are again reminded of what cultures actually are, how they are 'formed through complex dialogues and interactions with other cultures; that the boundaries of cultures are fluid, porous, and contested' (Benhabib, 2002: 184). Transnational migrations have given rise to new cultural fields that cannot be confined within the container spaces of national cultures, and cannot therefore be conceived as the cultural property - the exclusive property - of any one particular group. The development of new transcultures and of transcultural diversities therefore opens up new challenges and new possibilities for cultural policy. Two aspects have been of particular significance for the *Cultural Policy and Cultural Diversity* project: transcultural diversity and public space; and transcultural diversity and citizenship.

Transcultural Diversity and Public Space

The formation of new transnational spaces has brought to light a new pattern of cultural diversity that can usefully be named 'transcultural' diversity. In fact, this is not an entirely new phenomenon. For, as Andreas Wimmer and Nina Glick Schiller (2002: 302) quite rightly remind us, **the modern world has actually always been transnational: 'Rather than a recent offspring of globalisation, transnationalism appears as a constant of modern life, hidden from a view that was captured by methodological nationalism.'**

Nonetheless, as a consequence of the national bias, we may say that the reality transnational and transcultural phenomena was for long obscured, and now appears to be a new presence in the world. **The concept of 'transcultural diversity' points to the creation of a European space conceived in terms of a different kind of cultural configuration. It**

may be characterised in terms of cultural porosity and fluidity operating across space, rather than in terms of a landscape of boundaries containing sedentary communities living inside national jurisdictions. It arises out of ongoing cross-frontier movements of people that continually renew the landscape of cultural diversity in national jurisdictions. It creates culturally diverse groups and networks linked to a number of different national jurisdictions, through a variety of coexisting vital interests (birth, work, marriage, family, etc.). And it favours sustaining plural cultural identities and different loyalties over the desire to identify and achieve specific equality status as a fixed minority in any particular state. As such, transcultural diversity presents new and difficult challenges both for national cultural agendas and for those concerned with cultural policy and politics in a new Europe.

The crucial point is that transcultural diversity has by now become an integral aspect of the social landscape of Europe. Transnational and transcultural flows and connections are no longer exceptional - indeed, one might even say that they are now the norm, or at least they are rapidly becoming so. They constitute the material out of which European culture and identity must now be elaborated. Transcultural diversity must therefore be at the heart of European cultural policy concerns. Many aspects of democracy, cohesion and inclusion now have to be addressed at this transcultural level. Of course, this will mean acknowledging and dealing with the disturbing and problematical aspects in the new transcultural dynamics (it is clear, as Igor Gaon argues in his position paper, that the dynamics behind some forms of mobility - in the irregular economy, for example, and in various forms of criminal activity associated with trafficking - are deeply problematical and promote what might be called negative diversity). But what we focus on here are some of the positive aspects of transcultural diversity, the ways in which it may come to be seen as a social and democratic resource - an essential European resource - to be sustained and enhanced through cultural policy intervention. We might say that there is no Europeanness without transculturalism: it is now the *sine qua non* in thinking about the meaning of Europe. Transcultural diversity and diversity policy actually take the European agenda to a new level, taking complexity as a given and also as an asset for Europe. In his book, *Europe(s)*, Jacques Attali invokes the idea (somewhat rhetorically, it must be conceded) of Europe - an enlarged Europe - as 'a space without frontiers, from Ireland to Turkey, from Portugal to Russia, from Albania to Sweden.' Such a Europe should, he continues, 'privilege the nomad over the sedentary dweller; generosity of spirit over solipsism; tolerance over identity; in sum, multiple belongings over exclusion' (quoted in Sloterdijk, 2003: 84). It is to this radical conception of a European public space - one that seeks to move beyond old certainties - that the principle of transcultural diversity also connects.

Through the 1990s, the objective in cultural diversity policy was to construct public spaces in which the diversity or heterogeneity of the national population were made apparent and visible. This might be in terms of the representation and participation of the overall population in the mediated public space of national broadcasters. Or it might be in terms of access and involvement of both mainstream and minority populations in cultural venues (concert halls, theatres, galleries, etc). At whichever level, the objective was to promote spaces reflecting the national diversity, and to give all groups an equal sense of presence in, and ownership of, public space. Transnational developments have now made things a great deal more complicated. Cultures are giving way to transcultures, and cultural diversity is increasingly a transnational matter. **For many people now, the national cultural space is too circumscribed, and they express the wish to participate in different cultural spaces within (and beyond) Europe.** This might be in terms of artists or musicians seeking to collaborate in multicultural initiatives. For those with a certain cultural capital, it might be in terms of travelling to exhibitions or concerts in Rome or Berlin or Prague. For many migrants, it might be in terms of watching Arabic or Indian or Chinese satellite television channels. Through such developments as these, transculturalism is becoming more and more ordinary and familiar. And there are, of course, significant and important consequences arising from this process, in which both cultural production and consumption are migrating, as it were, away from the 'home' nation context. In the context of these transformations, quite new sorts of questions are being posed for European cultural policy.

These questions are difficult ones, indeed. To move beyond the entrenched idea of a Europe of nation states requires a considerable leap of the imagination. Two particular issues may be identified: the first concerns 'space', and the emerging transcultural geography of Europe; and the second is to do with 'public', and the meaning of public culture in Europe now:

- *The European Cultural Space* - The nation state instituted a cultural space that was intended to serve as a common reference point for all its citizens. Citizens were members of a cultural community; they had a shared cultural heritage, and they participated in ongoing cultural life of the nation. In the context of contemporary change, involving the proliferation of transnational cultural spaces, it becomes necessary to re-think this national model, predicated as it was on a relatively large degree of cultural sovereignty. Now we find that, for a significant number of people, many of their cultural reference points may be outside the country in which they reside. They may, for example, get their news from Al-Jazeera or their entertainment from Zee TV. And just as it is the case with economic activities that 'the fact that a process happens within the territory of a foreign state does not necessarily mean it is a national process' (Sassen, 2001: 187), so this may increasingly be the case in the cultural domain. As a number of commentators have observed, what is being disrupted is the familiar dualism between 'foreign'/'international' and 'domestic'/'national' (Anderson, 2002b: 10; Bauman, 1998: 13; Beck, 2002: 19). In this context, the cultural space that populations living in any one European country participate in is a more complex affair than in the past. And the composition of the European cultural space seems more complex in its configuration. What now constitutes public space? What does this imply for diversity policies promoting access and participation? Access and participation in which public space? In this context, participation may be more about supporting transcultural connections. Access may be more about facilitating transnational mobilities. And visibility may mean visibility elsewhere. Issues of both cultural citizenship and cultural creativity move out of the gravitational field of the nation state, and thus beyond its sphere of influence and competence. This transcultural dimension clearly poses new challenges to the elaboration and management of cultural diversity policy in Europe.
- *Public Culture in Europe* - The challenges confronting public culture are not just geographical, concerning the more complex transnational spaces across which cultural practices are now occurring. There are also important issues concerning the principles underpinning cultural policy. What is the nature of the public culture that we should be constructing in the context of increasing transcultural developments? Within the national frame, public culture was essentially to do with national culture and the national public space. The principle goal of cultural policy was to facilitate participation in national cultural life. In the new European context, this can no longer be the primary aim. New cultural values and objectives must be elaborated that are more in line with contemporary cultural practices and realities.

What are these realities? Two, in particular, are significant. First, the dialogic perspective associated with transcultural developments. Ulrich Beck (2002: 18) has referred to Nietzsche's characterisation of the modern era as 'the Age of Comparison'. By this he meant an era in which 'the various cultures of the world were beginning to interpenetrate each other', and involving a logic according to which 'ideas of every culture would be side by side, in combination, comparison, contradiction and competition in every place and all the time.' This principle of comparison provides the grounding principle for what Beck calls the 'dialogic imagination', characteristic of the cosmopolitan perspective. In contrast to the monologic national perspective, it represents 'an alternative imagination, an imagination of alternative ways of life and rationalities, which include the otherness of the other. It puts the negotiation of contradictory cultural experiences into the centre of activities...' (Beck, 2002: 18). It is this kind of negotiation that is to be found in the transcultural experience. This is the experience of those who move - not just physically, but imaginatively - between cultural spaces, and whose cultural and social demands are translocal. They are people who are living 'a kind of place-polygamy', and who live 'the clash of cultures within [their] own life' Beck, 2002: 24, 35). Second, in addition to the

dialogic perspective, we must also have regard to what has been referred to as 'individuation'. 'While culture was previously defined by values, norms and institutionalised customs,' writes Alain Touraine (1009: 150), 'today it must be designed as a freedom which protects each group or individual's will and capacity to produce and defend its own individuation.' This is not to be understood in terms of a simplistic polarisation between collective/social and individualistic/liberal values. It is not at all the advocacy of a new cultural neo-liberalism. What it points to, rather, is a new kind of social membership, in which the individual can be accepted as an active agent with respect to cultural choices. Rather than seeking to subordinate the individual to social and cultural integration, cultural practices are seen in terms of 'the capacity to construct one's own personal, coherent and meaningful experience' (Touraine, 1998: 150, 155). And the exercise of this capacity is not feared as the harbinger of cultural fragmentation and dissolution. Let us call it a new kind of social contract, established on the principle of culture-as-creativity, rather than simply culture-as-belonging or culture-as-groupishness.

What have been put on the agenda, then, are new cultural values and objectives. Transcultural developments have changed the terrain on which to think about culture. We may consider this development in terms of a process in which a new cosmopolitan agenda has been initiated. This is not at all to say that the national cultural agenda has been displaced. It still remains extremely important. The point - to re-invoke the geological metaphor that I used earlier - is that the cosmopolitan frame has settled over the old national frame. It does not provide set or easy answers - we should, rather, think of its significance in terms of providing a new terrain of social and cultural debate (Vertovec and Cohen, 2002). What it does is to de-familiarise the national cultural imagination, and to provide a space for asking new questions about what is culturally at issue in the ongoing process of Europeanisation.

Transcultural Diversity and Creative Industries

In thinking about the elaboration of a new public space and culture in Europe, the *Cultural Policy and Cultural Diversity* has been very much concerned with the significance of creative industries. **Cultural diversity has come to be regarded as a value in terms of democratic culture, but also - as the Bennett Report argued - there has been a growing recognition of its significance as an economic value.** What has become more and more apparent is the synergistic relation that exists between cultural diversity and the creative and knowledge economies. From one perspective, what has emerged is the fact that **cultural diversity can be a vital stimulus to cultural entrepreneurship, opening up new cultural and creative markets.** And, on the other, it has become clear that diversity is best sustained when it connects with cultural market mechanisms. We may express this synergy in terms of the productive interrelation between the logics of pluralism and innovation.

The significance of fostering cultural industries - or creative industries, as they are now commonly called - is increasingly being recognised, then (cf. Mercer, 2001). Their combined economic and cultural significance is now broadly accepted. But, for the most part, economic and cultural strategies in this domain have, generally been primarily national in their focus, aimed at stimulating national economies. And yet what are becoming ever more clear are the ways in which creative industries and markets are becoming increasingly transnational and transcultural in their scope. Cultural markets are forming an increasingly significant component of international trade. There are a number of reasons for this transnational expansion. **First, it is a consequence of the human migrations and mobilities that we have described above, which have given rise to transnational cultural practices and, thereby, to new market opportunities.** Second, it is also a consequence of technological developments, from satellite television to the Internet, which have made the **transnational delivery of cultural commodities and services relatively straightforward by now.** And, third, creative industries have become **more attuned to transnational markets and**

audiences. Their response to diverse cultures has stimulated the cultural sector, contributing to the development of new cultural products. In the last decade or so, then, we have seen significant transnational developments in the creative industries themselves, to the extent that transcultural production has become routine.

In and across Europe now, we see a flourishing of transcultural activity. In filmmaking or example, projects may now involve production teams drawn from diverse locations, often using more than one language, such that films are often difficult to classify by national origin. Funding agencies, particularly Eurimages, actually work to stimulate this de-nationalisation process. Film festivals - from Berlin to Cannes, from Sarajevo to Istanbul - also promote all kinds of transcultural collaborations between those involved in the industry. Popular and world music also involve new kinds of collaborations between artists, with recording studios in European metropolises functioning as meeting points. The world of art and curatorship is similarly transnational, with *biennales* offering focuses for transnational networking. The same holds for many other art forms - theatre, literature, dance, etc. One might venture to say that, in these artistic areas, it is now virtually impossible to remain national. To function at all requires networks of international collaborators. **Those working in the creative sector are pre-eminently involved in network sociality, their work characterised by high mobility, translocal connections and developed social capital (Wittel, 2001).** We might also see them as particularly developed manifestations of the kinds of transnational business described by Alejandro Portes and others - from the entrepreneurial point of view, as creative industries, they follow the same logic.

And it is not just artists that have gone transcultural. Policy agencies have also seen the potential in transcultural diversity. A very good example was the *Connecting*

Flights event held in London in 2002. 'World cities. Diaspora communities. Artists. Global links' - these were the keywords put forward by the organisers. The objective: 'To question the binaries of national vs. international, indigenous vs. foreign, the mainstream vs. the grassroots. To explore, instead, the theory and practice of working across and beyond traditional boundaries.' 'Dynamic change and cultural fluidity rather than ethnicity or cultural preservation become the new order of the day' (Ings, 2003: 2). And so on. We also see urban governments increasingly recognising the possibilities inherent in transcultural connections, and setting up foreign departments in order to promote cultural links and collaborations with other cities (an interesting variant of the breaking down of barriers between 'domestic' and 'foreign' orientations). There are also an increasing number of events aimed at building links between different cities, within Europe and beyond. Creative enterprise is increasingly transnational in its workings, and increasingly grounded in transcultural diversity. And in the policy domain transcultural nexuses are increasingly recognised as having potential for both cultural enlargement and economic development. The challenge now is to build on these existing initiatives, in order to elaborate truly European mechanisms for harnessing transcultural diversity and creative enterprise.

Transcultural Diversity and Citizenship

I have already touched briefly on the question of culture and citizenship, noting that, over the last decade or so, there has been an increasing recognition of cultural rights. The problem, however, with these formulations - both Kymlicka's multiculturalist agenda and the Marshallian approach as formulated by Bryan Turner - is that they take national citizenship as the norm. As Thomas Faist (2000b: 209) notes, they are concerned with adaptation to the container space of the nation state. And, of course, the reason for this is that 'only nation-states can grant formal rights and institutional status and ultimately secure human rights.' There is a problem, however: 'Both canonical conceptualisations treat immigrant adaptation exclusively in the realm of a nation-state devoid of significant transnational ties that the people in the respective places and spaces entertain. There is no room for meaningful transnational ties criss-crossing nation-state borders which influence the daily lives of

immigrants.' For the growing number of people involved in transnational and transcultural connections, the nation state proves to have significant limitations.

The crucial point is that transnational migrants do not - or do not simply - make the same kinds of demands as majority populations, or as the indigenous and post-colonial minorities discussed in the Bennett and the Ellmeier and Rásky Reports. Unlike these older and more established groups, they are not necessarily or primarily seeking accommodation and recognition within the frame of their host society. As I have already made clear, transnational migrants commonly have attachments and involvements in two or more places, and consequently they have plural identities and loyalties. They seek to move and operate across different national jurisdictions, and therefore endeavour to maintain multiple connections. What these migrants put a premium on is cultural mobility, the capacity to move across cultural frontiers, both literally and in terms of identifications and attachments. And what this means is that the various activities in their lives transcend the space of any one national community. What these new migrants are bringing into existence, then, are cultural dynamics that exceed the capacities of the nation state. We are thus increasingly confronted with the limitations of a solely national response to the challenge of transcultural diversity.

The cultural diversity policies that have been implemented in recent years by European states, East and West, **mark a recognition of the fact that cultures are a fundamental aspect of citizenship.** And they represent a progression forward from the older homogenising logic of national cultural policies. Their importance has been in shifting the agenda from one in which (national) cultural homogeneity is regarded as the normative principle to one in which cultural diversity and heterogeneity are more openly accepted. There is the recognition, that is to say, that the citizens living in a particular (national) territory will may have different cultural lives and identities. The crucial issue now, then, is about how this principle of individual cultural rights can be sustained and further developed in the new and more complex context of transnational change. Contemporary debates on citizenship must consider how cultural citizenship might be further elaborated to take account of transnational and transcultural developments (Anderson, 2002a). This means taking account of what citizenship is about in the new European context - which must then involve considering the nature of the relation between democratic culture and national life. Ultimately, it might mean, as Linda Bosniak (2000: 493) proposes, 'turn[ing] the tables and ask[ing] instead whether national conceptions of citizenship deserve the presumptions of legitimacy that they are almost always afforded; 'shift[ing] the burden of justification to those who assume without question that the national should continue to dominate our conceptions of collective public life.'

What is called for, particularly in the contexts of Europeanisation, is a more flexible approach to citizenship, an 'aspiration toward a multiple, pluralised understanding of citizenship identity and citizen solidarity' (Bosniak, 2000: 506; cf. Ong, 1999). In her work on transnational Islamic migrants in Europe, Yasemin Soysal (1997; 2000) indicates that developments are in fact occurring in this direction. She puts forward two key arguments. First, that 'nationally bounded social spaces can no longer be assumed self-evident; political communities take shape independently of nationally limited collectives and at different levels (local, national, transnational).' And, second, that 'forms of community, participation, and solidarity that are emerging connect the claims of individuals and groups to broader institutionalised agendas and globally dominant discourses, rather than simply reinvent cultural particularisms' (Soysal, 1997: 511). Appeals are now made beyond the national public sphere, that is to say, to invoke universalistic principles of human rights. Thus, Soysal (2000: 4) notes how, in addition to petitioning the national government, Turks in Berlin also address Berlin's authority structures and petition the European Court of Human Rights. In trying to think beyond the national frame, Soysal tries to identify the emergence of more complex, pluralised and multi-level polities:

With the breakdown of the link between the national community and rights, we observe multiple forms of citizenship that are no longer anchored in national collectives, and that expand the sets of right-bearing members within

and without the nation-state. These forms are exemplified in the membership of the long-term non-citizen immigrants who hold various rights and privileges without a formal nationality status; in the increasing instances of dual citizenship, which breaches the traditional notions of political membership and loyalty in a single state; in the European Union citizenship, which represents a multi-tiered form of membership; and in subnational citizenships in culturally or administratively autonomous regions of Europe (for example, Basque Country, Catalonia and Scotland) (Soysal, 2000:6).

It is doubtful that these developments are as yet 'post-national', as Soysal suggests, but I do believe that they reflect a new situation in which the national hold on rights has been weakened. What may be becoming more evident, as Soysal (2000: 12) quite rightly maintains, is that 'rights, membership and participation are increasingly matters beyond the vocabulary of national citizenship.' Transcultural developments have made Europe a far more complex social and cultural space, to the extent that citizenship can no longer be allowed to remain an exclusively national project.

It will surely be very difficult to reformulate conceptions of citizenship in Europe to take account of this new complexity. What would be required to begin this process is an unbundling of the various aspects of what constitutes citizenship. These aspects may be said to include (1) a formal legal status; (2) a system of rights to social entitlements, benefits and resources; (3) a collective identity through membership in an imagined community; and (4) a field of moral behaviour that can be as social solidarity or civic virtue. In fact, what is happening in reality is that these aspects of citizenship are in a process of disaggregation. As Seyla Benhabib (2002: 181) observes, 'we have entered a world in which liberal democracies will have to come to grips with the end of unitary citizenship.' The way forward could involve the responsibility for different functions being fulfilled by different agencies, at different spatial scales. Ulrich Beck (2002: 19) has argued that methodological nationalism requires all the borders of a national polity to coincide, whilst 'in terms of a methodological cosmopolitanism these borders diverge.' Methodological cosmopolitanism permits a 'pluralisation of borders', that is to say. And what is being suggested in this Report is the possibility of a pluralisation of borders with respect to the different aspects of citizenship - which would be possible in the kind of multi-level European polity that Yasemin Soysal invokes. In this case, we would see particular aspects of citizenship taken up at the European level, whilst others devolve to the local level - through a process that would amount to the 'de-nationalisation of sovereignty' (Sassen, 2001: 203). The question of a possible European citizenship has already been put on the agenda for debate. The local dimension of citizenship has been less discussed, though it clearly offers interesting possibilities with respect to transnational groups. Transnational migrants may have greater attachments to the city space in which they live than to the national culture of the host country. This is where their solidarities primarily reside. **One can therefore envisage the possibilities inherent in encouraging the location of certain aspects of citizenship - the identity and civic aspects - at the urban level. 'Local citizenship could be turned,' as Rainer Bauböck (2003b: 142) notes, 'from a largely informal into a formal status that is based on residence and disconnected from nationality.'** 'Relocating the demos' would also, as Peter Taylor (2002: 241) says, augment its cosmopolitan content.

Sustaining Cultural Diversity in a Transcultural Context

What are now called for, then, are new cultural policies that take this transcultural frame into account: policies that regard transcultural diversity as a resource - the essential resource, to be nurtured in taking European cultural citizenship and creative economy forward in the age of globalisation.

The first principle must clearly be to build on existing achievements - which are by now quite significant - in the area of cultural diversity and cultural citizenship, as they have been

formulated in national contexts. What are put forward in this Report are propositions that aim to build on the Council of Europe's *In From the Margins* (1997) and its *Declaration on Cultural Diversity* (2001). The latter text made the point that cultural diversity occurs as a function of cultural mixing: new cultural forms emerge and new cultural products are developed when different cultures participate in intercultural exchange. The great richness of European cultural heritage is a product of a long history of intercultural exchange. Freedom of movement and freedom of cultural exchange are the premises upon which cultural citizenship depends. The *Declaration* also made the case that cultural diversity can and should be harnessed to the creative economy. 'Where large-scale cultural industries encourage linguistic diversity and artistic expression,' it stated, 'they reflect genuine diversity and have a positive impact on pluralism, innovation, competitiveness and employment.' And the creative economy also feeds back into everyday cultural life, further mobilising and enhancing the dynamics of cultural diversity. This synergy between cultural diversity and the creative is central to the new Council of Europe project, *Creating Cultural Capital for Democratic Diversity*.

The *Declaration* draws attention, then, to the synergistic relation that can exist between cultural diversity and cultural creativity. But what it makes clear is that the productive working of these synergies is by no means automatic. We are reminded that 'cultural diversity cannot be expressed without the conditions for free creative expression, and freedom of information existing in all forms of cultural exchange.' And in order for these conditions to exist, it is necessary to have an interventionist and imaginative policy framework. The dynamics of globalisation have led to great movements of people and cultures, but globalisation in and of itself - rampant globalisation - does not provide the best conditions for fostering cultural citizenship or creative expression. There is a profound need for policy and regulation, in order to channel these new developments in positive and socially productive directions.

Transnational Policy for Transcultural Diversity

The conclusions of the Project *Cultural Policy and Cultural Diversity* are that we need to build on the principles of the *Declaration*, but in such a way as to elaborate a new type of cultural policy appropriate to the new transnational and transcultural context.

Transcultural diversity necessitate new kinds of transnational collaboration and co-operation between states and other institutions, at both European and local levels, taking cultural policy agendas to a truly European level. A new type of transnational cultural policy is required, to supplement and extend existing national provisions for cultural management. We call this transnational cultural policy for transcultural diversity, and use the term 'transnational' to refer to policy dimensions that are no longer directly tied to a national state and a historically defined national polity. A transnational perspective requires an enlargement of imagination and concern on the part of governments and other institutions - beyond the conventional national imagination and concerns. It means acknowledging the inescapable reality of the new transcultural frames within which many cultural identities and communities are now being constructed and sustained, and cultural lives and activities enacted. It means acknowledging the significance of new policy areas and issues that can no longer be contained within the remit of individual national polities, with a consequent readiness to deal with issues of cultural diversity across national frontiers and on the basis of regional collaboration. This would amount to the acceptance of a more cosmopolitan approach to the complexities of European cultural diversity, and to the imperatives of new types of cultural rights and new approaches to citizenship in Europe in the twenty-first century.

The development of an agenda for transcultural diversity in Europe presents considerable challenges, at both conceptual and practical levels. We believe that it represents a real paradigm shift in cultural policymaking. In making clear the need for this shift, we believe that the Council of Europe has a particular role to play. First, as an organisation with 45

member states (21 of them in Central and Eastern Europe), the Council has an unprecedented range in the development of democratic and cultural policy. Second, in its fifty-five year history, it has succeeded in constantly pushing forward the agenda on European culture and identity. It has been particularly instrumental in building bridges between East and west Europe. And, third, the Council commitment to 'promote awareness of European identity based on shared values and cutting across different cultures' already adumbrates the transcultural agendas addressed in the report. In our view, the Council of Europe is uniquely placed to lead forward debates on cultural identity and diversity in the new, enlarged Europe.

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The following *recommendations* are proposed to encourage the development of transnational policy for transcultural diversity, and to promote the relationship between creative industries and transcultural diversity:

(1) There is a need to recognise and promote the cultural dimension of citizenship in the new context of transcultural diversity. This should involve recognition of:

- the centrality and importance of culture to the meaning of European citizenship;
- the right to for all people living in Europe to exercise choice and agency in defining their own cultural identities;
- the diverse values, norms and identities of different social or cultural groups residing within the state territory;
- the principle that specific cultural rights should be accorded to individual citizens in all of those states where they have vital interests;
- the right of individuals, irrespective of legal status, to participate in the cultural life of their choice and to exercise free choice with respect to their cultural practices, whether this be in terms of expression and creativity, or in terms of consumption;
- the need to foster the development of public spaces - whether at the European, national or local level - in which all cultures have equality of status and regard. The principle of transcultural diversity should represent an extension of the principle of cultural democratisation, involving the movement from exclusive to inclusive public spaces. Public spaces should open to all groups to enter and to contribute to their further elaboration.

(2) There is a need to recognise and enhance the significance of transcultural diversity for the creative economy by:

- ensuring the right to culture of all residents, regardless of status, and safeguarding democratic access to cultural goods;
- acknowledging the inherent value of transcultural diversity to the creative industries sector;

- recognising that the link between cultural diversity and cooperation on the part of the cultural industries in Europe should be strengthened, in order to ensure the vitality and viability of these industries in individual states and in Europe a whole.

(3) There is a need to support cultural diversity by promoting and facilitating individual access to the creative process and the process of creative exchange. This would mean ensuring access to:

- information with respect to all processes of production and consumption;
- training;
- communications media;
- cultural history;
- local, national and international civil society;
- creative production and exchange.

(4) There is a need for states and other agencies - at European and local levels - to develop strategies for transnational co-operation in order to promote a coherent transcultural policy that will:

- respect and safeguard the inter-generational equity in the common European cultural heritage;
- respect the identity, uniqueness of place and its cultural resources, expressed through its way of life and traditions as well as its developing condition;
- respect and safeguard the inter-generational equity in European public goods as expressed in the voluntary sector: the right to give and receive cultural information freely; the right to create and give products of creation freely; the right to perform cultural services freely.

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4.3

Corina SUTEU: Recommendations for a shared methodological approach to cultural diversity and related issues¹⁰⁶

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INTRODUCTION

Why this comparative exercise

An urgent necessity to determine the core philosophy which governs the existing UNESCO Observatories of cultural policies finds its explanation in the most recent developments of the global context and on the pressure that this context is exercising on local and national recasting of cultural policies.

The gradual instalment of these processes corresponds to dynamics of transition from a philosophy dominated by the idea of a nation state, to a perspective dominated more and more by more flexible cultural community boundaries. Second, it corresponds to an emerging reality of trans-national cultures, no longer bound by a 'common cultural identity', ideally established as such, but by the pragmatic reality of coexisting diverse identities within the same national culture. 'Connective cultures' versus 'collective culture' seem to be the two crucial notions related to the present understanding of cultural diversity.

Need for adapted instruments

These interactions, at various levels, determine a critical need for adapted instruments of observation (quantitative and qualitative), the evaluation of the existing cultural activity and its role within the social, economical and political cycle, as well as a solid 'knowledge base'¹⁰⁷ for the design and advocacy of the future public policy lines dedicated to culture within a reshaping environment.

The questioning of methodologies has to take into account, above all, the fact that 'the nation and nation state have served as the primary frame of reference for cultural policy in the modern period'. Thus, today we should try to 'de-familiarise the tropes of national cultural reasoning, in order to critically reflect on their limitations', especially in what the notion of diversity is concerned.¹⁰⁸

Recasting of roles and perspectives about cultural activity

At the same time, using the traditional methodologies dedicated to the gathering of relevant data and its interpretation, as well as the predetermined grids of analysis and proposition meet today the new challenges of an integrated approach to development, with culture seen in the centre of a system where economy, politics, tourism and leisure, education, new technologies of information and communication, health, industry, environment and demography are interrelated domains. This determines an urgent recasting of roles and perspectives related to cultural activity, both at institutional and individual level, both in public and civil and private spheres. Again, in this respect, we have also to first overpass the

¹⁰⁶ Draft report Observatories of cultural diversity, on behalf of UNESCO, 2005.

¹⁰⁷ Mercer, Colin, 2004, From data to wisdom, InSIGHT, December 2004 issue, on www.policiesforculture.org.

¹⁰⁸ Robins, Kevin, 2004, Strasbourg, Council of Europe, report: Transcultural diversities, Cultural policy and cultural diversity

paradigm of 'embedded statism'(Taylor, 1996) whereby the nation state has become the ontological basis upon which social research and policy have been grounded¹⁰⁹
The idea that cultural existence is produced in a system-like cycle at global dimension, not in a 'container' based nation state linear evolution has to make its way in the reality of our present understanding.

Need for effective indicators: 'culture against poverty'

Last, but not least, and as a consequence of a better and more and more refined understanding of the direct and indirect consequences of the impact of cultural policies on the 'quality of life' during the last decades (in Europe and the rest of the world), the possibility to 'measure' in which way some policy lines determine in time an effective evolution of the individual and collective welfare is and imperative line of action against poverty. Observation becomes thus a critical activity in the identification of effective indicators in this sense. Only by providing the tools for a better measurement of the misbalances existing between cultural content providers and cultural content distributors and consumers at a global scale, effective action can be taken for the improvement of the existing state of affairs.

Assessing and making effective progress

It is in the light of these arguments that this report's main objective is to assess the existing infrastructures of the UNESCO observatories, their specific functioning and action conduct and, accordingly, to propose a shared and common methodological line, in order to facilitate the complementarily and coherence of their action, as well as the mutual enrichment of their respective know-how. This 'core' methodology would:

- ensure the observatories to become more effective actors in the implementation process of 'institutional ecology'¹¹⁰, necessary to a sustainable policy on behalf of both cultural diversity and human development
- respond to a need of economic and systematised investment of resource and intellectual capacities on both UNESCO and partner institutions side
- allow a constant and challenging progression of each observatory within the framework of common and shared principles, but with diversified and innovating outcomes
- allow the setting up of an effective and innovating methodology of approach related to issues of cultural diversity and inform 'new' trans-national policies in this respect
- allow the gradual setting up of a global agenda for the adapted observation of cultural diversity, identification of region specific indicators and mutualisation of global information resource on this matters

Comparing descriptive data provided

The institutions taken into account under then title of 'Observatories of cultural diversity are the following:

1. OCPA (Observatory of Cultural Policies in Africa) (UNESCO/ IMO/ Mozambique)
2. The Asia – Pacific Observatory for Cultural policies in Development (UNESCO/ANU, Australia)
3. The Observatory of cultural diversity and cultural rights (UNESCO/ Fribourg, Switzerland)

Our observation mostly concentrated on the degree of 'usefulness' and relevance that the existing Observatories have within each of their specific context, as well as on the possibility to asses this relevance and improve its impact. In this respect, we use the self definitions

¹⁰⁹ Robins, K, idem, ibidem

¹¹⁰ UNESCO: 'Déclaration Universelle de la diversité culturelle', document établie pour le sommet mondial sur le développement durable, Johannesburg, 2002.

that the Observatories are providing to describe their mission, objectives and action plans, as well as, as far as possible, interviews, attendance to concrete events and discussions with coordinators. For simplicity reasons, we considered presenting comparison exercise under the form of tables.

Table 0

OCPA	OBS. FRIBOURG	OBS. ASIA/PACIFIC
Title: 'Observatory of cultural policies' Launched 2002	Title: 'Observatory of cultural diversity and cultural rights' Launched 2003	Title: 'Observatory for cultural policies in development' Launched 2004
Initiated and launched by African Union, Ford Foundation, UNESCO Registered as a Pan African ONG	Initiated and organised within the 'network of Francophone institutes of human rights, peace and democracy(OIF)'by the University of Fribourg, Interdisciplinary institute of ethics and human rights	Initiated and developed by ANU, with participation of a consortium of institutions of regional (Asia Pacific), academic and research profile
Defines itself as a 'service oriented resource centre and a regional co-ordinating and monitoring body'- data collecting and distribution - information circulation	Defines itself as a 'line of research through systematised networking'- observation, evaluation and permanent 'alert system'- identification of quality indicators	Defines itself as 'facilitator for the promotion of cultural policies in sustainable development in the Asia Pacific region'-advocacy
Modalities: data collecting of cultural information about Africa, dissemination of information	Modalities: Critical, dynamic, interdisciplinary, applied research based on observation of universal values as existing within specific social realities,' cultural mapping' ¹¹¹	Modalities: Case study capitalisation, capacity building, dynamic and advocacy oriented action, grass rooted informed 'cultural planning'

Activities: distribution of information, data collecting, institutional partners identification, document informing for divers meetings	Activities: research and data collecting and analysing activities, seminar organisation, dissemination of results, provision of systematic analyse about indicators and research results	Activities: advocacy, surveys, workshop initiation, capacity building programs, case study capitalisation, know-how transfer and dissemination through practical case study
Tools: website, bulletin	Tools: research documents, methodological frameworks, interdisciplinary research methodologies, manuals	Tools: training sessions, programs modelisation, applied research methodologies, manuals

¹¹¹ see Mercer, Colin, in 2004, InSight, November issue, on www.policiesforculture.org, distinction between 'cultural mapping' (identifying relevant roles played by culture) and 'cultural planning'(including culture as a major player in development)

Notes on the basis of the descriptive aspects

Despite the launching of this idea several years ago, we note that the 'coming into life' of these structures seems even more interesting today. The recent acknowledgement, at global scale, of the crucial shift related to approaching the issues of cultural diversity and their importance in the process of sustainable reshaping of cultural policies, the new potentiality of civilisation clashes provided by the recent conflicts and the issues, in Europe, related to integration are all evidence for the importance of such structures.

One could notice in this respect that the initial idea of the observatories, when planned, might no longer match today with their present function or/and with the most urgent requirements in terms of observing and guiding cultural policies. It is considered therefore as a supplementary task of the report to draw attention to the very important need on the part of initiators and coordinators to have to accept the radicalism of recent changes within the global landscape and act accordingly in adapting what was initially planned, to the present real needs and requirements.

In this sense, it is obvious that OCPA, given the long term preparative period it needed in order to be launched (see 'preparatory meetings' section on OCPA site), has on one hand the longest experience, but in the same time, the risk of its partially obsolete approach is greater; At the other end, the Asia Pacific Observatory could best profit of the experience of the already existing two and will be capable to provide an updated and better adapted approach to the issues at stake. It is also true that, within the available time-span, the Observatories only had the possibility to engage and follow a reduced part of their intended activities? Also, the UNESCO label being only shared by only three observatories, it needs to be questioned if a system of networking and institutional alliances would not allow a more massive observation activity, rendering the specificity of observation forms more performant and more diversified.

In order to decline in a transparent way the specificities of each observatory without compromising a quest for common denominators within the domain of cultural policy analyse, we have chosen, in a second phase, a comparison related to key issues (both institutionally relevant and 'content of observation' relevant).

Comparing Observatories approaches

1. According to and definition of the notion and scope (content of activities) of a 'Cultural Observatory'¹¹²

Policy paper on the subject

Researcher Rod Fisher realised in 2002 a useful policy paper on behalf of the European Cultural Foundation¹¹³, where the notion of 'Cultural Observatory' is tackled in a rather comprehensive way.

We will retain, for the declared purpose of the present paper, only several aspects that his study revealed:

- First, an observation that Fisher took over from Delgado¹¹⁴: 'despite the fact that the cultural sphere contains one of the most dynamic and future oriented sectors in the world, the instruments for gathering, contextualising and transferring data or experience are vastly underdeveloped'. This means that there exists a real need of a

¹¹² We will find the generic term of 'cultural observatory' useful, as far as many observatories define themselves dedicated to cultural policies, but then the field of cultural policies is difficult to delimit precisely; even in the frame of our study, the three existing observatories have various 'names'-see table 2, but the domain they cover is often less well defined than it seems

¹¹³ Fisher Rod, 2002, 'A step change in cross-border engagement, the potential of a European Observatory for cultural cooperation, International Intelligence on Culture, unpublished, 'an initial discussion paper for the ECF

¹¹⁴ Delgado, E., UNESCO, Hanover Wshop 'Towards an international Network of Observatories on Cultural Policies', 2002, unpublished

network of organisations of such sort, whose observation and interpretation activities could only become effective, if their statistical data and qualitative findings are systematically crossed and this, over a sufficiently long period of time.

- Second, the fact that an 'observatory' is commonly understood as an organisation that exclusively collects information and data, monitors activity and disseminates its findings, this being primarily a **passive function**¹¹⁵.
- Third, that in the world today there is an impressive range of organisations which collect and analyse data, undertake research and monitor cultural policies and practices and still, these organisations are not called observatories. This means that a 'potential network' of already existing institutions and organisations of various sort can participate in a global dynamics of observation regarding cultural systems, but no monitoring is available yet and, consequently, no coordination of the outcomes of this observation activity is possible.
- Fourth, if we try (even only at European level) to cluster the organisations that call themselves 'observatories' into a systematic classification, common criteria for this would be very difficult, both at institutional and mission content level; What is to be observed is that organisations under this name do not generally accomplish the exclusive passive function described above, but also advocacy functions, active action line design on behalf of the cultural policy measures of public authorities, cultural co-operation programs...etc.

Former observation are useful to helping us notice that data gathering and interpretation of data according to a pre-established methodology are two separate types of activities performed together or separately, on one hand. Second, that each of the existing self-entitled observatories fulfil a large range of activities, difficult to formalise.

Relevance for the UNESCO Observatories

Applied to the three cases we are studying here, we remark that OCPA is fulfilling a information gathering type of activity, circulating it further, but does not propose any analytical qualitative instrument for the quantity of information gathered. Its function can be qualified as 'passive' and traditional. The Observatory in Fribourg and the Asia Pacific Observatory are planned and implemented as '**active ones**': the first(Fribourg), by determinating the indicators leading to an effective way of measuring the advancement of 'democratic behaviour' within a given society and according to the degree of respect or violation of cultural rights, the second(Asia/Pacific), by the modellisation of success stories of cultural practices, as community practices, and the corresponding developmental, inclusive cultural policies to be encouraged as a result of this grass rooted observation.

However, none of the existing observatories defines its mission according to a common chart of principles, shared and interrelated with the others; also we notice that none takes into account (other that in terms of institutional partnership or information circulation) the explicit mapping of potential pool of worldwide organisations that could feed and enrich their specific field of expertise. In the same time, the Fribourg Observatory is the only one which defines itself as such and is, from this perspective, the most advanced in the pertinent implementation of a method of work, despite the fact that the scope of it remains 'narrow': focused on cultural diversity from the perspective of cultural rights¹¹⁶.

¹¹⁵ Fisher, R., idem, ibidem

¹¹⁶ The Observatory in Fribourg define itself as a 'ligne de recherche en réseaux organisé' and, when explaining its objectifs, it stresses that ' l'objectif institutionnel(nb. De l'Observatoire) est la création d'un réseau organisé et extensif, d'observation, d'expertise, d'action et de formation.The Observatory is not a new institution, neither a n exchange network, but a « ligne, méthodologie, de recherche en réseau(...)créatrice d'une « observation participative », en Programme de l'Observatoire, 2004-2005; see also, furter in the present

Last, but not least, if we look into the very useful distinction that Colin Mercer is making between 'cultural mapping'(collecting and interpreting data in a relevant way for the obtention of quality of life indicators) and 'cultural planning'(on the basis of cultural mapping, providing an integrated cultural policy plan, taking into account all the relevant aspects of the synergies between cultural activity, economy, health, education, policy...) and the stress researcher puts on the danger to mix up data collecting(quantitative) with cultural mapping(qualitative)¹¹⁷, we notice that:
 OCPA is gathering quantitative data, while Fribourg O and Asia-Pacific O are intending to both map and facilitate the knowledge base for planning culture, as an integrative system within societies and communities.

Table 1

OCPA	FRIBOURG O	ASIA/PACIFIC O
Passive data collecting	Active data collecting and interpreting	Active data collecting and interpreting
No mapping according to a precise methodological chart, function as a hub, not a networking principle precise chart	Mapping of potential exterior member of a network, according to precise methodological chart	No mapping exteriorly, but partner seeking according to an explicit methodological chart
Statistical(dead) data collecting	Cultural mapping and provide qualitative for planning	Cultural mapping and provide qualitative data for planning
No common chart of methodological shared principles between the three		

2. According to the notion of 'cultural policy'

The complexity of a notion

The very notion of 'cultural policy' has to be regarded in a more 'contextualised way', for the benefit of the present comparative analyse). The complexity of its meanings can be resumed (as far as the purpose of our study goes)according to the scope of definitions given to:

First, the notion of '*culture*', as understood in the narrow sense(low towards high culture, elite culture versus mass culture...)or in an anthropological sense, closer to the UNESCO definition¹¹⁸ in 1982 and rendering explicit an inclusive sense to the process of cultural development. This difference, between culture as a 'gathering of sector related arts' as compared to culture as a 'dimension of human development', will prove crucial to the comparison exercise we perform.

Second, the notion of '*policy*', regarded either as a static set of measures (legislative, internal, organisational...)designed to be implemented and assessed according to already pre-decided success criteria, or as a dynamic process,initiated and run by various stakeholders, which participate and shape at different levels and with different degree of responsibility the decision making processes. These two approaches to policy are related to the gradual evolution from a strongly, almost exclusively public support to the cultural activity, towards a rich and diversified interaction of independent, public and private organisations whose role in the shaping of cultural policies become more and more critical in the last decades worldwide. It is also speaking about the shift between 'culture as a luxury' towards 'culture as a commodity' in developed societies.
 This shift can engender ways of evaluation and assessment that are realised according to internally identified sets of criteria (thus, revision of decision making processes is possible, as

document comment upon the idea if yes or not, the notion of 'cultural rights ' is reductive, or, on the contrary, integrative and vast, as study object of the Observatories.

¹¹⁷ Mercer, C, idem, ibidem, InSight

¹¹⁸ UNESCO Mexico City Summit, Declaration on cultural policies, 1982

the success of planned action is not measured according to pre decided norms, but to internally identified, dynamic, indicators(informed by the systematisation of the observation of gradual 'analysers')¹¹⁹. Still, both 'elite, luxury culture' and 'mass culture'(culture seen as a commodity) are today outdated notions in the light of the globalized cultures and their new, trans-national, policy pattern. It is these new tendencies that need observation and systematisation, we believe.

The relevance for the UNESCO Observatories

From this perspective, we observe that the OCPA is rendering observation according both to the narrow and broad sense of the understanding of 'culture', mixing up, in the process of data collecting: artistic events, seminars, debates, training projects, artistic and cultural cooperation projects with broader scope conferences on cultural development and cultural diversity¹²⁰ and capacity building initiatives. Hence, OCPA shows no specific preference, establishes no guided hierarchy and considers as legitimate **any** initiative of cultural policy or artistic event related to Africa.

In 'policy' terms, OCPA understands cultural policy in the traditional way, as a static implementation of measures and actions and assessment of these according to the classical self-sufficient public policy' criteria, which consider as successful the degree of match between a plan and its implementation, but do not take into account the process oriented indicators, the grass rooted analyse of these indicators and their analyse, them being the only ones capable today to informing efficiently about the consequences of a cultural policy measure after its implementation.¹²¹

As compared to this, the Asia Pacific observatory is really questioning the classical pattern of cultural policies and diversifies its stakeholders and shapers (given also the specific area that the Observatory is supposed to cover) and organises some of its main case study emblematic activities around the very idea of 'complete rethink in terms of conventional ways for donor agencies and "community development organisations" to do business at grass root level'¹²² The approach to 'culture' is clearly anthropological. The approach to 'policy'¹²³ is also oriented more to processes than norms and it is therefore that all the three main objectives of the Observatory are defined in dynamic terms: focussing on holistic community cultural development, advocating culturally grounded governance, embedding cultural inclusion.

The Fribourg 'Observatory of cultural diversity and cultural rights' has, in this respect, a specific stand point; its approach to 'culture' is neither purely anthropological, nor sectorial, but organised around the idea of the 'cultural dimension of all policy'(including economical, social, foreign policy and interpreted through a sociological and philosophical perspective and in the light of the universality of human rights); it is the interdisciplinarity of these inter-related spheres that renders the approach adapted to the complexity of the issues at stake: diversity, development, cultural democracy. Nevertheless, even though 'The Observatory in Fribourg' is tackling in priority the issue of cultural rights and regards policy issues from the broad stand point of cultural fields(the identity field, the communication field, the creativity field)¹²⁴, its long term objective is also to identify effective internally detected indicators, those ensuring explicit links between cultural policy measures and diversity and of development(like Asia Pacific) and to base these

¹¹⁹ Meyer Bish, Patrice, Leguy, Patrice, UNESCO Observatory seminar, Bucharest, 2004

¹²⁰ see OCPA regular bulletin on [http:// www.imo.hr/ocpa/](http://www.imo.hr/ocpa/)

¹²¹ see, for this also further comments about the relation between, cultural policies/ cultural democracy/ cultural diversity and human development

¹²² Draft Paper UNESCO Asia Pacific observatory, 2004, Galla, A, Appendix 1(cultural industries in community development)

¹²³ Galla, A, draft paper, idem, ibidem

¹²⁴ Meyer Bish, P., 2003 'Condition démocratiques d'une politique ou gouvernance culturelle', document for seminar 'Diversité, Politiques et droits culturels', Juin

indicators on grass rooted experience (consider process oriented measures of cultural policies and not normative ones).¹²⁵

Table 2

OCPA	FRIBOURG O	ASIA/PACIFIC O
Culture as sectors	Culture as the centre of integrated approach to development	Culture in an anthropological sense
Cultural policy as public policy, implementation of administrative measures	Cultural policy as a intersection of fields of communication, creativity, identity, the 'cultural dimension of 'all policy'	Cultural policy as participative, equitable measures derived from grass rooted exemplary experience, strongly related to effective 'quality of life ' indicators

The critical importance of a common methodological tool

It is important to notice that these seemingly opposite approaches should not exclude one another, they can also be seen as potentially complementary: as the African situation of cultural policy is, indeed, still very close to the public model, the Asia Pacific one deals with indigenous populations and the Fribourg approach has the benefit of a broader scope than the geographic limitations of the other two!. Still, in order that these different optics and action lines to challenge each other it is even more necessary to devise a common, coordinative, methodological framework, capable to operate the needed cross-fertilisation while things are still under construction.

1. According to the notion of cultural diversity (relationship cultural diversity-cultural democracy- citizenship)

The challenge of cultural policies for diversity

The study produced by the Council of Europe in 2001, under the coordination of Tony Bennett¹²⁶ is making important observations related to the challenges that cultural diversity is posing to 'traditional formulations of cultural policy and to our understanding of the public interest served by this policy'¹²⁷.

Study concludes that democratic cultural policies today should 'embrace diversity, not homogeneity' and operate 'a shift from policies based on the normative principle of homogeneity to ones based on the principle of heterogeneity (diversity)', as a ' new social norm'¹²⁸.

At the same time, study recognises that the shift is mostly still a demand than an accomplish reality' and that, in order to obtain this, the question of *citizenship* should be placed in the centre of the debate about cultural democracy and cultural diversity. Hence, study defines four principles that might assist the development of 'cultural entitlements', helping to revise the very vocabulary adapted to this shift.

¹²⁵ see research programme(manualm and key indicators)" Measuring the right to education", IIEDH, Unesco chair Fribourg, August, 2004

¹²⁶ Bennett, T, 2001, Differing diversities, transversal study on the theme of cultural policy and cultural diversity, followed by seven research papers", Strasbourg, Council of Europe

¹²⁷ Bennett, T, idem ibidem, pg 17

¹²⁸ Bennett, T, pg 12, 18, 20 idem, ibidem; see also, for the same issue, Baeker Greg, 2002, "A distant Mirror, Canadian perspective on cultural policy, cultural diversity and social cohesion" in Boekmancahier, 53.

From another perspective, and noticing the lack of instruments of analyse dedicated to cultural diversity, Nada Svob Doçiç and Nina Obuljen are defining in 2003, categories like: "diversity within"(taking place within a community or society) and "diversity between"(taking place between a community, society and the external world)¹²⁹.

Both these references help us regard the issue of diversity as a fully challenging actor for the traditional concepts of exclusively normative cultural policies.

Relevance for the UNESCO Observatories

In this respect, the OCPA observatory is not explicitly questioning the challenging issue of cultural diversity, neither the relevance of certain cultural or artistic activities dedicated to Africa, as well as cultural policy measures that the information resource of OCPA is regularly circulating. This is surely due to the 'static' approach to data collecting of OCPA; question is: is this approach today the most adapted to the existing challenges and the effectiveness of the African Observatory in advancing information about and promotion for a less homogenizing approach to cultural diversity, or is it, on the contrary, a way to preserve an outdated method of observing and communicating about diversity, which prolongs and protects an inertial form of cultural information exchange and undermines, in the long run, what Bennett calls 'the legitimacy' of present African or African related cultural institutions and 'the public policies that support them'¹³⁰?

From this point of view, both Asia Pacific and the Fribourg Observatory are precisely focusing on identification and data collecting regarding the heterogeneous aspects of cultural existence and their capacity to be commonly managed within the same social or indigenous community framework. For the Asia Pacific case it is with regard to diversity between (between the community and the external agent, the community and external power, resource...), for the Fribourg observatory it regards both 'diversity between' and 'diversity within' related issues, in view of identifying sets of indicators that provide reliable information, what Colin Mercer calls 'solid evidence'¹³¹ about the relation between cultural policies encouraging cultural diversity, the respect of cultural rights and its impact on development of civil awareness and individual empowerment.

Table 3

OCPA	FRIBOURG O	ASIA/PACIFIC O
Cultural policy of homogeneity	Cultural policies of heterogeneity	Cultural policies of heterogeneity
Normative Diversity as a declared top-down approach	Diversity within and diversity between Grass rooted identified indicators	Diversity between Grass root identified indicators(through study case)
Does not take into account the issue of 'cultural citizenship'	Places explicitly 'cultural citizenship'(through cultural rights) in the centre of the debate about cultural diversity	Places implicitly 'cultural citizenship' in the centre of the debate addressing the 'ethics of cultural cooperation ' between indigenous population and foreign agencies

¹²⁹ See PFC research papers, www.policiesforculture.org

¹³⁰ Bennett, T, idem ibidem, pg. 12

¹³¹ Mercer Colin, 2004, PFC Belgrade conference on www.policiesforculture.org and In SIGHT bulletin, November 2004

Synthetic findings concerning the comparison of the existing UNESCO observatories on cultural diversity:

Former observations help us detect that:

The three already existing or 'to be' UOCD have been initiated and designed according to different starting points and therefore, they have specific infrastructural and methodological approaches; they also define (at least partially) their mission and its outcomes differently. Hence, comparisons can only be empirical at a certain degree and, in order to devise a common methodological core, we had taken into account what we identified as comparable.

The role of the existing UNESCO Observatories concerning the issue of 'culture' in relation to 'sustainable development' could become relevant according to the following components:

- providing systematic 'cultural mapping' and informing 'cultural planning'
- defining and challenging the relationship between cultural policy and integrated development,
- informing and challenging the relationship between diversity and citizenship.

Former tables are also synthesising the relevant information available concerning the present or 'to be' activity of the reviewed observatories. It is, however, important to stress that a systematic analyse of the real outcomes for the existing and planned activities would be hazardous, given the short time of their existence. All three of them are very recent.

Nevertheless, we notice that, despite the explicit multi-mission levelled definition of OCPA: 'monitoring cultural trends and national policies in the African region and enhancing their integration in human development strategies through advocacy, research capacity building, networking, information...' the concrete action of the Observatory today is reduced to data collecting and dissemination and coordinated in the most contradictory way from outside the region (IMO, Croatia). In the same time, we notice that while the Asia Pacific and Fribourg observatories are keen to grass rooted data and study case gathering, in informing policies, OCPA has a top down approach: information comes from the expert and decision making levels and goes 'to the ground'.

Second, despite the few existing observatories, we observe that their activities do not benefit until now of any cross fertilisation, which is surprising, as two of them have a geographically well delimited territory (OCPA, Asia/Pacific) and the third (Fribourg) deals with a clearly identified interdisciplinary perspective that could enrich and further the intended methodological approach of the other two. In this respect, we feel obliged to stress that, despite the 'narrow' field that seems to encompass the 'cultural rights', their critical relevance within the present global context allows us to consider this approach maybe more effective to cultural diversity than the explicitly 'broad' ones.

Last, but not least, the critical observations of the former allowed us to formulate the still pending questionings:

- who are the stakeholders of these observatories and to whom benefits the outcomes of realised research, information exchange and/ or study case manuals production
- how and according to what criteria the success of a accomplished Observatory activity is measured in short, medium and long term and in which way its accomplishment can be broadly exploited on behalf of UNESCO network level
- who is monitoring the complementary activities run by the observatories and to what extend these activities and their political translation can be of benefit for the promotion of cultural policies related to diversity, development and cultural democracy in the present's world context
- what are, for the observatories themselves, the internal quality indicators that provide a tool for designing in an effective way their 'activity to come' and guide their progression.
- In view of a development of a strong network of public, private and cultural independent organisations, that promote on sustainable bases, the shared values and principles of diversity and cultural democracy as conditions for development and

quality of life, what are the best modalities to turn the existing observatories into the 'hearts' of these incentive network?

Proposal for a common methodological grid

Following the former set of observations and in the light of an evident need for coordination and enrichment of the existing and 'to be' activities of the UNESCO Observatories, we recommend the setting up of a shared methodological grid, acting both as a common denominator of definitions, principles and methodological lines and as a guarantee, for each of the observatories, of the complementarity and effectiveness of their respective action.

Through this common methodological approach, the existing UNESCO Observatories can become mutual planners and evaluators of the system of interrelated network of observation, analysis and research (either dedicated to geographic areas, either to broader, transversal themes).

However, a main obstacle in the implementation and the setting up of such a shared methodology can be the recent launching of two of them as compared to OCPA, as well as the feeling of stolen ownership, if a monitoring or coordinating supplementary system is set in place.

It is therefore urgent to submit this proposal to the Observatories coordinators and engage in a regulating exercise with them, advocating the benefits of this system and of its outcomes for

- the coming into life of a performant network of cultural organisations dedicated to the promotion of cultural diversity
- the provision of useful data related to the interdependency between cultural policy, cultural diversity and democratic values
- the gradual constitution of a strong knowledge base for informing national cultural policies about the importance of cultural diversity oriented measures in the improvement of the social dimensions related to the quality of life and individual well-being of citizens (participation, equal access, cultural richness...)
- the mutual and systematic updating of their specific progression and shared conceptual challenges

Methodological grid components

In order to ensure the grid shared ownership, we propose transversal entries that encompass the three already existing methodological dimensions of the Observatories approach:

1. by 'ligne de recherche', active alert system and complex indicator identification (mapping, informing planning)
2. by 'case study', knowledge transfer and advocacy of best practice (mapping, informing planning, advocacy)
3. by 'information circulation/ resource', data collection and broad dissemination (collecting)

Each OBS will define what is the content it gives to these three entries and to what finalities related to their presented mission

Thus, the common grid will include:

DEFINITIONS

Defining the 'object' of observation

Each Observatory should clearly define and explicitly delimitate their generic 'object' of study, not only in geographical and territorial terms, but also in terminological and conceptual terms, in relation to the notions of cultural diversity, cultural democracy, human development

Consequently, each Observatory should define also their contextual and infrastructural standpoints and formulate their 'line of conduct' as 'Observatories of cultural diversity' and according to their specific resource and potential.

Third, Observatories should offer their own definition of the key notions of: cultural policy, cultural diversity, cultural democracy, human development... This would allow a better formulation of their action lines on behalf of a specifically expressed understanding of these notions (in good example can be taken the presentation of the Fribourg Observatory)

Defining the mission

Observatories should formulate missions which are coherent to the previously stated 'objects of observation' and the specifically provided definitions;

The mission definition has to share the same common frame of principles, as related to the notions of cultural diversity and human development.

The missions, as defined, can have various outcomes and can be very different from an observatory to another; However, all Observatory should provide both quantitative and qualitative data and privilege a cultural policy approach explicitly putting into light heterogeneous aspects more than normative ones.

Defining activities and instruments

Activities performed and instruments of these activities should not be mixed. Also, the original dimensions and the permanent 'process oriented' observation system, doubled with analyse, evaluation and indicator provision should be a must of the Observatories activities; as far as possible, the observatories activities should cross fertilise each other; this would, of course, imply the previous agreement on notions, terminologies and approaches concerning the key common issues.

CROSS FERTILISATION

Relating stakeholders to expected outcomes

Stakeholders (institutional and individual), providers and beneficiaries for each observatory have to be listed and analysed attentively as well as criteria for the assessment of outcomes of the observatory's activities, which have to be commonly designed and agreed; the interrelation between stakeholders and outcomes is a valuable assessment tool, indicating and guiding the further action lines to follow or not.

Relating observatories to the already existing organisations that perform the same activity without this title

A systematic exercise of identification of potential providers and partners and their specific role should be performed by each observatory and information should be commonly shared and analysed; the pertinence of a potential organisation in the framework of the activity of any observatory should make the object of regular inter-observatory consultations.

A common capacity building 'kit'

The efficiency of collaborative and shared methodological approach can find its material basis in the setting up a common education tool (including relevant case studies, manuals, methodological papers, applied and hard core research) and dedicated to the academic community dealing with cultural policies worldwide; this product could have an important role in concretising both the specific competences and the transversal grounds of the UNESCO Observatories.

Translating observation in policy proposals

Strategic partnership development

A strategic plan for partnership development has to be coordinated and put forward at central UNESCO level on behalf of the observatories, in order to provide the basis for efficient networking and global cross fertilisation of the outcomes and realistic developments of the observatories activities.

The common (transversal) 'lines of conduct' of a mainstream methodology approach should take into account:

1. The fact that they are supposed to efficiently help in implementing the political strategy of the 'Universal declaration on Cultural Diversity'(Observatories should be effective instruments to this implementation)
2. that they should facilitate the shift from normative cultural policies of homogeneity to cultural policies of heterogeneity (by engendering equity of access and collaborative logics)
3. that they should ensure, in a complementary way, the translation of still 'static' cultural policies approaches (like OCPA) into active cultural mapping and cultural planning type of approach to cultural policies of development and of inclusion(without homogenisation)

Conclusive remarks:

- The existing corpus of knowledge capitalised under various forms by the Observatories and their related partners should be gathered together and turned into operational instruments of advice, advocacy and training at national and international level
- a common terminological approach should be devised, so that the notions of narrow and broad understanding of culture, development, diversity, cultural democracy and their present understanding be shared by the designers and coordinators of the observatories.
- Crossed information and networking should be realised and performed at the level of the coordination of each observatory, in order to gradually constitute a broader and broader network of 'explicit links between organisations dedicated to culture, those dedicated to cultural diversity and those dedicated to sustainable development'.
- The Observatories should become the coordinated engines of this global networking, each being more specialised in one of the issues, but sharing a common methodological approach to the theme of cultural policies as supportive to diversity, democracy and human development.
- A functional infrastructure should be imagined(monitored and regulating the differences between the various specific infrastructures of the existing Observatories;

this regulating coordination structure should translate the outcomes of different specific action lines into the respective activities of the rest of the observatories. Also, translate the concrete action in policy proposals)

Recommendation for possible modalities of setting up and implementing the common methodological pattern

1. Proposing a 'coordinating network model', with a coordinator working in Paris or elsewhere, on the pattern of Forum of networks, EFAH, ELIA-ensuring the gradual integration of the designed methodology principles and the coherence of respective actions of the observatories, but leaving them to develop through completely autonomous action lines. Steering committee composed by the coordinators of each observatory and agreeing on at least two common actions per year. Cross fertilisation being essential
2. Second scenario: merging part of the activities of each of the observatories and designing a common action line, with planned activities at UNESCO central level and in accord with the existing priorities, where each observatory takes part according to its specific profile, capacities, know-how...; for the time being the best methodologically set up is the Fribourg observatory - it can become the coordinating infrastructure, the 'reference point' from a methodological point of view, for the others, existing and 'to be'.

It is of critical importance to launch a definition process (by organised research line, like the Fribourg Observatory is suggesting in its methodological frame) in order to establish the territories of observation of the UNESCO observatories and thus define better their capacity to become instrumental to the ongoing reflection regarding the implementation of action related to the declaration of cultural diversity. an Observatory should be and what their outcomes really can politically mean for a region and for the advancement of the reflection on cultural policies as support for cultural diversity, cultural democracy and/or human development.

In order that this is realistically realised, an action plan should be designed by each, according to these 'terms of reference' and adapted to the specific context for: enhancement of ownership by the Observatories of the common methodology and in order to allow an incentive mapping of plan stakeholders (producers, processors and beneficiaries) of the Observatories.

4.4

Danielle CLICHE: Intercultural Dialogue, Cultural Policies and the Compendium. Proposing Indicators¹³²

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Consult this document at
http://www.ericarts.org/web/files/131/en/intercultural_dialogue_indicators.pdf.

¹³² Paper prepared by ERICArts in October 2004
(http://www.ericarts.org/web/files/131/en/intercultural_dialogue_indicators.pdf).